MIMETIC WORDS AND LEXICALIZATION PATTERNS IN A JAPANESE NOVEL AND ITS ENGLISH TRANSLATION

NG KAR PEK

**FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITY OF MALAYA
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NG KAR PEK

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ABSTRACT

Sound symbolic words exist in a wide variety of languages in the world, featuring a special class of words that shows a direct linkage between non-lexical sounds and meanings, recognized as mimetic words in Japanese. Generally, these mimetic words imitate the sounds of humans, animals, motions and natural phenomena, describe the manner or appearance of somebody or something, and are even capable to represent something more abstract such as people"s feelings and emotions.

Cognitive linguist, Leonard Talmy suggests that all languages in the world can be divided into two major typological groups, classified as either Satellite-framed languages or Verb-framed languages, where the main distinction relates to the conflation of Path of motion (Path) and Manner of motion (Manner) in the verb root. Utilizing Talmy"s theory of lexicalization patterns, in conjunction with Sugiyama"s research, which focuses on Manner expressions in the Japanese language, the present study identifies Manner expression and how it is embedded in Japanese and English by investigating mimetic words extracted from a Japanese novel, *Norwegian Wood* by Haruki Murakami, in comparison to its English text, translated by Jay Rubin.

This study is carried out in three stages. First, the identified mimetic words are categorized into five classification groups. Second, the translation patterns of the mimetic words in their corresponding texts in English are examined. Finally, mimetic words are analyzed based on Talmy"s interpretation of the binary typological framework through demonstration of examples, followed by a detailed description.

The analysis shows that Japanese mimetic words frequently function as adverbial expressions to modify the verb, and to add an extra description to the meaning of the verb. In many cases, when translated into English, Manner is conflated in the verb and the Path of motion is expressed separately in a satellite. Although some data

demonstrate other types of lexicalization patterns in English and Japanese, the present study supports Talmy˝s binary typology.

ABSTRAK

Kata simbolik bunyi yang wujud dalam pelbagai bahasa di dunia ini, merupakan suatu kumpulan perkataan yang istimewa di mana ianya memaparkan satu perikatan talian secara langsung antara bunyi dan makna. Kumpulan perkataan ini diperkenalkan sebagai kata mimetik dalam bahasa Jepun. Secara amnya, kata mimetik yang terdapat dalam bahasa Jepun ini meniru bunyi manusia, haiwan, gerakan dan fenomena semula jadi, menerangkan cara (*manner*) dan penampilan seseorang atau sesuatu benda, serta mampu mewakili sesuatu yang lebih abstrak seperti perasaan dan emosi seseorang.

Ahli bahasa kognitif, Leonard Talmy mencadangkan bahawa semua bahasa di dunia ini boleh dibahagikan kepada dua kumpulan tipologi, iaitu diklasifikasikan sama ada sebagai bahasa Berbingkai Satelit (*Satellite-framed language*) atau bahasa Berbingkai Kata Kerja (*Verb-framed language*). Perbezaan utama di antara dua kumpulan klasifikasi ini boleh dilihat dari segi corak penyatuan Laluan Gerakan (*Path of Motion*) dan Cara Gerakan (*Manner of Motion*) dalam kata dasar pada kata kerja masing-masing. Berdasarkan Teori Corak Leksikalisasi (*Lexicalization Patterns*) Talmy dan hasil penyelidikan Sugiyama yang memberi tumpuan kepada ungkapan Cara (*Manner*) dalam bahasa Jepun, kajian ini ingin mengenal pasti ungkapan Cara (*Manner*) dan bagaimana maksud komponen Cara (*Manner*) dibenamkan pada kedua-dua bahasa Jepun dan bahasa Inggeris dengan merujuk kepada kata mimetik yang terdapat dalam sebuah novel bahasa Jepun, *Norwegian Wood* yang dikarang oleh Haruki Murakami, sementara data bahasa Inggeris dikumpulkan dari teks yang diterjemahkan oleh Jay Rubin.

Kajian ini dijalankan dalam tiga peringkat. Pertama, kata mimetik yang dikenal pasti dikategorikan kepada lima kumpulan. Kedua, corak penterjemahan kata mimetik ke dalam teks yang sepadan dalam bahasa Inggeris diperiksa. Akhirnya, kata

mimetik dikaji berdasarkan tafsiran Talmy berkaitan kerangka tipologi binari melalui demonstrasi contoh, diikuti dengan keterangan terperinci.

Dapatan kajian memperlihatkan bahawa kata mimetik dalam bahasa Jepun seringkali berfungsi sebagai kata sifat yang digunakan untuk mengubahsuai kata kerja dan memperkaya penerangan maksud yang dibawa oleh deskripsi berkenaan. Terdapat contoh-contoh yang menunjukkan bahawa, apabila diterjemahkan ke dalam bahasa Inggeris, didapati maksud Cara (*Manner*) disatukan menjadi sebahagian daripada kata kerja tersebut sementara maksud Laluan (*Path*) dinyatakan secara berasingan dengan satelit (*satellite*). Kajian ini juga mendapati bahawa walaupun sebahagian data daripada kedua-dua novel bahasa Jepun dan teks bahasa Inggeris telah menunjukkan corak leksikalisasi yang berlainan, pada kesimpulannya, kajian ini menyokong tipologi binari Talmy.

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LIST OF SYMBOLS AND ABBREVIATIONS

The following abbreviations are used to label the linguistic terms employed in this dissertation.

ACC	Accusative
COP	Copula
CONJ	Conjunction
C	Consonant
DAT	Dative
DIS.MAR	Discourse Marker
GEN	Genitive
LOC	Locative
MW	Mimetic word
MOD	Modifier
N	Nasal mora
NEG	Negation
NOM	Nominative
PROG	Progressive
PRSN	Present Tense
PST	Past Tense
Q	First half part of a geminate consonant
QUO	Quotation
TOP	Topical
V	Vowel
Vmanner	Manner Verb
Vpath	Path Verb
Vaction	Action Verb

SAT	Satellite
X	Figure/Subject
lit.:	Literal meaning
…	Ungrammatical (when placed before a phrase or sentence)
+	Combination
*	Omission

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CHAPTER 1

INTRODUCTION

1.1   Introduction

Sound symbolism exists in a wide variety of languages in the world, featuring a special class of words that shows direct linkage between sounds and meanings (Hinton et al., 1994). Jakobson and Waugh (1979) described it as "an inmost, natural association between sound and meaning." For example, *bang* and *pop* sound like what they mean: an event that makes a loud noise and a short sharp explosive sound (*Oxford Advanced Learner's Dictionary*, 8th ed.). The word *moomoo* is formed by the imitation of sound made by a cow. However, sound symbolic words, also known as ideophones, onomatopoeia, imitatives, lexical iconicity and mimetic words, are very often ignored and excluded from main stream linguistics, for they are considered child-like and informal. Despite the fact that their scope and productivity varies greatly, research shows that sound symbolism constitutes an integral component of some the languages. This is especially true for Native American and Asian languages, such as Korean and Japanese (Caldwell, 2010).

The phenomenon of motion is pervasive in our daily lives. Cognitive linguist, Leonard Talmy (1991, 2000b) describes motion event as a situation where an entity moves from one location to another, or is situated at a particular place. The building blocks of a motion event comprise four basic conceptual components: Figure, Ground, Path and Motion. We may also identify the Manner of motion, the way the action is conducted.

Based on the study of motion event, Talmy proposes a binary typological classification framework which recommends the division of the languages in the world into two major groups. These are classified as either Satellite-framed languages or Verb-framed languages, depending on whether the core schema of the motion event;

i.e., the Path of motion is lexicalized in the main verb or outside the main verb. In a Satellite-framed language, such as English, German, Russian, German and Dutch, the Manner of motion (Manner) is encoded in the meaning of the main verb with the Path of motion (Path) being expressed separately by a satellite, which uses particles and prepositions (e.g., *go out, run away*), whereas in a Verb-framed language such as Japanese, Spanish, French and Turkish, Path is encoded in the main verb (e.g., *ascend, enter*), while Manner is expressed in a separate element, independently as an adjunct.

As defined by Talmy (1991, 2000b), English as a typical Satellite-framed language is illustrated in the example (1.1), and Japanese as a Verb-framed language is illustrated in the example (1.2) below as an equivalent expression to example (1.1).

Example (1.1)   English

He	went	into	the shop
FIGURE	MOTION	PATH	GROUND

Example (1.2)   Japanese

kare wa	*mise ni*	*hait-ta*
he TOP	shop LOC	enter-PST
FIGURE	GROUND	MOTION + PATH
He entered the shop.		

In example (1.1), the Satellite *into* describes the Path of motion, where the Figure moving into a goal, *the shop*. The verb *went* expresses physical action or motion. On the contrary, in a Verb-framed language, such as Japanese, the Path of motion is encoded by the verb *haitta* "enter" and the Manner element is not mentioned, as illustrated in example (1.2). As presented in the examples above, it is clear that different construction types of languages express different preferences in demonstrating their lexicalization patterns.

Sugiyama (2005) analyses motion events described by Manner verbs and Path verbs in *The Hobbit* by J.R.R. Tolkien. She concludes that in Japanese, Manner can be expressed by compounds, mimetic words or both, in a far greater frequency than other Verb-framed languages. Japanese language, which possesses a large inventory of

mimetic words, indicates specific characteristics other than a typical Verb-framed language, where lexicalization patterns are involved.

The present study is an attempt to identify Manner expressions and how they are embedded in Japanese and English by investigating mimetic words extracted from a Japanese novel, *Norwegian Wood* by Haruki Murakami. More specifically, the study refers to Talmy"s (1991, 2000b) binary typological framework in conjunction with Sugiyama"s research which paid special attention to Manner expressions relating to Japanese mimetic words. The focus is to examine the similarities and differences in the constructions of lexicalization patterns between the two languages. The ultimate goal is to find clear and rigid evidence to testify if Japanese fits firmly into Talmy"s classification as a Verb-framed language while in contrast, English as a Satellite-framed language. For this purpose, the data of this study are sourced from mimetic words found in the first book of *Norwegian Wood* by Haruki Murakami (1987) and its corresponding English translation by Jay Rubin (2000).

1.2   Background of the Study

1.2.1   Talmy's Typological Classifications

Talmy (1991, 2000b) suggests that languages in the world differ systematically in the way the semantic components of the motion event; i.e., the Path of motion (Path) and the Manner of motion (Manner) are lexicalized in the main verb, as mentioned in Section 1.1.

Examples (1.3) and (1.4) below illustrate the same event construction in two different lexicalization patterns in English and Japanese. Both of these sentences contain linguistic units expressing the semantic components of Path and Manner.

Example (1.3)   English

He	ran	into	the shop
FIGURE	MOTION + MANNER	PATH	GROUND

Example (1.4)   Japanese

彼　は	店　　に	はしって	入った
kare wa	*mise ni*	*hashit-te*	*hait-ta*
he TOP	shop LOC	run-by means of	enter-PST
FIGURE	GROUND	MANNER	MOTION + PATH
He entered the shop (by running).			

As shown in examples (1.3) and (1.4), the Satellite-framed language (English) and Verb-framed language (Japanese) differ significantly in terms of where in the sentence the semantic component of Manner is expressed. In English, verb of motion encodes information about Manner *run* in which action of running is conducted, while the Path is expressed by the satellite *into*. In contrast, in Japanese, the Path and the Motion are described by the verb, while the Manner is expressed in an additional phrase *hashitte* with the connective *te* "by running" to add information to the description. However, Manner is an optional choice in Verb-framed language.

1.2.2   Sound Symbolic Words

Sound symbolism is said to be present when a word sounds like it is mimicking a natural sound in the real world. Shin (2012) states that sound symbolic words exist when a word is correlated with an object in the real world and this correlation can be realized in the form of onomatopoeia or mimetic words.

According to *The Oxford Advanced Learner's Dictionary* (8ᵗʰ ed.), onomatopoeia is the fact of words containing sounds similar to the noises they describe, while mimesis is the way in which the real world and human behaviour is represented in art or literature.

Akita (2009) claims that different linguistic groups used different terms in expressing sound symbolic words. In Japanese, sound symbolism words are generally

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recognized as mimetic words. The term "mimetic" is a translation from a Chinese word, which carries the meaning "mimic".

1.2.2.1 Mimetic Words in Japanese

In Japanese, sound symbolic words may be further classified as onomatopoeia, or more technically, as phonomimes, since they reproduce or imitate a sound. The second type, phenomimes, depicts the manner in which something occurs or someone acts. The third type is psychomimes, describing the way we feel internally. In short, mimetic means the imitation of sounds or the depiction of situations or human feelings by the form of words (Yamaguchi, 2007, p. 63). All these three types of sound symbolic words are defined as mimetic words in this study.

Mimetic words constitute a significant lexical form in Japanese (Sugiyama, 2005). Japanese people integrate mimetic words extensively, from everyday conversation to newspaper and literature (Inose, 2007).

An important characteristic of Japanese mimetic words is their reduplication (Yamaguchi, 2007). Each of the examples below contains a verb that specifically co-occurs with a reduplicated mimetic word. Reduplication is realized by doubling a two syllable word (*bura* for example 1.5, *kira* for example 1.6 and *pika* for example 1.7). As demonstrated in example (1.5) and (1.6), mimetic words are often accompanied by an adverbial particle or a quotation marker *to*, to modify verbs, for it is perceived as a quotation to indicate that the expression is imitating a sound, describing a state or the manner of an action, or the way people feel internally. Nonetheless, *to* is omissible in some contexts. However, when describing a change of state, degree and frequency using mimetic word, generally a *ni* instead of a *to* is employed (See example 1.7).

Example (1.5)

buraburato	*aruku*
leisurely.MW	walk
walk leisurely/to stroll	

Example (1.6)

kirakirato	*hikaru*
sparkling.MW	shine
shine sparklingly/like stars	

Example (1.7)

pikapikani	*migaku*
shiny.MW	polish
polish to be shiny (floor)	

Japanese native speakers feel that mimetic words evoke a vivid at-the-scene feeling (Kita, 1997). For example, *buraburato* (see example 1.5) is used to describe the way of walking. Compared to simply saying "X walks," when the mimetic word *buraburato* is added, Japanese people have a more concrete idea of what type of walk is being referred to. McCawley (1968) describes mimetic"s function as syntactically as manner adverbs. However, rather than just its sound, mimetic words may also refer to just any aspect such as visual or emotion. In addition, mimetic words are capable of describing Manner, the way an action is conducted.

1.2.2.2 Onomatopoeia and Mimetic Words in English

In English, existing linguistic terms consider onomatopoeia and mimetic words as part of sound symbolic words. Examples of onomatopoeia words such as *bow-wow* and *bang*, and mimetic words such as *dilly-dally* and *hanky-panky* are part of the vocabulary in the English lexicon. However, they are used commonly but not very productively in English.

Whereas Japanese has a large inventory of mimetic words, English does not. In English, onomatopoeia is an independent category of sound symbolic words which, like interjections, have no linguistic function but are semantically independent. In some cases, they share the function of emotive interjections (Augggg! Waaaa!), but in most cases, they are sounds of animals (bow-wow, oink oink), sounds of object moving (whiz, clap, splatter) or written sounds found in cartoons (WHAM! POW! BAM).

1.2.3   Word Order

1.2.3.1 Japanese Language

The basic word order at the sentence level in Japanese is the Subject-Object-Verb (SOV), with an alternative Object-Subject-Verb order. Examples of languages that have the SOV structure include such disparate examples as Korean, Basque, Turkish and Tamil. In Japanese, a particle comes after nouns to mark their grammatical roles. The subject associates with either the topical particle (TOP) or nominative particle (NOM); whereas the object is associated with the accusative particle (ACC), identified as noun phrase. Since Japanese is a head-final language (Yamaguchi, 2007), mimetic words are expressed mainly as an adverb accompanied by particles such as *to* or *ni* and they often occur before the main verb within a sentence. In addition, Japanese as an agglutinative language permits various elements to be added to the verb root endings to enrich information (Kuno, 1973).

1.2.3.2 English Lamguage

English is categorized as a Subject-Verb-Object (SVO) language (Markino, 1993), whose sentence structure is different from that of Japanese. SVO languages include such disparate examples as Chinese, Greek, Swahili, Vietnamese and the European Romance languages. They are characterized by putting the relative clauses after nouns that they modify and adverbials before the modified clauses. Adjectives, numerals and demonstratives usually precede the noun.

1.3   Statement of Problem

There is a systematic relationship between semantic components and surface forms in terms of the way motion events are expressed in languages. Different languages exhibit different form-meaning mapping relations onto different lexical and syntactic units. These cross-linguistic differences raise important questions for language development in terms of how this variation is expressed linguistically.

Since its promulgation, Talmy‟s (1991, 2000b) typological classification of world languages into Verb-framed and Satellite-framed languages has had persuasive academic authority and has been influential in the investigation of motion descriptions. Although further research has questioned languages that do not fit neatly into the two typological groups, this study aims to provide a better understanding of this typological problem by looking in greater detail at Japanese mimetic words.

Mimetic words have attracted interest and prompted extensive research in various subfields of linguistics, ranging from phonological, morphological, semantic perspectives to language acquisition, especially in Japanese (e.g., Kita 1997, 2001, 2008; Tsujimura 2001, 2005a, 2005b; Akita 2009; Toratani 2005). Nonetheless, besides these scholarly efforts, there is no contribution in the research field regarding the application of psychological theories such as lexicalization patterns, which is related to the study of Japanese mimetic words, particularly in which Murakami‟s literary work is concerned. The researcher intends to test Talmy‟s hypothesis in a different environment.

The present study aims to fill this research gap by investigating the use of mimetic words in Haruki Murakami‟s bestselling novel *Norwegian Wood*, comparing it to its English translation, with specific reference to Manner expressions where Talmy‟s lexicalization pattern framework is concerned.

1.4   Research Objectives and Questions

By examining the translated English text in which mimetic words are used in the first volume of *Norwegian Wood*, this study investigates the different lexicalization patterns of the two typologically contrastive languages, Japanese and English. Particular emphasis is how Japanese mimetic words are used in describing Manner. Adopting Talmy‟s (1991, 2000a) idea and Sugiyama‟s (2005) work on Manner expressions in both English and Japanese as the theoretical basis, three goals are set for this study.

The first goal is to investigate the classifications of mimetic words used in *Norwegian Wood*. The second goal is to examine the translation patterns of the mimetic words by comparing their corresponding English texts. The third goal is to identify the construction of lexicalization patterns displayed in the corpus, based on the utilization of mimetic words extracted from the novel, and how do the English constructions differ from the Japanese constructions respectively. Ultimately, by presenting numerous examples with detailed descriptions, the present study aims to examine to what extent that Talmy's typological framework (1991, 2000b) is valid for both Japanese and English.

1.4.1   Objectives of the Study

The present study has three objectives:

1.   To identify the mimetic words found in the Japanese novel, *Norwegian Wood*, by Haruki Murakami.

2.   To obtain a more comprehensive understanding on the mimetic words in the English translation.

3.   To analyse the lexicalization patterns of Japanese mimetic words in comparison to their English translations.

1.4.2   Research Questions

The three research questions corresponding to the objectives stated above are as follow:

1.   What are the linguistic classifications of mimetic words identified in the *Norwegian Wood* corpus of mimetic words?

2.   How are the Japanese mimetic words in the *Norwegian Wood* corpus realized in its English translations?

3.   To what extent is Japanese a Verb-framed language in contrast to English as a Satellite-framed language?

1.5   Significance of the Study

This study is important in three aspects. First, it elaborates the verbal lexicalization patterns demonstrated in two different languages, Japanese and English on the basis of the investigation of mimetic words. The researcher has chosen English since research about English is widely available and its status as a Satellite-framed language is widely acknowledged. Furthermore, English (Indo-European, Germanic) and Japanese (non-Indo European) belong to different language families, making the two languages a good choice for comparison.

Second, *Norwegian Wood* is one of the most popular novels by Haruki Murakami. One important consideration in this selection is that Haruki Murakami writes in colloquial Japanese, thus providing a wealth of natural language, which is invaluable as research material. Even more importantly, to-date, there has not been any comprehensive and exclusive research being carried out on Haruki Murakami‟s literary work regarding lexicalization patterns.

Another crucial point is Haruki Murakami uses mimetic words extensively. There were 36 tokens in chapter 1 alone, far more than almost any other author (see Section 2.2.5). A total of 430 tokens of mimetic words extracted from Volume 1 provided a sufficient base to be used as a source of data.

.   It is hoped that the findings would serve as a guide for teaching Japanese mimetic words at schools, as this would provide useful information about the Japanese vocabulary, which has not been included seriously in textbooks for Japanese as a foreign language in Malaysia.

1.6   Scope and Limitation of the Study

This study will only deal with mimetic words in a written text, specifically extracted from *Norwegian Wood*. Therefore, conclusions drawn in this study are made based only on the corpus of mimetic words found in the novel. All mimetic words identified in the

novel, regardless of their orthographic appearances, i.e. *hiragana, katakana* or *kanji*, are considered in this study.

The novel comes in two volumes. Only the first volume (302 pages) is analysed, and the data set compiled is confined to the first volume and the chapters of its corresponding English translation. It is worth noting that the purpose of this study is not to evaluate the quality of the translation but the translation has been taken solely as research material for the present study. Hence, the style, methodology and authenticity of translation are not the aim of this study and will not be discussed.

1.7   Definitions of Basic Key Terms and Concepts

1.7.1   Figure

Figure is the moving object located relative to the Ground.

E.g., Naoko, John, mother, owl, red dragonfly, etc.

1.7.2 Ground

Ground is the space in which the Motion of the Figure occurs or is located.

E.g., field, house, river, stair case, table, etc.

1.7.3 Motion

The process carried out by the object moving towards certain location or being situated at certain position.

E.g., dance, fly, jump, run, wait, etc.

1.7.4 Path

Path is the course or direction followed by the object.

E.g., go away, jump up, run into, swim across, etc.

1.7.5 Manner

Manner is the way in which the action is conducted.

E.g., chuckle, crawl, hop, stroll, rotate, etc.

1.7.6 Cause

Cause is what originates the action itself.

E.g., chop, hammer, kick, knock, push, etc.

1.7.7 Lexicalization Patterns

All languages can describe the same event with the same conceptual content of Path or Manner, but can differ significantly within the verb clause. "Lexicalization" refers to this conceptual component which is encoded in a lexical unit that shows how meaning can be expressed in surface element in different languages. "Patterns" refers to the regularity or the frequency of these encoded components that are articulated within different languages. In addition, lexicalized meaning involves those meaning components entailed in all uses of a verb. Lexicalization Pattern is involved when a particular meaning component is conflated or found to be in regular association with a particular lexical unit.

1.7.8 Satellite-framed Languages

Verb-framed languages and Satellite-framed languages both show either the Path, or direction of the verb's motion, or the Manner, or type of the verb's motion. However, Satellite-framed verbs are constructions which provide information regarding the Path of the verb, typically attached to the verb by a prefix or adverbial particle (in, down, over), i.e., a "satellite" attachment to the verb, which morphologically are the same as the verb itself. Examples include English verb particles (e.g., go *out*, run *away*, float *past*), which shows the Path of motion. Its verbs often show the Manner of the motion, like "running" or "floating." English, German, Russian and Chinese are examples of Satellite-framed languages.

1.7.9 Verb-framed Languages

In contrast, Romance languages (e.g., Spanish, Japanese, French, Italian) are Verb-framed, since they tend to use verbs which include the Path; for example, *salir* "go out"

or *subir* "go up" in Spanish; *agaru* "ascend" or *kudaru* "descend" in Japanese. In the Verb-framed languages, Manner is expressed in a separate element, independently as adjunct. Nonetheless, Manner can be omitted, unless it is important.

1.7.10 Satellite

A Satellite can be composed of any grammatical categories which include particles or affixes. A satellite modifies the verb root and it is in a sister relation to the verb. As stated in 1.7.3, in English, examples are go *out*, run *away*, float *past*.

1.8   Summary

Chapter 1 has provided an overview of this study. The present chapter began with the background of the study, providing a brief overview of Talmy's typological classification of motion events, as well as Sugiyama's work and their association with Manner expressions. This was followed by a brief introduction to Satellite-framed language and Verb-framed language with specific reference to mimetic words found in the Japanese novel, *Norwegian Wood* by Haruki Murakami. In addition, the linguistic structure of the Japanese language was explained (Section 1.2). Second, the study examined the challenges, problems and research gaps (Section 1.3). Third, the objectives and research questions were explained (Section 1.4). Fourth, the significance of the study was highlighted and explained in three perspectives, including the reasons for choosing *Norwegian Wood* as the data corpus (Section 1.5). The fifth section discussed the scope and limitations of the study (Section 1.6). Section 1.7 presented the definitions of the primary terms used in the present study, primarily those used in Talmy's components of motion events and lexicalization patterns. Finally, Section 1.8 presented the summary of this chapter.

CHAPTER 2

LITERATURE REVIEW

2.1   Introduction

Motion events have been a well-researched subject for decades, an increasing trend in the past 30 years. This was propelled after the release of the critically acclaimed research of Leonard Talmy"s typological framework of lexicalization patterns (1991, 2000b). The focus of this chapter is to examine and evaluate the previous groundbreaking research relevant to the study of motion events based on Talmy"s cross-linguistic lexicalization patterns, discussed more extensively in Chapter 3 (Section 3.2); in particular, their relationship where Japanese mimetic words and their corresponding English translations are concerned. The initial and preparatory point for most research on this topic is the twofold typology framework of Talmy"s Verb-framed languages and Satellite-framed languages, and in particular, the differences and similarities, if any, in their respective perspectives in motion events, as expressed through specified Figure, Ground, Motion, Path and Manner. Since his early formulation in 1972 and subsequent elaborations, it has drawn diverse academic responses and refinements.

The first section of this chapter (2.2) defines and discusses mimetic words in Japanese (Section 2.2), summarizes previous studies and discusses the problems in translating mimetic words into English. The second section introduces Talmy"s research of lexicalization patterns (Section 2.3) and its present studies on its subsequent revision, which serves as the theoretical foundation of the present study.

2.2   Overview of Onomatopoeia and Mimetic words

Generally, traditional linguistics theory considers the relation between sound and meaning to be arbitrary (de Saussure, 1916/1983). However, sound symbolic words are an exception to the concept. A large number of languages in the world, either in large inventory or smaller properties, possess some kind of onomatopoetic systems for

mimicking the sounds of human or animals, the sounds of natural phenomena or the sounds that objects make. For example, *kokok* for the sound a rooster makes in Malay; *moomoo* for the sound a cow makes in English; *zhizhi* for the sound of a bird makes in Chinese; *wanwan* for the sound a dog makes, in Japanese, etc.

These instances show that a significant number of languages have similar kinds of systematic sound-meaning relationships, even though they may be more developed and matured in one language than the other. In recent years, the importance of onomatopoeia and mimetic words has been studied in many fields, resulting in more research claiming that there is a direct linkage between sound and meaning (Hinton et al., 1994).

Indeed, a wide variety of languages in the world, such as Korean, Japanese, Chinese, Swedish, and African languages, such as Hause, have a vast, extensive number of sound symbolic words in its lexical class, distinguished as "ideophones," "expressive words," or "mimetic words" (Voeltz & Kilian-Hatz, 2001; Kita, 1997).

Nonetheless, it should be noted that the research on mimetic words, though carried out in various languages and various fields, tends to be language-specific; thus there is no standardized usage and applicability of terminology used by all researchers. As a consequence, onomatopoeia, sound symbolism, sound symbolic words and lexical iconicity have emerged as terms used across the board and interchangeably for different languages researched for the overall phenomenon. In addition, terms such as "ideophones," "expressive" and "imitative" are used in certain specific language areas; for example, Japanese and Korean both recognize the same phenomenon as "mimetic words."

Shin (2012) divides the overall concept of sound symbolism into four different categories, arranged according to the degree of direct linkage between sound and

meaning, i.e., physical symbolic words, sound-imitating symbolic words, synesthetic symbolic words and conventional symbolic words.

Yamada (2012) explains that onomatopoeia and mimetic words express sound, motion, feeling, phenomena through the pronunciation of words. In addition, onomatopoeia refers to the imitation of sound, whereas mimetic refers to inner feeling rather than sound. Yamaguchi (2007) provides a more overall definition, by saying that mimetic means the imitation of sounds or the depiction of situations or human feelings expressed in the form of words.

2.2.1 Japanese Mimetic words

Japanese mimetic words are much more than sounds or motions imitation. Invariably, they also "represent sounds, shapes, texture, or abstract feelings" (Tsujimura, 2005a, p. 137) and even symbolize "manners or psychological conditions" (Hamano, 1998, p. 2).

Mimetic words are used very frequently in all levels of Japanese from everyday conversation to newspapers and literature (Inose, 2007). Semantically, Japanese mimetic words serve to describe speech events more animatedly, expressively and vividly (Yamaguchi, 2007, p. 64). Sugiyama confirms this: "When a mimetic is used, Japanese speakers have a more concrete idea of what… is being referred to" (2005, p. 302). Thus, it is not surprising that mimetic words in Japanese are "extremely productive and ubiquitous" (Tsujimura, 2005a, p. 146). They are the essence which makes Japanese unique in the world.

The use of mimetics as the unique and essential characteristic of the Japanese language and its importance has been acknowledged by leading Japanese linguists.

Kita (1997) emphases that Japanese mimetic words are modality-specific and evoke a striking image of "re-experience," particularly for native speakers who embrace the natural sound-meaning relation of mimetic words in their daily communication.

Baba (2003) concurred that "Mimetics are indispensable for enriching colloquial as well as a literary expression in both spoken and written Japanese."

Bartashova (2014) concludes that Japanese mimetic words are indispensable in the language, and this phenomenon reveals the subtle and delicate capability of Japanese people in the way they perceive the world.

Mimetic words play a vital role and assimilate the foundation of grammar of the Japanese language, featuring very early in children's language acquisition, heightening and enhancing their command and understanding in a more colourful and vibrant manner. In addition, mimetic words are frequently found in *manga*. Some children's books also make bountiful and generous adoption and use of the effects of mimetic words (Yamaguchi, 2007).

Japanese children start using mimetic expressions as early as in their second year of education, as soon as they are able to make categorical distinctions accurately. Miyata (1995) carried out a study on a Japanese child and concluded his findings by showing the differing of the usage of the mimetic expression, *tonton*, where in one instance, it serves as an adverb (describing an ascending stairs motion), in another, it serves as a noun (referring to a hammer), and also serves as a verb (referring to a pencil drumming act). This study simply provides more evidence explaining how deeply mimetic words are cultivated, nurtured and ingrained in the Japanese daily lives. In short, mimetic words may refer to other concrete objects, but also may function as predicates.

Noma (1998, p. 30) points out that following Korean, Japanese has the largest number of onomatopoeic and mimetic expressions in the lexical property, with about 2,000 units. The expressiveness and rich information carried by mimetic words make their presence pervasive in everyday speech, literature and media, and although they are never used in official documents, one can hear them in formal situations.

The *Dictionary of Iconic Expressions in Japanese*, edited by Kakehi, Tamori & Schourup (1996), includes approximately 1,600 mimetic words in Japanese while *The Usage Guide to Japanese Onomatopoeias* by Atoda & Hoshino (1993) lists about 1,700 units of mimetic words. These words have been compiled from sources including dictionaries, novels and newspapers. However, despite having such an essential role, the exact number of mimetic words in Japanese is unknown.

Onomatopoeia, lexical iconicity and mimetics are distinct in Japanese. Even though mimetic properties are historical and cultural, linguistic scholars have adopted different views.

Kita (1997, 2001) proposes that mimetics, "function in affects-imagistic semantic space" and hence mimetics are semantically differentiated from the unified syntactical sentences (Kita's affecto-imagistic approach).

Tsujimura (2005a, p. 137, 145, 150) however took the position that mimetic words are "symbolic or iconic," and the meanings of mimetic verbs are not found in the mimetic words themselves (Tsujimura's constructionalist approach). Other linguists, for example, Newmeyer (1992) advocate the flexibility of mimetics to their iconicity and on the basis of this reliance, rejects sound symbolism and mimesis.

Onomatopoeia, on the other hand, is an imitation of the sound. The relationship is succinctly summarized by Marttila (2009, p. 49): "onomatopoeia words may be sound symbolic, but sound symbolic words are not necessarily onomatopoetic." In other words, though the two occur universally, onomatopoeia is a global phenomenon constrained by local language factors, and sound symbolism is determined purely by local language factors.

Lexical iconicity is an iconic relationship between form and referents, and includes both sound symbolism and onomatopoeia.

Thus, iconicity and symbolism are used for two different forms of abstractions. First, they are abstractions of qualities such as physical objects resemblance, and second, they are abstractions of relationship through symbols.

Generally, Japanese mimetic words are divided into three types, namely, phonomimes or onomatopoeia (*giongo*), phenomimes (*gitaigo*) and psychomimes (*gijoogo*). In this study, the term phonomime (*giongo*) or onomatopoeias, refers to words which reproduce or imitate the actual sound of humans or animals and other inanimate things or sounds of nature that have no inherent sound in Japanese sounds. Phenomimes (*gitaigo*) describe appearances, states, or the manner in which something occurs or someone acts. Psychomimes (*gijoogo*) express one‟s inner feelings or mental condition, or the way we feel internally (Yamaguchi, 2007, p. 63).

However, Yamaguchi (2007) points out that the boundaries between the three classifications are not clear-cut; some portions of psychomimes may overlap with phenomimes and some portions of phonomimes may overlap with phenomimes, while phonomimes and psychomimes never overlap. It is observed that the differences are found to be more gradual rather than absolute. For ease of reference, the diagram (Figure 2.1) below summarizes the above discussion.
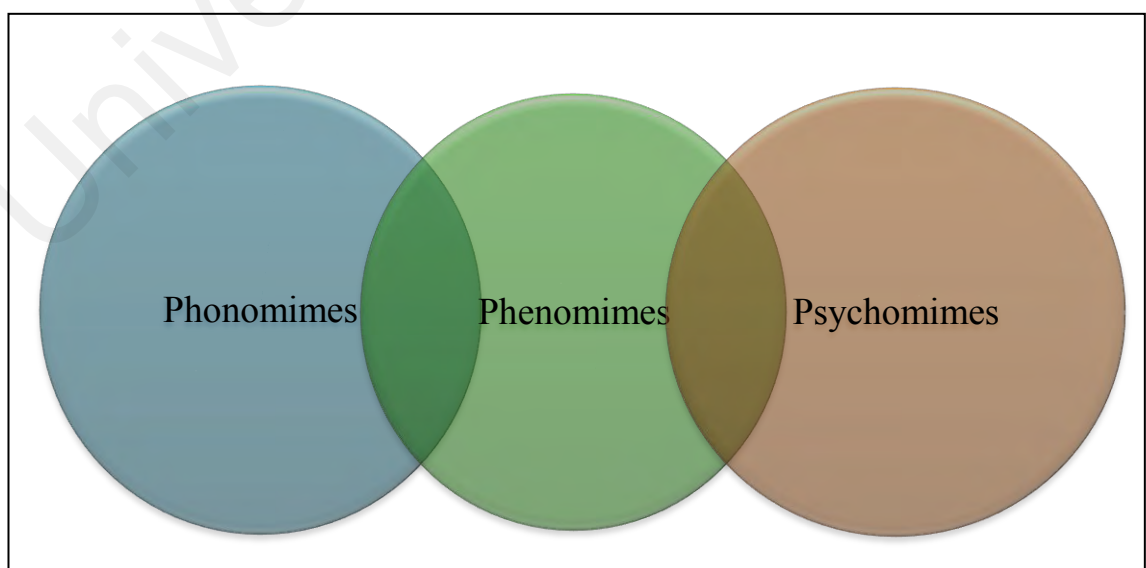
Figure 2.1: Distribution of Phonomimes, Phenomimes and Psychomimes (Yamaguchi, 2007)

2.2.2 Grammatical Function of Japanese Mimetic Words

Japanese mimetic words are used to describe conditions, movements or conditions. In different linguistic contexts in which mimetic words are used, Japanese mimetic words can be interpreted as a noun, an adjective, an adverb or even a verb (Tsujimura & Deguchi, 2007), shifting between lexical categories, differing sub-categorization requirements or sometimes extending to new contexts, although they are essentially functioning as adverbs in most instances (Inose, 2007).

Inose further explains that a mimetic word could also function as an adjective, by adding particles such as *na*, *ni*, *no* or *da*, depending on the context and the position of the expression in the sentence arrangement. Mimetic words can also function as verbs, by adding the light verb *suru* "to do." *Suru* can occur in various verb forms, i.e., in the past tense form, *shita* and progressive form, *shite iru.* However, the progressive form in the sentence has no real semantic meaning, it functions syntactically only to turn the nominal adjective into a verb (Hamano, 1998). The inclusion of these mimetic words describes these actions in a more animated, colourful and unique way.

Tsujimura (2005a) also highlights that while manners and sounds are frequently described using mimetic words to indicate concrete objects, nonetheless, when they occur with the light verb *suru* "do", they are used as predicates. In this relation, the verb itself does not carry solid meaning and thus the meaning resides in the mimetic word itself (Donovan, 2012).

In addition, some mimetic words are accompanied a particle *to* to from an adverbial. The adverbial indicator or quotative particle *to* serves a similar function to the English word *that* in this kind of constructions (Sharlin, 2009). For example, in the case of *kusukusu*, when used with *to + warau* "laugh/smile", the mimetic words express an adverbial meaning, "to laugh quietly" or "to chuckle."

Flyze (2002) claims that degree and frequency adverbs are followed by the particle *ni*. For example, *barabarani* "scattered around," *pikapikani* "shiningly polished." Further, Akita (2009) points out that most of the mimietic words are accompanied by an adverbial particle *to*, functioning as manner adverbs, or accompanied by adverbial particle *ni*, functioning as resultative adverbs.

Yamaguchi (2007) states that the majority of mimetic words is either phonomimes or phenomimes. She further explains that since Japanese is a head-final language (the main part comes after the part that modifies it), additional explanation of the content of the word is accorded through the use of a mimetic word that follows it within a sentence. For example, in the phrase *moshamosha shita kegawa* (shaggy, bushy fur), *moshamosha* (looks shaggy and bushy) is a phenomime that modifies the word *kegawa* "fur." It provides an explicit expression that explains how the bearskin looks. Even though a sentence without mimetic words is still acceptable, the addition of these expressions enriches their information, and this is one of the key characteristics of Japanese language.

2.2.3 Morphological Structure of Japanese Mimetic Words

Japanese language employs vast flexibility in its use of mimetic words based on its unique phonological, morphological and semantic properties.

The Japanese writing system consists of three scripts, which are *hiragana* ひらがな, *katakana* カタカナ and *kanji* 漢字. Different writing systems are employed according to their functions. In most cases, mimetic words are presented in *hiragana* but in some cases, they are presented in *katakana*. *Kanji* is never used. This variance in presentation is dependent on the linguistic circumstances and the context of the clause or phrase in which such mimetic words are used.

There is no fixed form or rigid structure defined in mimetic words. Morphologically, mimetic words are easily identified as they often appear in the

reduplicated form (Yamaguchi, 2007) where one morph is duplicated. Phonologically, the form is commonly depicted as C1V1C2V2-C1V1C2V2 (Hamano, 1998); for example, *nikoniko* "smilingly," *burabura* "leisurely." In addition, they are often suffixed with an adverbial indicator *to* (e.g.; *nikonikoto, buraburato*), which can be omitted, and often is.

Caldwell (2010) gathered 1,984 units of mimetics and classified them according to their morphological template. The study shows that CVCV-CVCV or the fully reduplicated form is the most common template for Japanese mimetic words.

Another interesting characteristic of Japanese mimetic words is that each phoneme carries its own semantic meaning where the forms vary from whole syllables to sound features like voiced or unvoiced consonants. Hamano (1998) concludes that they symbolize manners or psychological conditions and points out the relation between a consonant and its symbols in C1V1C2V2-based Japanese mimetic words. See examples below:

Voiced consonant

guruguru   the manner of an entity moving in a circle

batabata   a loud flapping sound made by wings beating

Unvoiced consonant

kurukuru   a lighter entity moving in a circle

patapata   a flapping sound made by a thin, flat object moving

It is concluded that the voiced consonants, e.g., *g*, *z*, *d*, *b* etc indicate something heavy, large and coarse whereas unvoiced consonants, e.g., *k*, *s*, *t*, *p* etc indicate the opposite, i.e., light, small and fine.

Hamano (1998) suggests the following common Japanese mimetic forms:

C1V1(N)	*shin*
C1V1C2V2ri	*bikuri, pitari*
C1V1C2V2N	*gatan, dosan*
C1V1C2V2-C1V1C2V2	*nikoniko, burabura*

Tsujimura (2005b) states that the morphophonological structure of mimetic words can be divided into five types. For example:

No.	Morphophonological Structure	Examples
1	Two-mora word	*pin, pan, gan, paa*
2	Three-mora word	*kichin, garan, garari*
3	Reduplication of 2-mora base	*kurukuru, sakusaku, guriguri*
4	Reduplication of 3-mora base	*dosundosun, gatangatan, kachinkachin*
5	Multi-mora word	*gossori, todabata, funwari*

Table 2.1: Morphophonological Structure of Japanese Mimetic Words (Tsujimura, 2005b)

2.2.4 Previous Studies on Mimetic Words

Ivanova (2006) concurs that mimetic words are problematic to non-native speakers analyzing the connection between sounds in words and their semantic properties. She introduces 37 phonaesthematic patterns, arguing that there is often a close relationship between sounds and their meanings.

The primary focus of this thesis is the comparison of mimetic words in English and Japanese. Akita and colleagues have researched mimetic words in Japanese. In an earlier study with Matsumoto & Ohara (2008), they examined the contribution of mimetic to high manner saliency in Japanese speaking, based on Japanese native speakers and American English speakers.

Tsujimura (2012) acknowledges the fluidity of meaning of mimetic verbs as opposed to lexical verbs, citing Kita‟s (1997) "affect-imagistic dimension" and Matsumoto‟s (1996) contention that meaning can extend to spatial configuration. She studied the problems of mimetic verbs in the acquisition of the Japanese language for non-native speakers. One assumed purpose of this thesis supports that finding. She cites that Japanese children start to use mimetic words correctly as early as two years old, which questions aspects of language acquisition theory. Her study analyzed the mimetic acquisition based on Noji‟s study of his first-born child, Sumihare over a seven-year period, although the focus lies in the third year.

Kutafeva˝s (2015) analysis of Japanese onomatopoeic and mimetic words which are in relation to quantitative meanings found that onomatopoeic words express merely two quantitative meanings, i.e., single and repetitive sounds. On the other hand, mimetic words can be divided into either expressing the existence of quantity or the degree of change of quantity.

2.2.5 Problems of Translation of Japanese Mimetic Words

Sound symbolic words in Japanese belong to a unique category, and are frequently used in everyday speech, literature and media due to the load of information and the expressiveness. However, the majority of linguists consider translating it to be a challenge due to the typological differences between the source language (Japanese) and the target languages.

At present, studies of Japanese onomatopoetic translations have become more common. Translation was nothing short of an uphill struggle in early days. In an early study, Hayase (1978) found that in the Seidensticker translation of Kawabata˝s *Yukiguni*, 59 of 186 onomatopoetic words were left not being translated. He attributed this to different sentence structure, style of translation or the necessity of longer intrusive explanations, indicating Kubo (1995) analysed Miyazawa Kenji˝s novels and reported that 78% of the Japanese onomatopoetic words did not use onomatopoeia in translation.

Edstrom (1989) examined 60 out of 200 Japanese mimetic words found in Kawabata˝s novel, *Yukiguni* and points out several reasons for the omission of mimetic words in the corresponding English translations.

Takeuchi (1998) studied Japanese onomatopoetic words translated into French and found that Japanese *gitaigo* could be expressed either by adverbs, expressions or paraphrases. He observed that *giongo* would often use the French word *avec* (with) or *faire* (to do).

Minashima (2004) looked at 332 mimetics, mostly adverbials and categorized them by verbs, adverbs, adjectives and nouns, in that descending order. He also reported that 16.3% of the mimetics were left untranslated.

Inose (2007) identifies the methods of translation used in 300 examples of mimetic words taken from translations of *Supuutoniku no koibito* by Haruki Murakami in Spanish and English. She identifies nine methods: using verbs, nouns, adjectives, adverbs, idioms, onomatopoeic in the receiving language, explicative paraphrase, combinations and deletions. The rate of omissions was almost 19.7%, approximating Minashima"s finding.

Other approaches have also been employed. For example, Toratani (2005) makes a case for the cognitive approach to mimetic words in Japanese and the concept of "semantic resolution," where there is a discrepancy between the mimetic and other parts of a sentence. With this conceptual basis laid, she applies (2009) the cognitive approach to translating mimetic in Japanese. She also uses *Kichin* by Yoshimoto Banana as well as *Kinokawa* by Ariyoshi Sawako as guides. She concludes that in the process of translation, class-shifts invariably occur, which she claims can be explained based on cognitive semantic concepts of lexicalization patterns. Her class shift patterns are a) into a verb, b) into a verbal phrase, c) into a noun, and d) into an adjectival element.

Flyxe (2002) reiterates the problem of onomatopoeia for non-native learners of Japanese as well as teachers and translators. His study looked at and considered 275 onomatopoetic words collected from Yoshimoto Banana"s *Kichin*, Endo Shusako"s *Sukyadaru* and Miyazawa Kenji"s *Nametokoyama no kuma, Shikaodori no hajimari* and *Yodaka no hoshi*. He concludes that sound symbolism is not as common or systematic in Swedish as in Japanese, and as a result, translations of Japanese texts often miss nuances and spirit of the Japanese words.

Donovan (2012) notes the challenge of translating Japanese mimetic words into English because the word wants to recreate the sound, and the translator must deal with time-specific factors like repetition and duration. His solution is to use metaphors, which also have a strong expressive power in English, which might match the effect of the original Japanese mimetic word.

Research unveils the possibilities of the shortcomings of broad-based classification such as employed by Talmy for the purposes of accommodating these existing intra-typological dissimilarities and variations of different languages as illustrated in the study of this chapter. Following that, the distinction between the applications of typology in different languages, in contrast to the manners in which such expressions are received in these specific semantic domains in their connected discourse and communication is the other fundamental question studied in this study.

2.3   Talmy's Motion Event Typology

For decades, the term "Motion event" has been commonly and widely adopted in literature worldwide. Talmy (1985, p. 60) in his influential literature work states: "A motion event … is a situation containing movement or the maintenance of a stationary location." In this proposition, Talmy proposed that Figure, Ground, Path and Manner can be used as the fundamental conceptual components of a motion event. This philosophy embarks on the proposition that each of the world''s languages can be divided into two main typological groups in terms of the way the core schema of a motion event, that is, the Path of motion, is expressed linguistically in a clause; predominantly, as Satellite-framed language (e.g., English, Russian or German) or as Verb-framed language (e.g., French, Turkish, Japanese and Korean). These two groups are the focus of this research; however, having critically analyzed the typological framework, the results raise many uncertain and unresolved issues.

2.3.1 Talmy's Typological Classifications Revised

Talmy's basic work classified verbs into motion events with four semantic components (Figure, Motion, Path and Ground). However, although acknowledging Talmy's binary classifications, Croft, Bardal, Hollmann, Sotirova and Taoka (2010) go so far as to revise Talmy's classifications, citing that a) complex event constructions require additional classifications and that b) Talmy's classifications do not apply to languages as a whole. Their joint effort compared the relationship between complex event types and syntactic strategies in Bulgarian, Japanese, Icelandic, Dutch and English. Applying several common motion verbs and change of state verbs, the results show the diversity and inconsistency of double-framing, satellite-framing, verb-framing, compounding and other strategies among these five languages. The authors further point out that the identification of a verb and other parts of speech across languages is highly problematic (Croft et al., 2010, p. 5). This is especially true in Japanese where *-i* compound and *-te* compound verbs cannot be translated into equivalent English expression (Croft et al., 2010, p. 17-19).

Further, Slobin (2000) augmented Talmy's typology with a distinct third group classified as "equipollently-framed" languages. In this new typological group, grammatical forms are easily expressed through Manner and Path in the same clause. Serial-verb languages exhibiting these traits include Chinese. Chen and Guo (2009) demonstrate this through their study of motion events in Chinese novels. Zlatev and YangKlang (2003) confirmed this by arguing that serialising languages share the characteristics of both Verb-framed languages and Satellite-framed languages.

On the other hand, Beavers, Levin and Tham (2010) concur that most languages combine both Verb-framed and Satellite-framed patterns and revisit the typology of motion expressions. Their contribution is to attribute differences to a) motion-independent resources, b) verbs that encode both Manner or Path and c) extra-grammatical factors.

Through reviewing these established theories and texts, a notable difference is also observed in Satellite-framed and Verb-framed languages where in a clause Manner is expressed. The review supports Slobin's theory that there are many more types of manner verbs in Satellite-framed languages, as these verbs are more frequently encoded as Manner in this type of language framework. In other words, the construction patterns of Satellite-framed languages provide ample space to the enlargement in the size of their lexicon to create more manner verbs. This, however, is not necessary in Verb-framed languages. As a consequence, it has often been associated that, in Satellite-framed languages, there is a high tendency in manner-saliency hypothesis, while the contrary is observed in Verb-framed languages.

Nevertheless, the review of Japanese language, though largely accepted as a Verb-framed language, reveals a diversion from Slobin's typology. As reviewed, Japanese has a rich mimetic lexicon for sounds and manners. Hence, Japanese's large inventory of mimetic words could easily be employed to express Manner information. The rich collection of Japanese mimetic words is, in most instances, self sufficient and capable of describing subtle nuances of Manner (Sugiyama, 2005). The research supports the notion that in the event Japanese verbs are not capable of expressions, Japanese supplements itself by expressing Manner through mimetic words and compound verbs. However, it is commonly recognized that in Verb-framed language, Manner is expressed in the motion event only if it is very important for the narrative, otherwise, it is ignored (Özcalişkan & Slobin, 2003, McNeil, 2000).

Sugiyama (2005) analyses motion events described by Manner and Path verbs in *The Hobbit* by J.R.R. Tolkien. She concludes that in Japanese, Manner can be expressed by compounds and mimetic words, in a far greater frequency than other Verb-framed languages. She further points out that compound verbs constitute an important part of the Japanese vocabulary as they provide lively and vivid expressions in the description of Manner. However, Japanese do not have a variety of Manner expression and fine-grained distinctions of manner verb to elaborate distinguish subtle nuances of manner behavior in the language. It is not unusual when English manner verbs are neutralized when translated into the Japanese text.

2.3.2 Related Studies on Motion Events in Different Languages

Talmy"s (1991, 2000b) classifications have been researched in various languages. Pourcel and Kopecka (2006) challenge the dominant Verb-framed scheme in their study of motion events in French. They report five construction types of lexicalization patterns in motion event, i.e.; Verb-framed, Satellite-framed, a juxtaposed pattern, a reversal pattern and a hybrid pattern. They conclude that other semantic and pragmatic factors be considered in describing motion.

Ibarretxe-Antuñano (2012) compared motion events in English, Spanish and Basque to test the binary typology framework propounded by Talmy verses Slobin"s "thinking for speaking" theory in frog stories in three languages, by reviewing the entire collection of motion verbs, both self and caused movement, which are demonstrated in the frog stories.

Meanwhile, Skordos and Papafragou (2014) tested the acquisition of motion predicates with English-speaking and Greek-speaking adults and pre-schoolers. Rau, Wang & Chang (2012) investigated motion events among six Austronesian languages using a Yami frog story and found that Path verbs are slightly more common than

manner verbs; and Path verbs appear more frequently with Figure and Ground rather than manner verbs. In addition, manner is normally not expressed after the Path verb.

Spring (2010) compared motion event conflation in Chinese and Japanese. Brown & Chen (2013) went further in their study of the control of the Manner in Japanese (Verb-framed) and English (Satellite-framed) Mandarin Chinese (Equipollently-framed). They found that speakers of Mandarin and English encoded Manner more than Japanese, while Mandarin speakers focus more on Path. Matsumoto (1997, 2003) concluded that Japanese has much fewer Manner-of-motion verbs but a high level of Path verbs compared to English and German.

Basque is defined as a Verb-framed language by Talmy (1991, 2000b), but the use of ideophones and the pervasive description of trajectories challenge some of the basic assumption in Talmy''s typological framework. The Basque language, despite being a low manner salient language with respect to its use, is in fact a high manner salient language based on the accessibility and codability of the semantic component of the Manner of motion (Ibarretxe-Antuñano, 2009). In other words, due to the variables in possibilities in terms of vocabulary creation and extension, Basque accommodates a much larger of collation of verb types compared to English and Spanish (Ibarretxe-Antuñano, 2003).

Ibarretxe-Antuñano (2003) studied the data from translation of an English text (Tolken The Hobit) defined as Satellite-framed language by Talmy (1985) into two target languages, Basque and Spanish, which both are Verb-framed languages but with intra-typological differences. She compared and analysed the different strategics that these two languages employed in their respective adaptations of the English text to the typological differences of their own languages. She declared that Basque, similar to Spanish, lacks information about Manner of motion. However, similar to English, it

demonstrates rather complex Path description. She listed three strategies for translation of Manner information as well as three strategies of translating Path information.

The fact that different languages in the world can diverge so much within the same typological group is a question that we need take cognizance of. The research unveils the possibilities of the shortcomings of broad-based classification such as employed by Talmy for the purposes of accommodating these existing typological dissimilarities and variations of different languages as illustrated in the study of this chapter. Following that, the distinction between the applications of typology in different languages, in contrast to the manners in which such expressions are received in these specific semantic domains in their connected discourse and communication is the other fundamental question studied in this study.

2.4   Summary

The present chapter consisted of two main parts in reviewing the literature about mimetic words. The first part (Section 2.2) focused on a detailed review of literature of the identification and classification of mimetic words based on their morphological structures and grammatical functions. This section also reviewed and elaborated the methods used and discussed the problems encountered in the translations of mimetic words. The second part (Section 2.3) introduced Talmy's typological classifications and reviewed the various studies of lexicalization patterns and linguistic semantics of mimetic words in Japanese and other languages. Finally, Section 2.4 presented the summary of this chapter.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents the research methodology used in the present study. Section 3.2 presents Talmy's theoretical framework employed to gather the findings for this study. Section 3.3 introduces the research design and Section 3.4 the source of the data. The method used for data collection and analysis is presented in Section 3.5.

3.2 Theoretical Frameworks

Generally, semantic concepts, composing of the Figure, Ground, Motion, Path, Manner and Cause of movement are the formulation of a motion event. In essence, it denotes the movement of an entity from one place to another; while motion in verbs refers to circumstances involving movements or the act of maintaining a location which is stationary; for example, the motion of an object (Figure) and movement (Path) with respect to the other object (Ground).

3.2.1 Talmy's Theory of Lexicalization Patterns

Talmy (1991) examines linguistic semantic domain through language encoding. His main objectives are (a) to examine different semantic elements in a motion event; and (b) to classify languages in accordance to the morphosyntactic tools employed in encoding Path.

By comparing semantic components into linguistic forms, the different languages are grouped respectively into path-type, manner-type and figure-type categories; based on how Path is expressed in the respective language's "core schema" of motion events. The Vector is a component of the Path, and expresses "the basic types of arrival and departure that a Figural schema can execute with respect to a Ground schema" (Talmy 2000b, p. 53). Prepositions such as "toward" and "to" are often used. This relationship may not be restricted to a one-to-one case (e.g., motion to verb). In

addition, attention is given to cases where more than one semantic component is lexicalized in a single expression, which is regarded as a conflation by Talmy, especially in cases which demonstrate a pervasive pattern.

Talmy (2000b) proposes that the composition of these components is capable of a single linguistic expression, and vice-versa. Talmy focuses on the systematic relations between semantic and surface expressions within a language or across languages. As a result, a range of typological patterns and universal principles have been introduced. Languages may exhibit a variety of lexicalization pattern. For example, this can take the form of several patterns, which is construed as a typology, or a single pattern, which is otherwise universal.

Different languages express different preferences in demonstrating their lexicalization patterns. English is a typical example of Satellite-framed language as illustrated in the example (3.1) below:

Example (3.1) Satellite-framed Language

Farhan	swims	across	the river
Figure	MANNER + MOTION	PATH	Ground

In example (3.1), the satellite *across* describes the Path of motion, where the Figure Farhan moving across a river, the movement is done by the Manner of *swim*. The verb swim encodes Manner, that is, how the motion was conducted, which is seen here, by swimming. On the contrary, in a Verb-framed language, such as Japanese, the Path of motion is encoded by the verb *cross*, and Manner information is expressed independently, as a separate element, as illustrated in example (3.2).

Example (3.2) Verb-framed Language

Faahan	*san*	*wa*	*oyoi-de*	*kawa*	*o*	*watat-ta*
Farhan	Mr.	TOP	swam-CONJ	river	ACC	cross-PST
Figure			MANNER	Ground		PATH

Talmy listed his approach to lexicalization in four sections: first, to evaluate different semantic entities in a language; second, to evaluate and determine concisely

the semantic surface components entities in the language; third, to evaluate with the aim to distinguish which semantic elements are lexicalized by which surface elements; and fourth, to list the typology expressed in this patterns in their compositions and relationship.

The above outline can be adopted for exploring meaning-surface relations and in this regard, there are two directions. One direction is for a semantic entity to remain stationary and observe the surface entities. The other is for a selected surface entity to remain stationary and to observe the semantic entities.

In languages such as French and Spanish, the verb encodes the central information of the Path. For example, *entrer* "go in" (French) and *entrar* "go in" (Spanish). In this case, Manner encoding accords a choice in addition to being expressed in an independent element of the sentence. For example, *entreren courant* "go in running" (French) where running is an act of Manner. However, in languages such as English, information about Manner is conflated with the main verb; for example, run, jump and wander. Meanwhile, in this kind of language, the Path information is expressed in a separate element, which is called a satellite by Talmy. For example, run "into", jump "up" and wander "around." It is worth noting that the satellite itself could either be an affix or a free standing unit.

Based on this research, Talmy (1991, 2000b) has developed an influential typological framework in distinguishing Verb-framed languages, which include Romance languages, e.g., French, Italian and Spanish, Semitic languages, e.g., Arabic, Hebrew, Basque, Korean, Japanese, Tamil and Turkish and Satellite-framed languages, which include English, Dutch, German, Swedish, Polish, Russian and Chinese, where the distinguishing feature is the way the surface components signify the Path element in the motion events.

3.3   Research Design

This study mainly adopts a qualitative research design to obtain the findings required for data analysis. The primary interest is to apply the idea which is valid to motion verbs to mimetic words as they are expressed in the English translations. It also focuses on the relationship between mimetic words and various types of verbs by analyzing the structure and semantic component. Finally the ultimate task is to list the lexicalization patterns attested in both the languages and see how they are different. A portion of analysis has used numerical data as a solution to provide the distributions of mimetic words and facilitate the qualitative explanation.

3.4   Data

The data of this study were obtained through the extraction of all potential mimetic words from a Japanese novel, *Norwegian Wood* by Haruki Murakami (1987) and its corresponding English translations by Jay Rubin (2000). The Japanese edition of *Norwegian Wood* comes in two volumes, comprising eleven chapters. Volume 1 consists of 302 pages and Volume 2 consists of 292 pages. Due to the voluminous potential data available, only Volume 1 (six and a half chapters) was used in this study. As a result, 430 tokens of mimetic words have been identified and analyzed, a legitimate sampling for the research objectives of this study. Most other studies based on literary texts have used fewer than 300 tokens and no previous study of lexicalization patterns relating to mimetic words regarding Murakami‟s work has been done.

3.4.1   The Novel, *Norwegian Wood*

Norwegian Wood is a story of loss, featuring the reflections and reminiscences of Toru Watanabe in his student years and the development of his relationships and experiences with two women, Naoko and Midori. The novel unfolds in the background of the Japanese postwar society of the 1960s and the student riots taking place. Against this Japanese background, the name of the book is taken from one of the Beatles‟ famous

songs of the time. The novel has been Murakami's most popular novels, both in Japan and around the world. It struck a responsive chord among many young Japanese to become more active in politics and social issues. A film adaptation, directed by Vietnamese-born French director Tran Anh Hung, was released in 2010 to positive reviews.

3.4.2 The Author, Haruki Murakami

Data anaylzed in this study comes from the world-renowned magic realist novelist, Haruki Murakami. Many of his works have received international literary honours around the world for their vivid expression of the understanding of the human condition. Murakami writes fiction and non-fiction, and three of his early works, *Hear the Wind Sing* (1976), *Pinball* (1973) and *A Wild Sheep Chase* (1982) form a trilogy. Subsequent novels include *Hard-boiled Wanderland and the end of the World* (1985), *Dance Dance Dance* (1988), *South of the Border; West of the Sun* (1992), *The Wind-Up Bird Chronicle* (1994), *Sputnik Sweetheart* (1999), *Kafka on the Shore* (2002), *IQ84* (2009-2010), *Colorless Tsukuru Tazaki and His Years of Pilgrimage* (2013), as well as four collections of his short stories and works of non-fiction.

Murakami is a perennial nominee for the Nobel Literature Prize. *Norwegian Wood*, considered his most popular and widely-read novel, has been translated into at least 30 languages (Bunnik, 2012). *The Guardian* praised him as "among the world's greatest living novelists." Murakami not only successfully introduced Japanese culture to the world through his literature, he also translates acclaimed English works to Japanese including works by Raymond Carver and J. D. Salinger.

3.4.3 The Translator, Jay Rubin

Translator and Professor Emeritus of Harvard University, Jay Rubin (1941) has been working closely with Haruki Murakami for many years and is recognized as the most prominent translators of Haruki Murakami's works. Besides *Norwegian Wood*, Rubin

has translated Haruki Murakami‟s *Wind-Up Bird Chronicle* (1994), *After Dark (*2004), *IQ84* (2009), and several short stories. In 2002, and later updated in 2012, Rubin embarked on a biography of Haruki Murakami, entitled *Haruki Murakami and the Music of Words.* In the rush to get the English translation out quickly, Rubin collaborated with Philip Gabriel on the English text of IQ84 (2009-2010). He has also translated Ryūnosuke Akutagawa‟s *Rashomon and Seventeen Other Stories* and Natsume Sōseki‟s *The Miner* and *Sanshiro.*

Murakami and Rubin often communicate during the translation process, but since Murakami himself has translated English works into Japanese, he is keen that Rubin‟s translations succeed in the target language, which gives Rubin freedom to stray from strict grammar or sentence structure. Germane to this study, it also gives him leeway in the translation of mimetic words which may not have standard translations.

It is emphasized here that the English translation by Jay Rubin is utilized merely as research material. It is not the focus of the present study to judge the quality, accuracy, authenticity or the correctness of the translation literature.

3.5   Method of Verification/Instrumentation

A variety of resources, including dictionary and online search were used to verify the meanings, reliability and consistencies of the mimetic words. These include Iwanami‟s *Kokugo Jiten* (5th edition), which was used as the primary reference for definitions and the meaning of the Japanese words. In addition, as the context of this dissertation involves the study of specific linguistics, the *Dictionary of Iconic Expressions in Japanese* (Kakehi et al., 1996) was used to verify the meaning and status of Japanese mimetic words. The dictionary comes in two volumes (Volume 1: A-J and Volume 2: K-Z). Not only it is rich in data, it also provides a thorough and wide-ranging explanation of sound symbolism words in English. As for the English, *The Oxford Advanced Learner's Dictionary* (8th ed.) was used for consultation purpose.

A simple frequency count was conducted by using Microsoft Excel.

3.6   Procedure of Data Analysis

The data collection procedure was carried out in a systematic way. It began with the identification of mimetic words found in the *Norwegian Wood* corpus regardless of their frequency of appearance. The selection was based on the researcher's linguistic knowledge of these words in the Japanese context and her personal experiences as a non-native Japanese speaker. In order to confirm the status and the meaning of the mimetic words, the researcher has employed the verification method mentioned in Section 3.5.

Next, the short list of mimetic words extracted from the Japanese script is numbered according to the chapter and then the order of chronology of appearance, which was later compared to the corresponding English translations. This list forms the foundation and subsequently the corpus of mimetic words used for the present study. Mimetic words in adverbial forms with the adverbial indicator *to* as well as adjectival forms with particle *na*, *ni* or *da* are accounted for and listed as one entry. As a result, a total of 430 tokens of mimetic words have been collected for the study as data source.

In answering research question 1, after studying the meaning of each of the token and the context they existed in, the collected data were then divided into five classification groups according to the categories of characteristic that were identified through the analysis of data. Yamaguchi's (2007) descriptive framework has been adopted for the analysis (See Section 2.2.1, Figure 2.1). After the categorization process, the analysis of the number of tokens (See Section 4.2, Table 4.1) and its percentage was transcribed in a chart (See Section 4.2, Figure 4.1), followed by detailed description.

To obtain a more comprehensive understanding of the mimetic words, a simple frequency count was conducted using Microsoft Excel to determine the number of

mimetic words in each classification group respectively. The aim of this procedure was to single out the mimetic words which appear in the highest frequency. From there, a short list of mimetic words was compiled in order to list the top 20 high-frequency Japanese mimetic words in their order of frequency (See Section 4.2, Table 4.2). In addition, morphological structure of the mimetic words was analysed in which the findings were tabulated and listed in a table (See Section 4.2, Table 4.3).

In order to answer research question 2, the researcher has analyzed the translation methods of each category of mimetic words (See Section 4.2, Table 4.1) from four angles – whether the mimetic words are (i) fully translated; (ii) partially translated; (iii) not translated or omitted, (iv) others which are not literally translated. The findings were listed and tabulated in a table (See Section 4.3, Table 4.4), followed by demonstration of examples and detailed description.

In the final part, the lexicalization patterns were studied based on Talmy‟s (1985, 1991, 2001b) typological framework in order to examine how those mimetic words were expressed and how they were different in the two languages. As mentioned in Section 3.2, Talmy considers a situation containing motion and the continuation of a stationary location alike as a motion event. However, various action verbs such as *smile, look, talk,* etc., which are frequently related to mimetic words were included in the present study.

In order to illustrate the similarities or the differences in the two languages as the case may be, examples were used to demonstrate and analyze these findings, followed by detailed discussions. To achieve a more meaningful result, each example demonstrated in this study was presented in three versions: the original Japanese clause is presented, followed by the romanization with a word-for-word gloss and the equivalent translation in English as extracted from the dictionary references. This is followed by the corresponding English translation by Jay Rubin. For further clarity, the

researcher‴s translation is also presented when necessary. Finally, these examples were presented in two tables, listed in both Japanese and English. They were further divided into a set of analyzable semantic component, comparing to its respective surface component, with the ultimate goal to examine whether Japanese fits into the Verb-framed language group and English fits into the Satellite-framed language group.

3.7 Method Used for Romanization of Japanese Mimetic Words

In the present study, the Simplified Hepburn Romanization system is used in the transcription of Japanese mimetic words into *Romaji*. Alphabetical symbols are referred to as *Romaji*. However, there is variation in indicating the long vowels (長音 *chooon*) and geminate consonants (促音 *sokuon*). In this study, the long vowels are indicated by doubling the vowels and two methods are employed for the Romanization of geminate consonants. The examples are illustrated as below:

Table 3.1 Transcription Method for Japanese Words

Category	Japanese	Romaji
Hiragana	びくびく	*bikubiku*
	つなみ	*tsunami*
Katakana	キイキイ	*kiikii*
Long vowel	ゆうき	*yuuki*
	さようなら	*sayoonara*
Geminate consonant	じっ	*jit*
	にっこり	*nikkori*
Palatalized/ Contracted sound and nasal mora	ぴょんぴょん	*pyonpyon*

3.8   Summary

This chapter began by explaining Talmy‟s Lexicalization Patterns, which forms the theoretical foundation of this study. Section 3.3 presented the basis of the Research Design. The section on Data (Section 3.4) justified the use of data selected for this study besides introducing the novel, *Norwegian Wood*, its author Haruki Murakami and the novel‟s translator into English, Jay Rubin. Method of Verification was described in Section 3.5 and Section 3.6 elaborated the Procedure of Analysis. Section 3.7 focused on the Simplified Hepburn Romanization system. Finally, Section 3.8 presented the summary of this chapter.

CHAPTER 4

DATA ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter presents the analysis of selected examples from the corpus and highlights the characteristics of mimetic words. The first two sections (Section 4.2 and 4.3) deal with classifications of mimetic words and patterns of translations. The next section (4.4) displays five types of lexicalization patterns which are found in the *Norwegian Wood* corpus. This section is further divided into five sub-sections. The final section, Section 4.5, discusses and summarizes the results of this chapter. For the sake of easy and clear presentation, examples are demonstrated in boxes in order to show their structure using the format of Figure, Ground, mimetic word (MW) and Verb, followed by detailed description.

4.2 Classifications of Japanese Mimetic Words

In this study, data for analysis identified in the Japanese text, *Norwegian Wood*, comprised of a total of 430 tokens of mimetic words. The data have been categorized into three major types of mimetic categories: phonomimes, phenomimes and psychomimes. However, as the analysis shows that the distinction and borderline between the three classifications are not clear cut, two more types are added, making it a total of five categories, as shown in Table 4.1 below.

Table 4.1: Classifications of Japanese Mimetic Words

No.	Categories	Number of tokens	Percentages
1	Phonomimes	9	2.1%
2	Phenomimes	318	74.0%
3	Psychomimes	53	12.3%
4	Phonomimes + Phenomimes	46	10.7%
5	Phenomimes + Psychomimes	4	0.9%
	Total	430	100%

Table 4.1 above classifies Japanese mimetic words into five categories, showing the number of tokens and the percentages for the token respectively. The data shows that phenomimes make up the majority of mimetic words, which consists of 318 tokens,

corresponding to 74.0% of the total. This is followed by psychomimes which consists of 53 tokens or 12.3%. It should be noted there are only nine instances of phonomimes, corresponding to 2.1%. This is due to the fact that another 46 tokens of the phonomimes are found co-existing with phenomimes and this type is classified as an independent type, stated here as category four. The findings demonstrate a significant gap between phenomimes with the other two major types of mimetic words. The analysis also shows that mimetic words which are found in the grey zone of phonomimes overlap with phenomimes; while phenomimes intersect with psychomimes. It is clear that while each may co-exist with the other, the boundaries are not clear cut. There are 46 tokens (10.7%) of phonomimes co-existing with phenomimes, which represents the third largest percentage after psychomimes. There are four tokens in the category where phenomimes overlap with psychomimes while one of the mimetic words (*gakkari*) occurs two times in the data. These percentages are shown in Figure 4.1 as presented below.

The present study confirmed that phonomimes never overlap with psychomimes, as pointed out by Yamaguchi (2007).
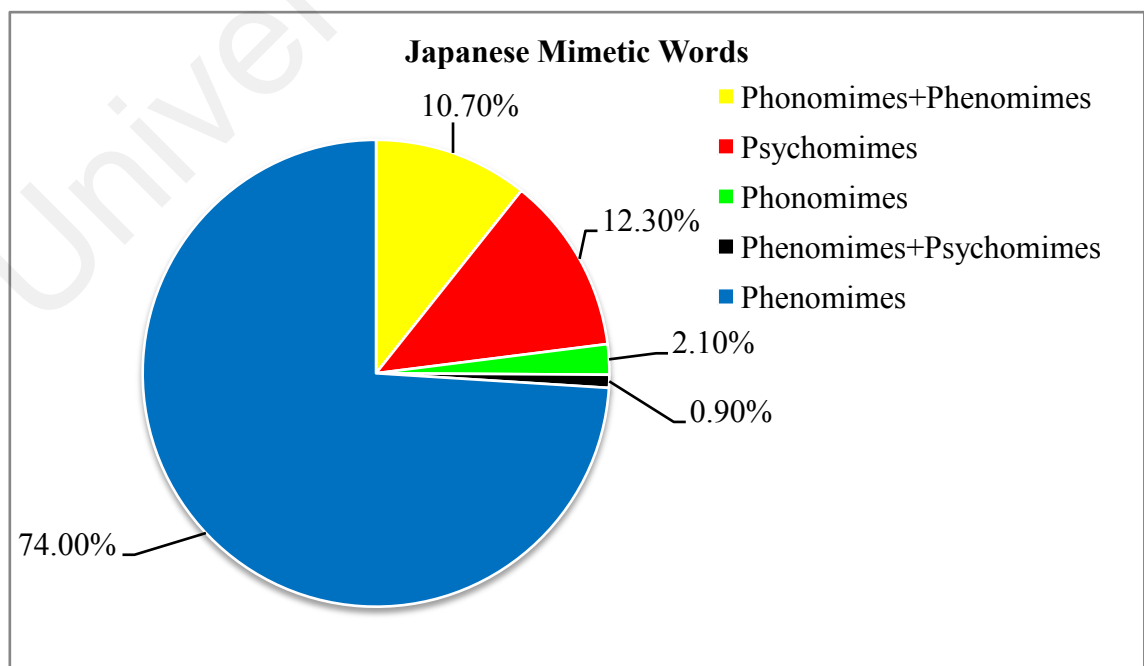
Figure 4.1: Classifications of Japanese Mimetic Words by Percentage

Further analysis using Microsoft Excel examines the most frequently occurring mimetic words, listing them into mimetic classification and frequency. The details are shown in Table 4.2 as stated below:

Table 4.2: Top 20 High Frequency Japanese Mimetic Words

No.	MW	Romaji	Frequency in Categories					Total
			Type 1	Type 2	Type 3	Type 4	Type 5	
1	じっと	*jitto*		29				**29**
2	きちんと	*kichinto*		18	5			**23**
3	にっこりと	*nikkori*		19				**19**
4	そっと	*sotto*		13				**13**
5	ふと	*futo*		6	8			**14**
6	どんどん	*dondon*		12				**12**
7	しっかりと	*shikkarito*		12				**12**
8	ゆっくり	*yukkuri*		11				**11**
9	ぐるぐると	*guruguruto*		9	1			**10**
10	はっきりと	*hakkirito*		5	4			**9**
11	くっきりと	*kukkiri*		8				**8**
12	さっぱりと	*sapparito*		6	2			**8**
13	ぼんやりと	*bonyarito*		6	2			**8**
14	ぎゅっと	*gyutto*		6				**6**
15	くすくす	*kusukusu*				5		**5**
16	ぐっすり	*gussuri*		5				**5**
17	しんと	*shinto*		5				**5**
18	たっぷり	*tappuri*		5				**5**
19	ちゃんと	*chanto*		5				**5**
20	ぶらぶらと	*buraburato*		5				**5**

In Table 4.2, Type 1 represents ponomimes, Type 2 represents phenomimes, Type 3 represents psychomimes, Type 4 represents phonomimes co-existing with phenomines; and Type 5 represents phenomimes co-existing with psychomimes.

From the top 20 highest frequency Japanese mimetic word list, the result shows that the majority (19 out of 20) of the mimetic words are phenomimes in classification. The only remaining mimetic word (as stated in No. 15 of Table 4.2), *kusukusu* is categorized in the group of phonomimes co-existing with phenomimes. Out of these, the most frequently appearing mimetic word is *jitto* (as stated in No. 1 of Table 4.2), which occurs 29 times in the data, corresponding to 6.7% of the overall total. This is followed by *kichinto* (as stated in No. 2 of Table 4.2), which is represented by 23 tokens or 5.3%;

and *nikkorito* (as stated in No. 3 of Table 4.2), which stands as 19 tokens or equivalent to 4.4% of the total.

When mimetic words appeared in the sentences, the quotative marking of *to* is obligatory for some but optional for others. In the present study, both of these mimetic words, either with or without the *to*-marking, were accounted for in the frequency count. The analysis of the data shows that the majority of the mimetic words, regardless of its categories, were found attached to the adverbial particle *to* (e.g., *jitto* "motionlessly," *shinto* "silently," *nikkorito* "smilingly," *guruguruto* "turning around"), to modify verbs. Some mimetic words are combined with the light verb *suru* "do" (e.g., *urouoro suru* "wandering around"), indicating the verbal use of the mimetic words (Hamano 1998). Some mimetic words are combined with the particle marker *ni*, indicating resultative state (*barabarani* "scattered around", *pikapikani* "polished"). There are mimetic words, eventhough the number is very small, combined with the copula *da*, which forms a predicate, showing an adjectival form, e.g., *kutakutada* "is rumpled."

In most cases, mimetic words are presented in *hiragana* (see Section 2.2.3). It is worth noting that there is a case where the mimetic word, *kusukusu* (as stated in no.15 of Table 4.2) was presented in two different writing scripts. Of the total five tokens, four were presented in *hiragana* while another one was presented in *katakana*. However, the variance in presentation indicates no difference in the meaning of the mimetic word concerned. Thus, they are accounted for in the frequency count.

Another important finding is that a mimetic word can appear as a phenomime or as psychomime, depending on the context of the sentence in which the mimetic word is used. These examples are *kichinto*, *futo*, *guruguruto*, *hakkirito*, *sapparito* and *bonyarito*.

Next, the mimetic words occur in the Japanese text were classified according to the morphological properties. Morphologically, Japanese mimetic words are easily

differentiated from non-mimetic words, for they often occurred in reduplicative form (Hamano, 1998, Yamaguchi, 2007). Table 4.3 below shows the analysis found in its respective groups. In Table 4.3, for reference, Type 1 represents ponomimes, Type 2 represents phenomimes, Type 3 represents psychomimes, Type 4 represents phonomimes co-existing with phenomines; and Type 5 represents phenomimes co-existing with psychomimes. Meanwhile, Q signifies first half part of a geminate consonant, N signifies a nasal mora and *ri* signifies a *ri*-suffixed form.

Generally, the mimetic words extracted from the novel can be divided into two main groups, which are (i) Non-Reduplicated Syllable, and (ii) Reduplicated Syllable. The analysis indicates that the non-reduplicated form, which is composed of different variants, occupied more than 60% of the data. However, the reduplicated form, specifically the two syllable group, has taken up 34% of the data, being represented by 152 tokens out of the total 430 tokens of mimetic words.

Table 4.3: Morphological Structure of Japanese Mimetic Words

No.	Categories			Example	Type 1	Type 2	Type 3	Type 4	Type 5	Total
1	Non-Reduplicated	1.1	MW ending in Q	*kasat*	2	71	12	6	1	**92**
		1.2	MW ending in N	*shin*	0	35	5	0	0	**40**
		1.3	MW ending in *ri*	*nikkori*	0	105	16	0	3	**124**
		1.4	Single Syllable	*fu*	0	6	8	0	0	**14**
		1.5	Variant: Q in Middle	*sassa*	0	4	0	0	0	**4**
									Sub Total	**274**
2	Reduplicated	2.1	Two Syllable Pair	*surusuru*	6	95	12	39	0	**152**
		2.2	Three & above Syllable Pair	*tontonton*	1	1	0	1	0	**3**
		2.3	Variant: Dissimilar Two Syllable Pair	*chira hora*	0	1	0	0	0	**1**
									Sub Total	**156**
	TOTAL				**9**	**318**	**53**	**46**	**4**	**430**

The following examples explain the five classifications of the mimetic words, according to the category respectively.

4.2.1 Phonomimes

The mimetic words which are classified as phonomimes in the *Norwegian Wood* corpus of data imitate or emulate the sounds of humans, animals, object and natural phenomenon. For example, the phonomime *kotsukotsu* imitates the sound of the clock ticking (example 4.1); and in example (4.2), the phonomime *kiikii* imitates the sound of birds chirping.

Example (4.1) (6: 191)

壁	では	時計	が	**コツコツ**	という	乾いた音	を
kabe	*dewa*	*tokee*	*ga*	*kotsukotsu*	*toiu*	*kawaita oto*	*o*
wall	LOC	clock	NOM	rhythmic beat.MW	QUO	dry sound	ACC

立てて	時	を	刻んでいた
tate-te	*toki*	*o*	*kizande-ita*
make-CONJ	time	ACC	mark-PROG-PST

The clock on the wall **ticked off** the time with a dry sound.

Example (4.2) (6: 274)

鳥たち	は	**キイキイ**	という	声	を	上げながら
tori-tachi	*wa*	*kiikii*	*toiu*	*koe*	*o*	*age-nagara*
bird-PL	TOP	squeak.MW	QUO	sound	ACC	make-while

檻	の	中	を	とびまわった
ori	*no*	*naka*	*o*	*tobi-mawat-ta*
cage	GEN	inside	ACC	fly-around-PST

The birds started **chattering** and flying about inside the cage.

4.2.2 Phenomimes

The second type is classified as phenomime, which describes appearances, states or the manner in which something occurs or someone acts. In example (4.3), *shin* or "silence" describes the condition of the pine wood jungle which is extremely quiet. In example (4.4), *majimaji* or "staring intently" explains the particular way of look expressed by the protagonist when he was looking at her face.

Example (4.3) (1: 19)

我々	は	ひどく	しん	とした	松林	の	中	を	歩いていた
wareware	*wa*	*hidoku*	*shin*	*toshita*	*matsubayashi*	*no*	*naka*	*o*	*arui-te-ita*
we	TOP	terribly	quiet.MW	MOD	pine wood	GEN	inside	ACC	walk-PROG-PST
We were walking through the frightful **silence** of a pine wood.									

Example (4.4) (4: 105)

僕	は	まじまじと	彼女	の	顔	を	見た
boku	*wa*	*majimajito*	*kanojo*	*no*	*kao*	*o*	*mi-ta*
I	TOP	intently.MW	her	GEN	face	ACC	look-PST
I **stared** at her hard.							

4.2.3 Psychomimes

The mimetic words which are classified as psychomimes in the collected data depict human emotion, state of mind and how people feel internally in response to an external stimulus. In example (4.5), the mimetic word *zotto* "shiver" explains the state of mind of the protagonist sand depicts the shivering/chilling feeling in her when she recalled an incident that had happened to her before. This type of mimetic word is especially unique in the inventory of Japanese lexicon.

Example (4.5) (3: 71)

思い出しても	ゾッと	する	ね
omoidashi-temo	*zot-to*	*suru*	*ne*
recall-even if	shiver.MW	MOD	DIS.MAR
I get **chills** just thinking about it.			

Another example of psychomimes is demonstrated in example 4.6. The mimetic word *bikubiku* "scared" is used to depict the feeling of fear or worry in the protagonist of not having enough money to pay for expensive food when she went out for gatherings with her rich classmates.

Example (4.6) (4: 130)

お金	が	たりなくなるん	じゃないかって	びくびく	して	ね
Okane	*ga*	*tari-naku-naru-n*	*janai-ka t-te*	*bikubiku*	*shite*	*ne*
money	NOM	sufficient-no-become	no-DIS.MAR-CONJ	fear.MW	MOD	DIS.MAR
I was always **scared to death** I'd run out of money.						

4.2.4 Phonomimes Co-existing with Phenomimes

Yamaguchi (2007) points out that there is situation an overlapping happens where a phonomime imitates sound and a body movement could be conceptually intertwined. This type of mimetic word is categorized as the fourth type in the classification which is named phonomimes co-exiting with phenomimes.

In example (4.7), the phonomime *gotogoto* imitates the sound made by an action of dragging a chair. However, *gotogoto* can be treated as a phenomime too, in that the sound perceived and the body movement are intertwined in such they are not separable. When *gotogoto* is used, the Japanese reader who is reading the text has a more intense and concrete idea of the context of the sentence.

Example (4.7)   (4: 105)

彼女	は	ゴトゴトと	音	を	立てて	椅子	を	引き…
kanojo	*wa*	*gotogototo*	*oto*	*o*	*tate-te*	*isu*	*o*	*hiki*
she	TOP	dragging.MW	sound	ACC	make-CONJ	chair	ACC	pull
She **dragged** a chair out …								
(lit.: she made **the sound of *gotogoto*** while pulling the chair out)								

4.2.5 Phenomimes Co-existing with Psychomimes

The fifth category of mimetic word is shows phenomimes co-existing with psychomimes. This overlapping would occur when the mimetic word functions to explain one"s emotion and at the same time, gives information on his/her facial expression, when what we feel internally can also show overtly on our face (Yamaguchi, 2007). Four tokens of mimetic words are identified in this category.

In example (4.8), *gakkari shita* or "disappointed" depict one"s inner emotions and inner feelings, thus they should be categorized as psychomimes. However, based on the context in the sentence, *gakkari shita* can be considered as a phenomime as well as psychomime as it refers to the reaction of Naoko after hearing the answer. It is observed that overlapping in meaning of two mimetic words could occur in a situation when the mimetic word does not only play the role to explain one"s facial expression but also

provide further information about the person's inner emotion; since what we feel internally can also show overtly on our face (Yamaguchi, 2007). The key word here is *mitai* or "look like."

Example (4.8) (2: 46)

僕	が	そう	言うと、	直子	は	**がっかり**	した	みたい	だった
Boku	*ga*	*soo*	*iu-to*	*Naoko*	*wa*	*gakkari*	*shita*	*mitai*	*da-tta*
I	NOM	this	say-CONJ	Naoko	TOP	disappoint. MW	MOD	look.like	COP-PST
Naoko looked **disappointed** with my answer.									

4.3 Patterns of the English Expressions

In this section, English expressions of mimetic words, or the translation of Japanese mimetic words into English has been analyzed from four patterns; which are (i) Fully translated; (ii) Partially translated; (iii) Not translated or Omitted; (iv) Others which are not literally translated.

An ungrammatical sentence or clause is marked by the symbol **…** while omission in translation is marked by the symbol *.

The result of the analysis is demonstrated in Table 4.4 as illustrated below. For reference, Type 1 indicates phonomimes, Type 2 indicates phenomimes, Type 3 indicates psychomimes, Type 4 indicates phonomimes co-existing with phenomimes and Type 5 indicates phenomimes co-existing with psychomimes.

Table 4.4: Distributions of Numbers and Percentage of the Translation Patterns of Japanese Mimetic Words

Methods \ Types	Type 1	Type 2	Type 3	Type 4	Type 5	Total	%
i. Fully Translated	9	178	37	39	3	266	**61.9**
ii. Partially Translated	0	26	0	4	0	30	**7.0**
iii. Not translated or Omitted	0	63	10	2	1	76	**17.6**
iv. Others	0	51	6	1	0	58	**13.5**
Total	**9**	**318**	**53**	**46**	**4**	**430**	**100**

The analysis of the data shows that phenomimes (Type 2) and phonomimes co-existing with phenomimes (Type 4) engaged all the four methods of translation patterns. Meanwhile, the most frequently utilized method is to fully translate mimetic word using different parts of speech, e.g., adjectives, adverbs, nouns, verbs, or they are translated using paraphrases or idioms, based on the context of the sentence. It is observed that a total of 266 tokens of mimetic words are fully translated into its equivalents in English.

4.3.1 Phonomimes

4.3.1.1 Fully Translated

The analysis shows that all nine mimetic words identified as phonomimes function as adverbs and they are fully translated into onomatopoeic words in English, while functioning as different parts of speech. It is concluded that out of the total nine units of phonomimes identified in the data (see Table 4.4), four phonomimes were translated as verbs (rustle, crunch, tick, sigh), three phonomimes were translated as gerunds (crackling, cooing, chattering) and two more phonomimes were translated into nouns (crack, bark). For example, *sarasarato otoo tete* or "the sound made in the form of *sarasara*" was translated to "rustle" in English (see example 4.9). The phonomime *sarasara* modifies the sound made from the leaves, in an explicit way. The adverbial indicator *to* which comes after *sarasara* carries the meaning of "in a form which …" As it is, the literal translation of example (4.9) reads as verbatim "in a form which produce the sound *sarasara*," although the particle *to* which follows the mimetic word could be omitted, and often is, in many instances.

Example (4.9) (1: 9)

梢	の	葉	が	<u>さらさらと</u>	音	を	立て…
kozue	*no*	*ha*	*ga*	*sarasarato*	*oto*	*o*	*ta-te*
branch	GEN	leaves	NOM	rustle.MW	sound	ACC	make-CONJ
The leaves **rustle**…							

Other examples include *paripari* or "crunch," *hoohoo* or "coo." In example (4.10), *paripari* imitates the sound made by the desiccated corpses of cicadas when the shoes are stepping on them. In example (4.11), a gerund "cooing" is used in English to emulate the sound made by pigeons. In the Japanese text, the mimetic word *hoohoo* functions as adverb and the phrase *toiu* serves as quotation gives information that explains the noun that follow, *hato no koe* "the sound of pigeons." These examples show that phonomimes in the sentences function as an optional element to further explain the sound of the movement of leaves, the sound of cicadas being stepped by shoes and the sound made by pigeons. These examples are illustrated as below:

Example (4.10) (2: 179)

それが	靴	の	下で	ぱりぱり	という	音	を	立てた…
sore ga	*kutsu*	*no*	*shita-de*	*paripari*	*toiu*	*oto*	*o*	*tate-ta*
that NOM	shoes	GEN	under-LOC	crunch.MW	QUO	sound	ACC	make-PST
(The corpses of cicadas) were **crunching** beneath our shoes…								

Example (4.11) (5: 176)

近所	の	鳩小屋		から	ホオホオ	という
kinjo	*no*	*hatogoya*		*kara*	*hoohoo*	*toiu*
nearby	GEN	pigeon small house		from	cooing.MW	QUO

鳩	の	声	が	聞こえて	きた
hato	*no*	*koe*	*ga*	*kiko-e-te*	*ki-ta*
pigeon	GEN	sound	NOM	hear-can-CONJ	come-PST
I could hear pigeons **cooing** in a nearby roost.					

The analysis shows that other than fully translated, categories of other translation methods are not found in phonomimes.

4.3.2 Phenomimes

4.3.2.1 Fully Translated

The mimetic word in the example (4.12) is defined as fully translated. The phenomime *jiwajiwa* carries the meaning of "gradually happening" and it modifies "die", representing an infinitive form. In English, the mimetic word *jiwajiwa* is translated to

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"little by little" as an external element in the clause to give additional information on the Manner of how the protagonist dies.

Example (4.12) (1: 15)

そんな	ところ	で	一人	ぼっちで	**じわじわと**	しんでいく	の…
sonna	*tokoro*	*de*	*hitori*	*bocchi-de*	*jiwajiwato*	*shinde-iku*	*no*
this kind	place	LOC	one person	alone-CONJ	gradually.MW	die-away	COP
You die there in this place, **little by little**, all by yourself…							

Another example of a fully translated case is presented in example (4.13). In this instance, the mimetic word *jitto* "staring/frozen" is used to modify the verb *nozokikomu* "see/look/watch." The mimetic word *jitto* and the related verb *nozokikomu* in Japanese are fully translated to an English verb where the expression of the Manner of the verb "see" is embedded in the verb "peer."

Example (4.13) (1: 16)

彼女	は…	僕	の	目	を	**じっと**	のぞきこんだ
kanojo	*wa*	*boku*	*no*	*me*	*o*	*jit-to*	*nozoki-kon-da*
she	TOP …	my	GEN	eye	ACC	staring.MW	see-involve-PST
She … **peered** into my eyes							

4.3.2.2 Partially Translated

The next group is categorized as partially translated. In example (4.14), the phenomime *nikkorito* "flash a smile" modifies *warai* "laughter/smile." Literally, *nikkorito warai* carries the meaning of "smile in the manner of flashing a smile." However, the whole expression is reduced to the verb "smile" in English. Hence, it is considered as partially translated.

Example (4.14) (1: 21)

直子	は	立ちどまって	**にっこりと**	笑う
Naoko	*wa*	*tachi-domat-te*	*nikkorito*	*warau*
Naoko	TOP	stand-stop-CONJ	smile.MW	laugh
Naoko stopped and **smiled**.				

On another note, the phenomime *nikkori* has always been associated with *warau* "laughter/smile". Nonetheless, *nikkori* has alternatives in the form of a diverse range

that specify a particular state of mind, or a specific nuance, such as *nikoniko* "smile happily and warmly" and *kusukusu* "chuckle/titter," which are part of the component in the data element as well.

4.3.2.3 Not translated or Omitted

The following demonstrated an example in which mimetic word is not translated or omitted. In example (4.15), the phenomime *sotto* is defined as "the manner of doing something softly, gently or secretly." In this instance, the mimetic word *sotto* which is used to express the manner of the action of "hold" expressing the manner of holding is ignored in the translation. However, the core meaning of the clause is not affected.

Example (4.15)   (6: 298)

僕	の	腕	を	<u>そっと</u>	つかん だ
boku no		*ude*	*o*	*sotto*	*tsukan-da*
I	GEN	arm	ACC	gently.MW	hold-PST
(She) * took my arm.					

Another example is presented below. In example (4.16), the Manner of looking in Japanese is expressed by the phenomime *jitto* "staring/firmly." However, the mimetic word in Japanese is omitted and is not translated in English. It is left to the reader's inference to determine the Manner employed in the way *looking* is conducted based on the context of the clause.

Example (4.16)   (1: 9)

空	は	高く、	<u>じっと</u>	見ている	と	目	が	痛くなる
sora wa		*taka-ku*	*jitto*	*mi-te-iru*	*to*	*me*	*ga*	*ita-ku naru*
sky	TOP	high-CONJ	staring.MW	look-PROG-PRSN	CONJ	eye	NOM	pain-become
It almost hurt to * look at that far-off sky.								

4.3.2.4 Others

Another strategy is to translate the mimetic word into other different expressions. In this regard, some of the phenomimes are not literally translated (see Table 4.4). For instance, in the example (4.17), the phenomime *sappari* "plain/straight forward"

describes the condition or the appearance of the room. It is paraphrased as "small and neat so lacking in frills" in order to give a natural flow of meaning to the sentence.

Example (4.17)   (3: 57)

さっぱり	とした	部屋
sappari	*toshita*	*heya*
plain.MW	MOD	room
The room was **small and neat so lacking in frills**.		

4.3.3 Psychomimes

4.3.3.1 Fully Translated

Example (4.18)   (5: 152)

お姉さん	が	いやいや	やってる	の
oneesan	*ga*	*iyaiya*	*yat-te ru*	*no*
my sister	NOM	dislikes.MW	do-PROG-PRN	COP
My sister (running the store) but she **hates** it.				

In example (4.18), the mimetic word *iyaiya* "dislike/hate" explains the state of mind of the sister and describes the way she felt internally about having to run the family store. The mimetic word is fully translated into English.

4.3.3.3 Not Translated or Omitted

The mimetic word in the example (4.19), *zotto* "chill/shiver" explain the protagonist"s internal feeling or emotional about her perm do in summer. However, the mimetic word is not expressed in the English translation.

Example (4.19)   (4: 106)

夏	に	パーマ	を	かけた	の	よ。	ところが		
natsu	*ni*	*pa-ma*	*o*	*kake-ta*	*no*	*yo*	*tokoroga*		
Summer	PRT	hair perm	ACC	engage-PST	COP	DIS.MAR	however		
ぞっと	する	よう	な	ひどい	代物	で	ね、	これ	が
Zotto.MW	*suru*	*yoo*	*na*	*hidoi*	*shiromono*	*de*	*ne*	*kore*	*ga*
shiver	MOD	alike	GEN	awful	thing	CONJ	DIS.MAR	this	NOM
I had a perm this summer, and it was just awful.									

4.3.3.4 Others

The mimetic word in the example (4.20), *zarazara* "sandy/rough" is translated to English using a paraphrase "mouth coated with sand" to describe the sensation that the protagonist feels in his mouth.

Example (4.20) (3: 74)

日	の	光	が	ひどく	眩しく、		
hi	*no*	*hikari*	*ga*	*hido-ku*	*mabushi-ku*		
sun	GEN	light	NOM	severe-CONJ	radiant-CONJ		
口	の	中	が	**ざらざら**	して...		
kuchi	*no*	*naka*	*ga*	*zarazara*	*shite*		
mouth	GEN	inside	NOM	rough.MW	MOD		
sunlight stabbing my eyes, **mouth coated with sand** ...							

4.3.4 Phonomimes Co-Existing with Phenomimes

4.3.4.1 Fully Translated

In example (4.21), the complex verb construction *hashite nigeta* "escape by running" provides the information of the manner as well as the motion of the peacocks. While the mimetic word *patapata* "flap" can be treated as phonomime as it imitates the sound of flappings of the wings by the peacocks, it can also be treated as a phenomime as it refers to the body movement of the peacocks that originates the flapping sound. Hence, they are conceptually intertwined and therefore cannot be separated.

Example (4.21) (6: 275)

... 孔雀	たち	は	その	はね	を	よけて	檻	の	中	を
... *kujaku-tachi*	*wa*		*sono*	*hane*	*o*	*yoke-te*	*ori*	*no*	*naka*	*o*
... peacock- PL	TOP		that	wing	ACC	spread-CONJ	cage	GEN	inside	ACC
ぱたぱたと		走って	逃げた							
patapatato		*hashit-te*	*nige-ta*							
flap.MW		run-CONJ	escape-PST							
... the peacock **flapped around** the cage to avoid getting splashed.										
(lit.: The peacocks escaped by running in a flapping manner.)										

Another example of a fully translated case is presented in example (4.22). In this instance, the mimetic word *kusukusu* "chuckle" is used to modify the verb *warau*

"smile." The mimetic word *kusukusu* and the related verb *warau* in Japanese are fully translated to an English verb where the expression of the Manner of the verb smile is embedded in the verb "chuckle."

Example (4.22) (2: 38)

直子	は	くすくすと	笑った
Naoko	*wa*	*kusukusuto*	*warat-ta*
Naoko	TOP	chuckle.MW	smile-PST
Naoko **chuckled.**			

4.3.4.2 Partially Translated

In example (4.22), the mimetic word *garagara* "clatter/creak" imitates the sound of window being pulled in order to close it. The meaning of the mimetic word is integrated in the verb "pull." Hence, it is considered as partially translated.

Example (4.23) (4:138)

…ガラガラと	窓	が	閉った
... garagarato	*mado*	*ga*	*shimat-ta*
… clatter.MW	window	NOM	close-PST
(She) **pulled** the window closed.			

4.3.4.3 Not Translated or Omitted

The following demonstrates an example in which the mimetic word is not translated or omitted in this category. In example (4.24), "She made the sound of *gotogoto* while pulling the chair out." However, the mimetic word is omitted in the English translation. It is worth noting that the omission does not affect the main flow of the meaning.

Example (4.24) (4:105)

彼女	は	ゴトゴトと	音	を	立てて	椅子	を	引き…
kanojo	*wa*	*gotogototo*	*oto*	*o*	*tate-te*	*isu*	*o*	*hiki*
she	TOP	dragging.MW	sound	ACC	make-CONJ	chair	ACC	pull
She **dragged** a chair out …								

4.3.4.4 Others

Example (4.25) (3: 71)

部屋 に	帰って	塩水	<u>がぶがぶ</u>	飲んだ
heya ni	*kaet-te*	*shiomizu*	*gabugabu*	*nonda*
room LOC	return-CONJ	salt water	plenty.hurry.MW	drink-PST
I went back to my room and drank **a bunch** of salt water.				

In example (4.25), the mimetic word *gabugabu* "drink a lot in a hurry" is translated to "a bunch" in order to fit into the flow of the sentence.

4.3.5 Phenomimes Co-Existing with Psychomimes

In this category, four tokens of mimetic words are identified in the corpus, i.e.; *gakkari*, *hotto*, *bikkuri* whereby *gakkari* appears two times in the data.

4.3.5.1 Fully Translated

There are three instances found in this category. All the three units of mimetic words in Japanese are translated to English adjectives in these instances.

Example (4.26) (2: 46)

僕 が そう 言うと、	直子 は	<u>がっかり</u>	した みたいだった
boku ga soo iuto	*Naoko wa*	*gakkari*	*shita mitai-da-tta*
I TOP this say CONJ	Naoko TOP	disappoint.MW	MOD look like-COP-PST
Naoko looked **disappointed** with my answer.			

In example (4.26), the mimetic word *gakkari* is expressed by the adjective "disappoint" while in example (4.27), the mimetic word *hotto* is translated to "relieve" in the corresponding English translation.

Example (4.27) (4: 170)

彼女 たち は	同席	の	相手	が	僕 だった	こと に
kanojo-tachi wa	*dooseki*	*no*	*aite*	*ga*	*boku-dat-ta*	*koto ni*
girl- PL TOP	same seat	GEN	partner	NOM	myself-COP-PST	matter DAT

ちょっと	<u>ほっと</u>	した	みたいだった
chotto	*hotto*	*shita*	*mitai-dat-ta*
a little	relieve.MW	MOD	seem-COP-PST
They seemed **relieved** to be seated with me.			

4.3.5.3 Not Translated or Omitted

There is one example in this category.

Example (4.28)   (6:197)

彼女 は	**びっくり**	した ように 顔 を	ぎゅっと しかめて …
kanojo wa	*bikkuri*	*shita yooni kao o*	*gyutto shikamete*
she　　TOP	surprise.MW	MOD　as if　face　ACC	sudden　　grimace
("Me? Naoko"s doctor?!") She squinched up her face.			

　　　In example (4.28), the mimetic word *bikkuri* "surprise" is not translated in the English clause. However, the discourse markers "?" and "!" are utilized to denote the feeling of surprise expressed by the protagonist.

4.4　Lexicalization Patterns

In this section, Japanese mimetic words and their correspondence in the English translations in the *Norwegian Wood* corpus have been investigated to find the lexicalization patterns.

　　　In the notation below, the capital letter **MW** represents mimetic word. **Vmanner** represents a manner verb, **Vpath** represents a path verb and **Vaction** represents an action verb and satellite is represented by capital letter **SAT**. When a compound verb is involved, the first verb is abbreviated as V1 and the second verb is abbreviated as V2 while a connective *-te* is abbreviated as *-te* form. Meanwhile, the symbol + represents a combination; for example, a mimetic word combines with a Path verb is represented by **MW** + **Vpath** and, a mimetic word combines with a manner verb is represented by **MW** + **Vmanner**. The symbol = represents the corresponding English translation, the symbol * indicates omission in translation, and ungrammatical sentence or clause is marked by the symbol **…**. In addition, the capital letter X indicates the Figure or subject. Meanwhile, the chapter and page number of where the mimetic word occurs in the novel is indicated at the upper right corner of every example. For example, (2: 51) indicates that the demonstrated example is found on chapter 2 page 51. Further, an

arrow is used to indicate the identification and linkage of Manner and Path information in both Japanese and English.

As mentioned in Section 3.6 (pp. 42), in order to illustrate the similarities or the differences in the two languages as the case may be, examples were used to demonstrate and analyze these findings, followed by detailed discussions. For easier understanding, inflection in the Japanese verb is not accounted for in the examples, only the related verb root is used throughout in the study.

As a result of the finding, the researcher has organized and coded five types of lexicalization patterns. The lexicalization patterns are stated in five sections and they are each explained with related instances respectively. In addition, there are exceptional cases which are further sub-categorized into two sub-sections. The lexicalization patterns are illustrated as below:

Lexicalization Pattern 1:	MW + Vpath = Vmanner + SAT	(Section 4.4.1)
Lexicalization Pattern 2:	MW + Vmanner	(Section 4.4.2)
	MW + Vmanner = Vmanner + SAT	(Section 4.4.2.1)
	MW + Vmanner = Vmanner	(Section 4.4.2.2)
Lexicalization Pattern 3:	MW + Vaction = Vmanner + SAT	(Section 4.4.3)
Lexicalization Pattern 4:	MW + suru	(Section 4.4.4)
	MW + suru = Vmanner + SAT	(Section 4.4.4.1)
	MW + suru = Vaction	(Section 4.4.4.2)
Lexicalization Pattern 5:	MW + V = V + Others	(Section 4.4.5)
Exceptional Cases:		(Section 4.4.6)
	Addition of Phrase	(Section 4.4.6.1)
	Omission of Mimetic Word	(Section 4.4.6.2)

4.4.1 Lexicalization Pattern 1

Lexicalization Pattern (hereafter, LP) 1 is structured as:

4.4.1.1 MW + Vpath = Vmanner + SAT

Talmy suggests that Japanese, defined as a Verb-framed language, encodes the Path element in the verb. Therefore, Japanese is noted to have a variety of verbs that express motion and various paths. By contrast, the Path element in English is expressed outside the verb, as a subordinate element, called a satellite (hereafter, SAT). Meanwhile, in Japanese, the expression of Manner is lexicalized outside the verb, where as Manner is realized within the verb in English. Therefore, English is noted to have a variety of verbs that express motion and various manners.

The examples illustrated below demonstrate the characteristics of Japanese as a Verb-framed language and English as a Satellite-framed language, respectively.

Example (4.29) (2: 51)

ぶらぶらと　　　坂　を　　下って…
buraburato　　　saka　o　　kudat-te
aimlessly.MW　　slope ACC　　descend-CONJ
(X) **ambled** down the hill …
(lit.: X went down the hill by the manner of ambling …)

Japanese

Figure	MW	Verb	Ground
(X)	ぶらぶらと	下って	坂
	MANNER	MOTION + PATH	

English

Figure	Verb	SAT	Ground
(X)	ambled	down	the hill
	MANNER + MOTION	PATH	

In example (4.29), the verb *kudaru* "descend" describes the motion of descending from the slope, encoding the Path. The Manner of descending in Japanese is expressed by the mimetic word *burabura* "aimlessly" as an additional component. By contrast, in English, the Manner of descending from the slope is conflated in the verb "amble" and the Path is expressed separately by the SAT "down."

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Example (4.30) (6: 233)

<u>そっと</u>	階段	を	上がって …
sotto	*kaidan*	*o*	*agat-te*
softly.MW	staircase	ACC	ascend-CONJ
(X) **padded** up the stairs …			
(lit.: X walked up the staircase in the manner of doing it softly and quietly …)			

Japanese

Figure	MW	Verb	Ground
(X)	そっと	上がって	階段
	MANNER	MOTION + PATH	

English

Figure	Verb	SAT	Ground
(X)	padded	up	staircase
	MANNER + MOTION	PATH	

In example (4.30), the verb *agaru* "ascend" describes the motion of ascending the staircase, encoding the Path. Meanwhile, the Manner of ascending in Japanese is expressed by the mimetic word *sotto* "softly," as a separate element. On the other hand, in English, the expression of Manner is conflated with the motion and it is encoded in the verb "pad" while the Path is expressed solely in the SAT "up."

Example (4.31) (3: 71)

こう ナメクジ が	<u>ヌラッと</u>	喉もと	を	とおって …	
koo namekuji ga	*nurat-to*	*nodomoto*	*o*	*toot-te*	
this slug NOM	slide.MW	throat	ACC	pass through-CONJ	
The way it (slug) **slides** down our throat …					
(lit.: The slug passes through the throat in a sliding manner …)					

Japanese

Figure	MW	Verb	Ground
ナメクジ	ヌラッと	とおって	喉もと
	MANNER	MOTION + PATH	

English

Figure	Verb	SAT	Ground
slug	slides	down	throat
	MANNER + MOTION	PATH	

In example (4.31), the verb *tooru* "pass through" depicts the descending motion from the throat, encoding the Path. Meanwhile, the Manner of passing through or

descending is expressed by the mimetic word *nuratto* "slide" in Japanese as a separate element. It is translated to the verb "slide" in English where the expression of Manner is lexicalized in the verb and the Path is expressed by the SAT "down."

Example (4.32)   (4: 135)

サボ	を	はいた	女	の	子	が	<u>からんからんと</u>
sabo	*o*	*haita*	*onna*	*no*	*ko*	*ga*	*karankaranto*
sabots	ACC	wearing	female	GEN	kid	NOM	rolling.MW

音	を	たてながら	アスファルト	の	道路	を	横切り
oto	*o*	*tate-nagara*	*asufaruto*	*no*	*dooro*	*o*	*yokogiri*
sound	ACC	make-while	asphalt	GEN	roadway	ACC	cross

A girl wearing sabots **clip-clopped** across the asphalt roadway.
(lit.: A girl who was wearing Japanese wooden sabots made the rolling sound while crossing the road.)

Japanese

Figure	MW	Verb	Ground
女の子	からんからんと	横切り	道路
	MANNER	MOTION + PATH	

English

Figure	Verb	SAT	Ground
a girl	clip-clopped	across	roadway
	MANNER + MOTION	PATH	

In example (4.32), the verb *yokogiri* "cross" describes the motion of the girl crossing the road, encoding the Path. The Manner of crossing the road in Japanese is expressed by the mimetic word *karankaran* "clip-clop" as a separate element. The mimetic word *karankaran* depicts the rolling sound made by the girl who is wearing sabots while crossing the road. In English, the expression of Manner in the mimetic word *karankaran* is lexicalized in the verb "clip-clop" and the Path is expressed by the SAT "across." Instead of just depicting the girl crossing the road, the use of mimetic word has enriched the information by expressing Manner, i.e., the way the action is performed.

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It is worth noting that the researcher has identified a number of instances where compound verbs as well as connective-*te* (*te*-form), along with mimetic word, are used in the Japanese narrative. The examples are presented below.

Example (4.33) (3: 78)

彼 は **むっくりと** 起きあがり…
kare wa mukkurito oki-agari…
he TOP abruptly.MW rise.ascend …
He **jumped out of** bed …
(lit.: He jumped out of bed in a sudden manner ...)

Japanese

Figure	MW	V 1	V 2	Ground
彼	むっくりと	起き	あがり	ベット
	MANNER	MOTION + PATH		

English

Figure	Verb	SAT	Ground
He	jumped	out of	bed
	MANNER + MOTION	PATH	

In example (4.33), the main verb *oki-agari* "move from a lower position to a higher one/get up from sitting" is composed of a combination of two verbs; that is, a compound verb where the first verb (abbreviated as V1) is *okiru* "rise" and the second verb (abbreviated as V2) is *agaru* "ascend." In this example, the V1 takes the infinitive conjugational form (*ren-yookei*) and the V2 marks tense. There is no morpheme intervening between V1 and V2. Both the V1 *oki* "rise" and V2 *agari* "ascend" describes the motion of rising up from the bed, encoding the Path. The mimetic word *mukkurito* "abruptly" is added to enrich the information expressed in the compound verb. It is translated to the verb "jump" in English which carries the meaning of "move suddenly/abruptly/quickly." Manner is realized within the verb in English while the Path is expressed as a separate element by the SAT "out of." This example clearly shows that mimetic words in Japanese play an essential role in adding additional information, indicating that the protagonist has regained energy by describing his abrupt

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action with the use of a mimetic word, expressing Manner, i.e., the way he jumped out of the bed after recovering from an acute illness.

Next, two examples of connective–*te* (abbreviated as *te*-form) compound are presented below. The *te*-form is different from compound verb where the syntactic structure is different.

Example (4.34) (4: 156)

ぱたぱた	と言う	大きな	音	を	たてて	
patapata	*toiu*	*ooki- na*	*oto*	*o*	*tate-te*	
flapping.MW	QUO	loud-CONJ	noise	ACC	make-CONJ	
新聞社		の	ヘリコプター	が	やって	きて…
shinbunsha		*no*	*helikoputaa*	*ga*	*yat-te*	*ki-te*
Newspaper company	GEN	helicopter		NOM	approach-CONJ	come-CONJ
A newspaper helicopter **clattered** over head…						

Japanese

Figure	MW	V 1	V 2	Ground
ヘリコプター	ぱたぱた	やって きて		空
	MANNER	MOTION + PATH		

English

Figure	Verb	SAT	Ground
helicopter	clattered	over head	sky
	MANNER + MOTION	PATH	

In example (4.34), the connective-*te* is used to combine two verbs, *yaru* "approach" and *kuru* "come." In this case, the V1 takes the *te*-form and V2 marks tense. Syntactically, the connection between the two verbs is looser for *te*-forms (Sugiyama, 2005) since compound verbs do not allow the insertion of any material between V1 and V2 (example 4.33). In this instance, the main verb in *te*-form, *yatte-kite* "come by approaching" describes the Path of motion of the helicopter. It is translated to English with the verb "clatter" and the Path is expressed separately by the SAT "over." The Manner of "coming by approaching" in Japanese is expressed by the mimetic word *patapata*, in order to further explain the flapping sound made by the helicopter and indicates an event that occurred at short intervals.

Example (4.35) (3: 69)

どんどん	前	に	進んで	いきながら …
dondon	*mae*	*ni*	*susun-de*	*iki-nagara*
on and on.MW	forward	LOC	advance-CONJ	go-while
(X) could **charge forward** …				
(lit.: While (X) moving forward in a proceeding manner…)				

Japanese

Figure	MW	V 1	V 2	Ground
(X)	どんどん	進んでいき		前
	MANNER	MOTION + PATH		

English

Figure	Verb	SAT	Ground
X	charge	forward	front
	MANNER + MOTION	PATH	

In example (4.35), the compound verb in *te*-form *susunde-ikinagara* "go by advancing" depicts a moving forward motion, encoding the Path. It is translated to an English verb, "charge" with the meaning of "move quickly/rush forward," and the Path is expressed by the SAT "forward." The Manner of keep moving forward in Japanese is expressed by the mimetic word *dondon* "on and on."

Example (4.36) (6: 243)

ぼろぼろ	涙	が	出て	くる
boroboro	*namida*	*ga*	*de-te*	*kuru*
fall one after another.MW	teardrops	NOM	exit-CONJ	come
The tears would **pour out of** me.				

Japanese

Figure	MW	Verb 1	Verb 2
涙	ぼろぼろ	出て くる	
	MANNER	MOTION + PATH	

English

Figure	Verb	SAT
tears	pour	Out of
	MANNER + MOTION	PATH

In example (4.36), the compound verb in *te*-form *dete-kuru* "exit.come" describes the motion of the teardrops falling from X"s eyes. The mimetic word *boroboro* carries the meaning in which "small, round particles fall one after another",

express the way the teardrops fall. It is translated to an English verb, "pour" together with the SAT "out" to express the manner the tears dropping.

The above examples (4.29-4.36) have clearly shown that Japanese demonstrates the characteristics of Verb-framed language while English demonstrates the characteristics of Satellite-framed language, supporting Talmy"s notion of lexicaliztion patterns.

4.4.2 Lexicalization Pattern 2

LP 2 is structured as **MW + Vmanner**. It is further divided into two sub-sections, either as **MW + Vmanner = Vmanner + SAT**, or **MW + Vmanner = Vmanner**

Japanese, although defined as a Verb-framed language, has demonstrated usage of manner verbs, although happening with limited types of manner verbs. And this type of pattern is not found regularly. However, the analysis shows that Japanese manner verbs do not have fine distinctions as English verbs do.

4.4.2.1 MW + Vmanner = Vmanner + SAT

In the first Sub-Section, we looked at the examples of construction pattern of **MW + Vmanner = Vmanner + SAT** which has demonstrated the typical behavior of English as a Satellite-framed language.

Example (4.37)   (6: 196)

彼女 は	僕 の	先 に	立って	**すたすた**	廊下	を	歩き
kanojo wa	*boku no*	*sagi ni*	*tat-te*	*sutasuta*	*rooka*	*o*	*aruki*
she TOP	I GEN	front LOC	stand-CONJ	briskly.MW	corridor	ACC	walk
She took the lead, **hurrying** down a corridor.							

Japanese

Figure	MW	Verb	Ground
彼女	すたすた	歩き	廊下
	MANNER	MANNER + MOTION	

English

Figure	Verb	SAT	Ground
she	hurrying	down	corridor
	MANNER + MOTION	PATH	

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In example (4.37), the mimetic word *sutasuta* "briskly" is used as Manner to modify the verb *aruku* "walk," however, the Path of motion is not indicated in Japanese. Meanwhile, when it is translated to English, the Manner expression is encoded in the verb "hurry," conflating Manner and Motion. It is observed that the SAT "down" is added to the clause to express the Path. This example has demonstrated the typical characteristic of English as a Satellite-framed language. Nonetheless, Japanese is defined as a Verb-framed language and thus prominent in the usage of Path Verbs. However, this example has demonstrated a different strategy employed by Japanese language in the construction of lexicalization pattern.

Example (4.38) (6: 288)

我々	は	牧場	の	柵	に	そった	平坦	な	道	を
wareware	*wa*	*bokujoo*	*no*	*saku*	*ni*	*sot-ta*	*heetan*	*na*	*michi*	*o*
we	TOP	farm	GEN	fence	at	follow-COP	level	GEN	road	ACC

のんびりと	歩いた
nonbirito	*aru-ita*
relaxing.MW	walk-PST
We **strolled** down a level road that followed the pasture fence.	

Japanese

Figure	MW	Verb	Ground
我々	のんびりと	歩いた	平坦な道
	MANNER	MANNER + MOTION	

English

Figure	Verb	SAT	Ground
we	stroll	down	a level road
	MANNER + MOTION	PATH	

In example (4.38), the mimetic word *nonbiri* "leisurely" is used to modify the verb *aruku* "walk" in order to express Manner. However, the Path of motion is not indicated in Japanese. Nonetheless, the mimetic word is encoded in the verb "stroll," conflating Manner and Motion when it is translated to English. Meanwhile, the SAT "down" is added to the clause to express the Path. This example also clearly

demonstrated the characteristic of English as a Satellite-framed language, as defined by Talmy''s typological framework.

Example (4.39)   (6: 170)

新宿	の	町を…	あてもなく	**ぶらぶらと**	歩いた
Shinjuku	*no*	*machi o*	*atemonaku*	*buraburato*	*arui-ta*
Shinjuku	GEN	town ACC	no.destination	act.indecisively.MW	walk-PST
I **wandered along** the chilly streets of Shinjuku…					

Japanese

Figure	MW	Verb	Ground
I	ふらふらと	歩いた	新宿の町
	MANNER	MANNER + MOTION	

English

Figure	Verb	SAT	Ground
I	wander	along	streets of Shinjuku
	MANNER + MOTION	PATH	

In example (4.39), the verb *aruku* "walk" describes the general meaning for the manner of walking. Meanwhile, the specific meaning of the Manner of walking is expressed in the mimetic word *burabura* "indecisively." In English, the MW + Verb pattern is translated as "wander along," which clearly shows that Manner is realized in the verb while the Path is expressed by the SAT "along" in a separate element.

The examples (4.37–4.39) demonstrated above reveal that Japanese is relatively frequent in employing manner verb, e.g., *aruku* "walk" which carries relatively basic general meaning. However, mimetic word, which offer the finer lexical distinction is added to the basic manner verb as a subordinate component in order to specific the nuances of the manner of walking. Meanwhile, English has demonstrated some examples using independent verbs that conflate the motion and the Manner of walking, together with SAT as a separate element, presenting the different ways of walking, e.g., wander around, hurry down and stroll down. These examples in the English text have presented the predominant Satellite-framed constructions, supporting Talmy''s notion of lexicalization patterns, where English is defined as a Satellite-framed language.

In this section, the researcher has identified a number of instances where compound verbs, including *te*-form, are used along with mimetic word in the Japanese narrative. The followings show examplesof mimetic words related to *te*-form.

Example (4.40) (6: 274)

… 孔雀	たち	は	その	はね	を	よけて	檻	の	中	を
… *kujaku-tachi*	*wa*		*sono*	*hane*	*o*	*yoke-te*	*ori*	*no*	*naka*	*o*
… peacock- PL	TOP		that	wing ACC		spread-CONJ	cage GEN		inside	ACC

ぱたぱたと	走って	逃げた
patapatato	*hashit-te*	*nige-ta*
flap.MW	run-CONJ	escape-PST

… the peacock **flapped around** the cage to avoid getting splashed.

(lit.: The peacocks escaped by running in a flapping manner.)

Japanese

Figure	MW	V1	V2	Ground
孔雀たち	ぱたぱたと	走って 逃げた		檻の中
	MANNER	MANNER + MOTION		

English

Figure	Verb	SAT	Ground
peacocks	flapped	around	cage
	MANNER + MOTION	PATH	

In example (4.40), the *te*-form compound is utilized to combine two verbs, *hashite-nigeta* "escape by running" describes the manner of running in order to escape from being splashed. On top of the verb, the mimetic word *patapata* "flap" is added as a subordinate clause in the sentence to provide additional information, depicting the sound made by the movement of wings flapping. It is translated to English with a manner verb "flap," encoding Manner and Motion, and the Path is expressed by the SAT "around." Compared to simply saying "the peacocks are running around to avoid from being splashed," the mimetic word *patapata* gives a vivid image to the Japanese about what kind of action is being referred to, that is, a concrete idea of the peacocks moving and running around with their wings flapping, as well as the sound created by this particular action. In addition, these examples show that Manner can be the way something sounds.

Example (4.41) (4: 136)

電車	は	そんな	親密	な	裏町	を	縫う	ように
densha	*wa*	*sonna*	*shinmitsu*	*na*	*uramachi*	*o*	*nuu*	*yooni*
train	TOP	this	intimacy	CONJ	back street	ACC	weave	as if

するすると	走って	いった
surusuruto	*hashit-te*	*it-ta*
smoothly.MW	run-CONJ	go-PST

The street car **snaked** its way **through** the private back-alley.

lit.: the train twists through the back streets moved in a twisting way to weave one"s way

Japanese

Figure	MW	V1	V2	Ground
電車	するすると	走って いった		裏町
	MANNER	MANNER + MOTION + PATH		

English

Figure	Verb	SAT	Ground
street car	snaked	through	back alley
	MANNER + MOTION	PATH	

In example (4.41), the verb *hashitte-iku* "go by running" describes the motion of the train, encoding Path. The verb *hashiru* carries a basic meaning to express the Manner of running. The mimetic word *surusuru* "move smoothly" has provided additional information for the Manner of motion of the train but is not translated in English. Somehow, the clause is translated to English with a manner verb *snake* and the Path is expressed by the SAT *through*. Interestingly, it is observed that the metaphor *nuu-no-yooni* "like weaving one"s way" in the sentence has provided extra information to further describe the Manner of motion of the train, adding that it is twisting its way while moving through the back alley of the town. Hence, the verb with SAT; "snake through" which has conflated Manner and Motion, has adequately expressed the meaning of "twist and move smoothly" in English. In addition, the verb is used in a figurative sense here. The influence of metaphor or context of the sentence has been taken account into consideration when the verb is used.

The followings demonstrate examples of mimetic words constructed with compound verbs.

Example (4.42) (3: 73)

女 の 子 が 目覚まして、<u>もそもそと</u> 下着 を 探し回る
onna no ko ga mezamashi-te mosomosoto shitagi o sagashi-mawaru
girl GEN child NOM eye.open-CONJ rummage.stir.MW underwear ACC search-around
The girl would wake up and start **groping around** for her underwear.

Japanese

Figure	MW	V1	V2	Ground
女の子	もそもそと	探し	回る	（へや）
	MANNER	MANNER + MOTION + PATH		

English

Figure	Verb		SAT	Ground
Girl	groping		around	(room)
	MANNER + MOTION		PATH	

In example (4.42), the V1 *sagashi-* of the the compound corresponds to "search" and the V2 *mawaru* corresponds to the SAT "around," describing the Manner of someone searching for things. The V1 *sagashi* expresses basic general meaning. Since the Japanese manner verb does not show the distinguish manner of search, the mimetic word, *mosomoso* "rummage/ransack" is employed to enrich information of the Manner of searching in Japanese, indicating the search is done blindly, in an unsystematic way. In English, the mimetic and compound combination is translated to "grope," encoding Manner and Motion in the main verb; while Path is expressed by the SAT "around" in a separate element.

Example (4.43) (3: 78)

突撃隊	は	ベット	の	上	を	**ごろごろ**	転げまわって…
totsugekitai	*wa*	*beddo*	*no*	*ue*	*o*	*gorogoro*	*koroge-mawat-te*
Storm Trooper	TOP	bed	GEN	top	ACC	rolling.MW	tumble-around-CONJ
Storm Trooper **tossing around** in bed.							

Japanese

Figure	MW	V1		V2	Ground
突撃隊	ごろごろ	転げ		まわって	ベットの上
	MANNER	MANNER + MOTION + PATH			

English

Figure	Verb	SAT	Ground
Storm Trooper	tossing	around	bed
	MANNER + MOTION	PATH	

In example (4.43), the V1 *koroge-* of the compound corresponds to tumble and the V2 *mawaru* corresponds to the SAT "around" describing the way Storm Trooper tumbling on the bed, due to illness. When the Japanese manner verb is not expressive enough, the mimetic word *gorogoro* "rolling" is used to express extra information of the manner of "rolling." In English, the mimetic and compound combination is translated to "toss," encoding Manner and Motion in the main verb; while Path is expressed by the SAT "around" in a separate element.

Example (4.44) (4:135)

赤とんぼ	の	群れ	が	中庭	を	**ぐるぐると**	とびまわった
akatonbo	*no*	*mure*	*ga*	*nakaniwa*	*o*	*guruguruto*	*tobi-mawat-ta*
red dragonfly	GEN	cluster	NOM	courtyard	ACC	turn.MW	fly-around-PST
Red dragonflies were **flitting around** the quadrangle.							

Japanese

Figure	MW	V1		V2	Ground
赤とんぼ	ぐるぐると	とび		まわった	中庭
	MANNER	MANNER + MOTION + PATH			

English

Figure	Verb	SAT	Ground
red dragonflies	flitting	around	quadrangle
	MANNER + MOTION	PATH	

In example (4.44), the compound verb, *tobi-mawaru* "fly around" describes the action of red dragonflies flying around the quadrangle. The V1 *tobu-* "fly" expresses basic general meaning of the motion event and does not indicate fine-grained distinction.

The mimetic word *guruguru* "turn/twirl" is added in the clause to depict the Manner of the dragonflies flying. It is translated to English with a manner verb "flitting," encoding Manner and Motion, and the Path is expressed by the SAT "around." The English translation "flitting around", has successfully describe the way a group of red dragonflies flying swiftly round and round in the surrounding area of the courtyard.

The findings illustrated above provide evidence to Talmy"s binary typological framework and support Sugiyama"s research work on mimetic word, for both Japanese and English.

4.4.2.2 MW + Vmanner = Vmanner

In the second Sub-Section, the followings show the examples of Japanese mimetic words, which translated into a single English verb, without the SAT.

Example (4.45)   (2:35)

その	震動	で	ベット	が	**どすんどすんと**	上下した
sono	*shindoo*	*de*	*beddo*	*ga*	*dosundosunto*	*jooge-shi-ta*
that	shakyness	make	bed	NOM	resonant.MW	top.and.down-do-PST
He took his jumping seriously and made the bed **bounce**.						
(lit.: The bed bounced up and down, making the heavy object falling sound.)						

Japanese

Figure	MW	Verb	Ground
X	どすんどすんと	上下した	ベット
	MANNER	MANNER + MOTION	

English

Figure	Verb	SAT	Ground
X	bounce	-	bed
	MANNER + MOTION		

In example (4.45), the mimetic word *dosundosun* imitates a "loud resonant sound made by a heavy object falling or striking something with great force." It is served as an adverb to modify the verb 上下 *jooge* or "bounce" in order to add further description and narration about the sound created by this particular action or movement that is, bouncing of the bed. The Figure in example (4.45) is a character named Storm Trooper, who was doing some type of exercises which involve the jumping action on

the floor. His movements caused an impact to the bed which makes it bounces up and down, and in return, the movement of the bed creates the *dosundosun* sound. In the English translation, the verb *jooge* "bounce" provides sufficient a self-explanatory meaning to the action involved in the scene. However, the meaning of the mimetic word *dosundosun* can be considered integrated into the verb "bounce." This example indicates that Japanese speakers habitually employed mimetic words in certain context to enhance intensity and make the expression more lively and vividly. On the other hand, even if the mimetic word is omitted, the basic meaning of the sentence is not compromised. At the same time, this example also indicates that Manner can be the way something sounds.

Example (4.46) (4: 163)

パトカー	が …	ライト	を	**ぐるぐると**	回転	させていた
patoka-	*ga …*	*raito*	*o*	*guruguruto*	*kaiten*	*sasete-ita*
petrol car	NOM	light	ACC	spin.MW	twirl	do-CONJ-PRNG-PST
One police car remained to direct traffic, its rooftop light **spinning**.						

Japanese

Figure	MW	Verb
ライト	ぐるぐると	回転する
	MANNER	MANNER + MOTION

English

Figure	Verb	SAT
light	spin	-
	MANNER + MOTION	

In example (4.46), the verb *kaiten suru* "twirl/turn" describes the spinning motion of X. It is translated to English with a manner verb "spin" without the SAT. The mimetic word *guruguruto* is used for an iterative circular motion. It also has a voiceless consonant version, i.e.; *kurukuruto*. Compared to *kurukuruto*, *guruguruto* suggests that the Manner of spinning is at a slower speed. Mimetic word in Japanese functions as adverbial expression to the verb in order to enrich the information for "twirl/spin." In this instance, the meaning of mimetic word is conflated in the verb "spin" in English.

Example (4.47)   (3: 84)

彼女	は …	**ぶるぶると**	震えながら	声	を	出さず	に	泣いた
kanojo	*wa …*	*buruburuto*	*furue-nagara*	*koe*	*o*	*dasazu*	*ni*	*nai-ta*
She	TOP …	shakingly.MW	quiver-while	voice	ACC	make.NEG	MOD	cry-PST
her whole body **trembling**, she continued to cry without a sound …								

Japanese

Figure	MW	Verb
彼女	ぶるぶると	震える
	MANNER	MANNER + MOTION

English

Figure	Verb	SAT
she	tremble	-
	MANNER + MOTION	

In example (4.47), the verb *furueru* "shake/quiver" describes the manner of someone quivering or shaking involuntarily. In English, the verb "trembling" is used without the SAT. The mimetic word *buruburu* "shakingly" is added in the clause to enrich the description of the verb "trembling" and it is conflated in the verb in English. As claimed by Sugiyama (2005), compared to just using *furueru* in the sentence, when mimetic word is used, the Japanese speakers have a more concrete idea of what type of Manner in *furueru* is being referred to.

The analysis shows that generally, Japanese mimetic word is realized within the verb in English. The three examples (4.45-4.47) illustrated above show that the meaning of the mimetic words are included in the verbs in English, without the SAT. In addition, these instances show the typical characteristic of mimetic word in providing vivid images to the readers.

4.4.3 Lexicalization Pattern 3

LP 3 is composed of:

4.4.3.1 MW + Vaction = Vmanner

Analysis of the data shows that the Verb-framed construction type is also observed beyond motion verbs, extending to action verbs describing physical or mental action, or processes that someone carries out relatively deliberately (Yamaguchi, 2007, p. 130).

This type does not contain a Path component due to the fact that the entire predicate does not encode any directional motion. It is observed that there are instances in the *Norwegian Wood* corpus where the verbs are described only with a single element; that is, the verb without SAT in the corresponding English translation. Furthermore, this pattern is different from Lexicalization Pattern 2 in that the verb in Japanese does not contain the Path element, which is realized usually by SAT in English.

Example (4.48) (4: 146)

緑　は	**くすくす**	笑った
Midori　wa	*kusukusu*	*warat-ta*
Midori　TOP	chuckle.MW	laugh-PST
She **chuckled**.		

Japanese

Figure	MW	Verb
緑	くすくす	笑った
	MANNER	ACTION

English

Figure	Verb	Path
Midori	chuckled	-
	MANNER + ACTION	

In example (4.48), the verb *warau* "laugh" depicts the general meaning of laugh, which describes a form of pleased, kind or amused expression. The mimetic word *kusukusu* "chuckle" adds an extra description to the meaning of the verb, that is, the Manner, to express the way laugh is performed. The English translation demonstrates the Satellite-framed construction pattern where Manner and Motion is conflated in the verb "chuckle."

Example (4.49) (6: 222)

一 時間 ほど	<u>うとうとと</u>	眠った
ichi jikan hodo	*utoutoto*	*nemut-ta*
One hour approximately	doze.MW	sleep-PST
(X) **dozed** for 1 hour.		

Japanese

Figure	MW	Verb
X	うとうとと	眠った
	MANNER	ACTION

English

Figure	Verb	Path
X	dozed	-
	MANNER + ACTION	

In example (4.49), the mimetic word *utouto* "slight/short nap," which is situated in front of the verb as a separate element, adds extra description to the meaning of the verb *nemut-ta* "sleep." In this instance, Manner is expressed by the mimetic word *utouto* "slight/short nap," in which the way "sleep" is executed. When it is translated to English, mimetic word is conflated in the verb "doze."

Example (4.50) (6: 212)

キズキ の ジャンパー を 両手 で	<u>しっかりと</u>	つかんだ…
Kizuki no jampaa o ryoote-de	*shikkarito*	*tsukan-da*
Kizuki GEN jacket ACC two hands-CONJ	firmly.MW	grab-PST
My hands **clutching** Kizuki"s jacket…		

Japanese

Figure	MW	Verb	Ground
(Naoko)	しっかりと	つかんだ	キズキの ジャンパー
	MANNER	ACTION	

English

Figure	Verb	SAT	Ground
Naoko	clutching	-	Kizuki"s jacket
	MANNER + ACTION		

In example (4.50), the action verb *tsukamu* "hold" describes the action of Naoko holding Kizuki"s jacket while riding pillar on the motorcycle. The Manner of "hold" is expressed by the mimetic word *shikkarito* "firmly." Manner and action is encoded in the verb "clutch." No Path component is identified here.

Example (4.51)   (6: 276)

耳	を	<u>ぴくぴくと</u>	震わせていた
mimi	*o*	*pikupikuto*	*furu-wase-te-ita*
ear	ACC	twitching.MW	tremble-CONJ-PROG-PST
(X) twitching its ear.			

Japanese

Figure	MW	Verb
耳	ぴくぴくと	震わせていた
	MANNER	ACTION

English

Figure	Verb	SAT
ear	twitching	-
	MANNER + ACTION	

In example (4.51), the verb *furu* "tremble" describes the action of a dog twitching its ear. The mimetic word *pikupiku* which carries the meaning of "move/jerk quickly up and down or sideways" is added in the description to enrich information of the Manner expression. The meaning of the mimetic word is realized in the verb "twitch" where Manner is encoded. There is no component of Path in this example.

Example (4.52)   (6: 218)

誰	も	僕	の	方	を	<u>じろじろと</u>	は	みなかった
dare	*mo*	*boku*	*no*	*hoo*	*o*	*jirojiroto*	*wa*	*mi-na-katta*
nobody		me	GEN	direction	ACC	stare.MW	TOP	see-NEG-PST
No one **stared or even seemed to notice** I was there.								

Japanese

Figure	MW	Verb
誰も	じろじろと	みなかった
	MANNER	ACTION

English

Figure	Verb	SAT
No one	stared	-
	MANNER + ACTION	

In example (4.52), the action verb *miru* "look" is modified by the mimetic word *jirojiroto* "stare" to express the Manner of looking. The English translation has conflated the Manner and action which is realized in the verb "stare." No Path component is identified here.

4.4.4 Lexicalization Pattern 4

LP 4 is construed of **MW + suru** where the mimetic word is suffixed with the light verb *suru* "do." Since *suru* does not carry any solid meaning, the semantic value is thus placed within the mimetic word. Two sub-types of construction forms are found in the English translation, as stated below:

MW + suru = Vmanner + SAT or **MW + suru = Vaction**

4.4.4.1 MW + suru = Vmanner + SAT

The first Sub-Section is **MW + suru = Vmanner + SAT**

Example (4.53) (2: 35)

彼　が　　　起きだして　　**ごそごそ**　　　して …
kare ga　oki-dashi-te　gosogoso　　shite
he　NOM　rise-exit-CONJ　rustle.MW　do-CONJ
He was **shuffling around** the room …

Japanese

Figure	MW	Light Verb	Ground
彼	ごそごそ	し	-
	MANNER	MOTION	

English

Figure	Verb	SAT	Ground
he	rustle	around	the room
	MANNER + MOTION	PATH	

In example (4.53), the verb *suru* "do" tells about what the subject is doing physically. The Manner of the motion is expressed in the mimetic word *gosogoso* "rustle/rummage." Since the light verb *suru* "do" does not carry any substantial meaning by itself; hence, when it is added to the mimetic word, the mimetic word can act as the main verb for the clause. The mimetic word is translated to English with a manner verb "shuffle," encoding Manner and Motion. Meanwhile, Path is expressed by the SAT "around."

Example (4.54) (4: 170)

歌舞伎町	を	うろうろ	している
Kabukichoo	*o*	*urouro*	*shi-te-iru*
Kabukicho	ACC	aimlessly.MW	do-PROG-PRSN
(X) is **wandering around** Shinjuku.			

Japanese

Figure	MW	Light Verb	Ground
X	うろうろ	し	歌舞伎町
	MANNER	MOTION	

English

Figure	Verb	SAT	Ground
X	wander	around	*Kabukichoo*
	MANNER + MOTION	PATH	

In example (4.54), the verb *suru* "do" tells about what the subject is doing physically. The Manner of the motion is expressed in the mimetic word *urouro* "aimlessly." Since the light verb *suru* "do" does not carry any substantial meaning by itself; hence, when it is added to the mimetic word, the mimetic word can act as the main verb for the clause. The mimetic word is translated to English with a manner verb "wander," encoding Manner and Motion. Similar to example (4.53), Path is expressed by the SAT "around."

Example (4.55) (4: 168)

その	へん	を	ぶらぶら	して…
sono	*hen*	*o*	*burabura*	*shi-te*
that	area	ACC	leisurely.walk.MW	do- CONJ
We **walked around** a lively section…				

Japanese

Figure	MW	Light Verb	Ground
we	ぶらぶら	し	そのへん
	MANNER	MOTION	

English

Figure	Verb	SAT	Ground
we	walk	around	A lively section
	MANNER + MOTION	PATH	

In example (4.55), the verb *suru* "do" tells about what the subject is doing physically. The Manner of the motion is expressed in the mimetic word *burabura* "walking around leisurely." Since the light verb *suru* "do" does not carry any substantial meaning by itself; hence, when it is added to the mimetic word, the mimetic word can act as the main verb of the clause. In this instance, the mimetic word is translated to English with a basic manner verb "walk," encoding Manner and Motion. Path is expressed by the SAT "around." However, the verb "walk" is served as a general verb describing the motor pattern which does not carry specific meaning of how the Manner of walk is conducted.

4.4.4.2 MW + suru = Vaction

The second Sub-Section is **MW + suru = Vaction**

Example (4.56) (4: 136)

僕 も	にっこりと	した
boku mo	*nikkorito*	*shi-ta*
I also	smile.MW	do-PST
I **smiled** back.		

Japanese

Figure	MW	Light Verb	Ground
I	にっこりと	し	-
	MANNER	MOTION	

English

Figure	Verb	SAT	Ground
I	smile	-	-
	MANNER + ACTION		

In example (4.56), the verb *suru* "do" tells about what the subject is doing physically. The Manner of the action is expressed in the mimetic word *nikkorito* "smile/laugh." Since the light verb *suru* "do" does not carry any substantial meaning by itself; hence, when it is added to the mimetic word, it can act as main verb for the clause.

This lexicalization pattern (LP 4) demonstrates a different conflation pattern in that it contains a light verb *suru* "do," the verb that does not carry any substantial meaning by itself. Hence, in this construction, meaning resides in the mimetic word and

it can act as a main verb. The pattern reveals that mimetic word exhibits the way of how an action or a motion is carried out, as stated by Sugiyama (2005).

4.4.5 Lexicalization Pattern 5

LP 5 is composed of:

4.4.5.1 MW + V = V + Others

Talmy's binary typological framework is based on the most frequently appeared lexicalization patterns used in a certain language, meaning that there is a possibility for both the Satellite-framed construction and Verb-framed construction to occur in the same language. In the present study, it is observed that there are instances where mimetic word is denoted by its equivalent meaning in the corresponding English translation by using adverb, adjective, idiom or explicative paraphrase. The analysis shows that LP 5 presents Verb-framed construction in English where Manner is expressed in a separate element, while mimetic word corresponds to SAT.

Example (4.57)   (1: 15)

そんな	ところ	で	一人	ぼっちで	**じわじわと**	しんでいく	の
sonna	*tokoro*	*de*	*hitori*	*bocchi-de*	*jiwajiwato*	*shinde-iku*	*no*
this	place	LOC	one person	alone-CONJ	slowly.MW	die-away	DIS.MAR
You die there in this place, **little by little**, all by yourself.							

Japanese

Figure	MW	V1	V2	Ground
you	じわじわと	しんでいく		そんな ところ
	MANNER	MANNER + PATH + MOTION		

English

Figure	Verb	SAT	Ground
you	die	little by little	this place
	MANNER + MOTION	MANNER	

In example (4.57), the compound verb *shinde-iku* "die away" is modified by the mimetic word *jiwajiw*a "slowly happening." It is translated to an adverb "little by little" in English as a separate element to give information on the Manner of how the protagonist dies. In this instance, English has demonstrated a Verb-framed construction.

Example (4.58) (5: 186)

日曜日		の	東京	の	町…	あてもなく	一人で
Nichiyoobi		*no*	*Tokyoo*	*no*	*machi…*	*atemo-naku*	*hitori-de*
Sunday		GEN	Tokyo	GEN	town …	no.destination	alone-CONJ

<u>ぶらぶらと</u>	歩いた
buraburato	*arui-ta*
leisurely.MW	walk-PST
I **walked** the streets of Tokyo on Sunday **without a destination**.	

Japanese

Figure	MW	Verb	Ground
I	ぶらぶらと	歩いた	東京の町
	MANNER	MANNER + MOTION	

English

Figure	Verb	SAT	Ground
I	walk	without a destination	streets of Tokyo
	MANNER + MOTION	MANNER	

In example (4.58), the main verb *aruku* "walk" describes the general meaning of the motion of walking, "move on one"s foot." In this instance, the specific Manner of walking is expressed by the mimetic word *burabura* "leisurely." It is translated to an adverb "without a destination" in English as a separate element to give information on the Manner of how the protagonist walks. In this instance, English has demonstrated a Verb-framed construction.

Example (4.59) (6: 258)

その	襟	を	首	の	上	まで	**ぎゅっと**	あわせ …
sono	*eri*	*o*	*kubi*	*no*	*ue*	*made*	*gyutto*	*awase*
that	collar	ACC	neck	GEN	top	until	tightly.MW	pull
Its collar pulled **tight** around her neck …								

Japanese

Figure/Subject	MW	Verb	Ground
その襟	ぎゅっと	あわせ	首の上
	MANNER	MANNER + MOTION	

English

Figure/Subject	Verb	SAT	Ground
collar	pull	tight	neck
	MANNER + MOTION	MANNER	

In example (4.59), the main verb *awase* "pull" describes a motor pattern. The way of how the action is executed is expressed by the mimetic word *gyutto* which carries the meaning of "squeezing or pressing something tightly." It is translated to an adverb in English as a separate element to give information on the Manner of how the action is performed. In this instance, English has demonstrated a different type of lexicalization pattern, instead of the predominant satellite-framed construction.

Example (4.60)   (3: 87)

窓	は	**ぴたりと**	雨戸	が	閉ざされて	いた
mado	*wa*	*pitarito*	*amado*	*ga*	*toza-sare-te*	*i-ta*
Window	TOP	tighly.MW	rain shutter	NOM	close-CONJ	PROG-PST
The windows and storm shutters were closed up tight.						

Japanese

Figure	MW	Verb	Ground
窓	ぴたりと	閉ざされていた	–
	MANNER	MANNER + MOTION	

English

Figure	Verb	SAT	Ground
windows and storm shutters	closed up	tight	-
	MANNER + MOTION	MANNER	

In example (4.60), the main verb *tozasareru* "being closed" is modified by the mimetic word *pitari* or "closely/tightly." The mimetic word is translated to an adverb "tight" in a separate phrase. In this example, English has demonstrated a different type of lexicalization pattern.

Talmy classified all the languages in the world into two lexicalization types based on the most pervasive characteristic of pattern. Thus, although the examples presented above (example 4.57–4.60) indicate that English has demonstrated a different type of lexicalization pattern other than the predominant Satellite-framed construction, the analysis shows that Talmy"s typological framework is supported.

4.4.6 Exceptional Cases

There are some instances in the *Norwegian Wood* corpus which do not belong to the previous patterns but exhibit interesting behaviour.

4.4.6.1 Addition of Phrase

There are instances where additional phrase is added to enrich information in the English translation.

Example (4.61)   (6: 224)

「ありがとう」と		レイコさん	は	言って	**にっこり**	笑った
「*arigatoo*」	*to*	*Reekosan*	*wa*	*it-te*	*nikkori*	*warat-ta*
Thank you	MOD	Reiko	TOP	say-CONJ	smile.MW	smile-PST
"Thank you," said Reiko with a **sweet** smile.						

Japanese

Figure	MW	Verb	Ground
レイコさん	にっこり	笑った	-
	MANNER	MANNER + ACTION	

English

Figure	Verb	SAT	Ground
Reiko	smile	sweetly	-
	MANNER + ACTION	MANNER	

In example (4.61), the mimetic word *nikkori* "to flash a smile" is used to modify the verb *warau* "smile," expressing Manner information. In this case, while the mimetic word is partially translated as "smile," the word "sweet" is chosen to enrich the description of "smile" in the English clause. It is observed that English has demonstrated a Verb-framed construction in this particular example.

4.4.6.2 Omission of Mimetic Word

Example (4.62)   (2: 28)

旗	が	**するすると**	ポール	を	上がっていく…
hata	*ga*	*surusuruto*	*pooru*	*o*	*aga-tte-iku*
Flag	NOM	smoothly.MW	pole	ACC	ascend-CONJ-go
… up the flag would * **climb**.					
(lit.: The flag climbs up the pole in a smooth manner.)					

Japanese

Figure	MW	Verb 1	Verb 2	Ground
旗	するすると	上がって いく		ポール
	MANNER	MOTION + PATH		

English

Figure	Verb	SAT	Ground
The flag	climb	up	(pole)
	MANNER + MOTION	PATH	

In example (4.62), the main verb *agaru-iku* "go by ascending" describes the ascending motion of the flag, encoding Path. It is translated to English with a manner verb "climb" and the Path of Motion is expressed by a SAT "up." The Manner of the flag ascending the pole is expressed by the mimetic word *surusuruto* "smoothly." However, Manner is omitted in the English translation. Nonetheless, it is observed that the omission of mimetic word in English does not damage the basic meaning of the sentence.

Example (4.63) (2: 30)

風　が　吹くと　床　から　ほこりが　<u>もうもうと</u>　舞い上がる
kaze ga　fuku to　yuka kara　hokori ga　moomooto　mai-aga-ru
wind NOM blow MOD floor from dust NOM rise vigorously.MW dance-rise-PRSN
Wind that blew through * **raise** clouds of dust.

Japanese

Figure	MW	Verb 1	Verb 2	Ground
ほこり	もうもうと	舞い	上がる	床
	MANNER	MANNER + MOTION + PATH		

English

Figure	Verb	SAT	Ground
dust	raise	-	floor
	MANNER + MOTION	-	

In example (4.63), the compound verb *mai-agaru* or "rise by dancing" describes the Manner in an ascending motion of dust from the floor, encoding Path. It is translated to English with a manner verb "raise" without the SAT. However, the mimetic word *moomoo* which carries the meaning in which "smoke or dust rises up vigorously and abundantly" is not translated. Nonetheless, the omission of mimetic word in English does not hurt the natural flow of information in the clause. The mimetic word is added to enrich the description in Japanese. In addition, it is observed that the mimetic word is used figuratively in this example.

Example (4.64) (1: 20)

梢	を	抜けて	くる	秋	の	光	が	彼女	の
kozue	*o*	*nuke-te*	*kuru*	*aki*	*no*	*hikari*	*ga*	*kanojo*	*no*
treetop	ACC	filter-CONJ	come	autumn	GEN	light	NOM	her	NOM

上着	の	肩	のうえで	<u>ちらちらと</u>	踊って	いた
uwagi	*no*	*kata*	*no ue de*	*chirachirato*	*odot-te*	*i-ta*
Jacket	GEN	shoulder	GEN top LOC	glimmer.MW	dance-CONJ	PROG-PST

The autumn light filtering through the branches * **danced over** the shoulders of her jacket.

Japanese

Figure	MW	Verb	Ground
秋の光	ちらちらと	踊って いた	肩
	MANNER	MANNER + MOTION	

English

Figure	Verb	SAT	Ground
autumn light	dance	over	shoulder
	MANNER + MOTION	PATH	

In example (4.64), the mimetic word *chirachira* which carries the meaning of "small light glimmers or flickers" is not translated. However, the main verb *odoru* is translated to manner verb "dance" and Path is expressed by the SAT "over." The mimetic word *chirachira* is used to describe the way autumn light is dancing. However, even though the mimetic word is ignored in the translation, but the vital meaning of the clause is not affected. In addition, it is also observed that the mimetic word is used figuratively in this example.

4.5　Summary

4.5.1　Answering Research Question 1

What are the linguistic classifications of the mimetic words identified in the Norwegian Wood corpus of mimetic words?

The findings of the analysis affirms that a total of 430 tokens of mimetic word extracted from the *Norwegian Wood* corpus can be classified into five categories, namely phonomimes, phenomimes, psychomimes, phonomimes co-existing with phenomimes and phenomimes co-existing with psychomimes.

The finding shows that phenomimes represent the largest group in the classification of mimetic word, comprised of 318 tokens, corresponding to 74.0% of the collected data. It is worth noting that the present study confirmed that phonomimes never overlap with psychomimes, as pointed out by Yamaguchi (2007).

The analysis carried out to examine the most frequently occurring mimetic words by Microsoft Excel indicates that the mimetic word *jitto* has been utilized as many as 29 times in the corpus and thus, tops the Top 20 High Frequency List. This is followed by *kichinto* (23 tokens) and third, *nikkorito* which has 19 tokens.

In addition, the researcher has investigated the classification of mimetic words according to their morphological properties. The results show that the reduplicated form, specifically the two syllable group, e.g., *nikoniko* "smile," is the most frequently utilized form in the *Norwegian Wood* corpus, which consists of 152 tokens, out of the total of 430 mimetic words. This finding coherently exhibits that mimetic words are easily identified as they are often reduplicated (Yamaguchi, 2007, Caldwell, 2010).

The analysis shows that mimetic word essentially functions as an adverb, as confirming Inose (2007), but they also frequently function as an adjective and as a verb when it is combined with the light verb *suru* "do." Only a limited number of examples are found to function as a noun.

Another interesting characteristic of mimetic words is that they describe the event more lively and with a much greater vividness (Kita, 1997, Akita, 2009). In fact, mimetic words not only enhance vibrancy, intensity and colour to the narratives, they also serve as the pragmatic purpose of description and flavor. But more importantly, they are the very essence of Japanese language. Through the integration of these unique mimetic words, the Japanese are able to create more animated and spirited inner feelings and expressions through vivid and lively images.

4.5.2 Answering Research Question 2

How are the Japanese mimetic words in the Norwegian Wood *corpus realized in its English translations?*

The researcher has examined the translation patterns of mimetic words. In the present study, the translations of mimetic words into English have been analyzed from four patterns. All four types are employed in the English text. The analysis of the data shows that a total of 266 tokens of mimetic words are fully translated into its equivalents in the English text. It is observed that the Japanese mimetic words are frequently translated into its English equivalents as adverbs, adjectives and verbs, or they are translated using paraphrases or idioms, based on the context of the sentence, while a certain number of mimetic word are not translated literally. Some of the mimetic words are omitted in the process of translation. The analysis shows that omission occurs in 17.6% of the total cases.

Although it is commonly acknowledged that the English language does not exhibit the extensive use of mimetic expressions, a number of onomatopoeic words were employed in the English translation. Although there were similar cases in other categories like phonomimes co-existing with phenomimes, this finding is especially significant in the category of phonomimes. For example, *kiikii* or "squeak," which imitates the sound of a bird, is translated as "chattering," while *kotsukotsu*, the sound of

the clock moving is translated as "tick" in English, which clearly has a similar mimetic quality. Other examples include *bubble, buzz, crack, crash, creak, crunch, murmur, rustle, snap*.

The analysis shows that the various types of verbs identified in the collected data basically express a very general meaning and do not elaborate the refined meaning of Manner. However, English verbs give detailed information. For example, in English, the act of walking, a motor pattern of different types can be expressed in different independent English verbs that encode the meaning of "walk" as well as the Manner of walking. Manner verbs such as *stroll, amble, wander, trample* etc. can be used to express how the action is conducted in a different manner. In Japanese, various modes of the verb *aruku* "walk" are expressed through the combination of mimetic words as modifier to the verb in the sentence. Due to this characteristic, mimetic words occupy a large inventory in the Japanese lexicon, to provide additional information.

4.5.3   Answering Research Question 3

To what extent is Japanese a Verb-framed language in contrast to English as a Satellite-framed language?

The focus of the present study is to examine whether Japanese follows the lexicalization patterns identified as a Verb-framed language as defined by Talmy (1991, 2000), in contrast to English as a Satellite-framed language. For this purpose, mimetic words extracted from the Japanese novel, *Norwegian Wood* are used as the data corpus in order to find the answer.

As a result, the researcher has sorted out five types of lexicalization patterns, followed by two groups of exceptional cases (see section 4.4).

The analysis concluded that the examples of LP 1 (example 4.29-4.36) have clearly demonstrated the characteristic of Japanese as a Verb-framed language while

English as a Satellite-framed language. Manner is typically realized as SAT in Japanese and this is within the verb in English.

LP 2 (example 4.37-4.47) shows that Japanese, although defined as a Verb-framed language, has demonstrated usage of manner verbs. Japanese manner verbs generally carry very basic meaning and do not indicate fine distinctions of various types of Manner in which action is performed. It is observed that Japanese uses mimetic words to indicate the subtle nuances of the different Manner expressions. Thus, while comparing the lexicalization patterns of Japanese and English, it is found that what is expressed by one single verb in English requires or is equivalent to more than one single expression in Japanese, where a mimetic word is added in the clause to modify the verb. On the other hand, in some instances, a SAT is added to convey Path information in the corresponding English translations. In these cases, English has demonstrated its characteristics as a Satellite-framed language, while Japanese mimetic word has shown its unique characteristic as adverbial to express Manner.

The analysis of LP 3 (example 4.48-4.52) shows that in Japanese, regardless the fact that verb is motion or action, Manner is expressed by mimetic word in a separate element to enrich information and to add extra description to the meaning of the verb, normally, it is Manner, in which the way action is performed. In many cases, when it is translated into English, manner is conflated in Verb and the Path is expressed separately in a SAT. This typical characteristics of Japanese as a Verb-framed language and English as a Satellite-framed language has also been illustrated in LP 1 as well as LP 2 respectively.

In LP 4, mimetic word acts as a main verb when the light verb *suru* "to do" is added (example 4.53-4.56). Meanwhile, English has presented examples of Verb-framed patterns in the corresponding text.

LP 5 (example 4.57-4.60) shows that there are examples in the English text that have demonstrated verb-framed construction pattern.

There are instances in which mimetic words are not translated in English, or even omitted in English. This may be due to the fact that the meaning of mimetic word is included or conflated in the meaning of the English verb. Hence, the omission of a mimetic word has not affected the basic meaning of the sentence (example 4.62-4.64). There are also instances in which mimetic words are not translated but used figuratively.

It is worth noting that the researcher has identified a number of instances in which the compound verbs as well as *te*-forms are utilized in the Japanese text. Furthermore, this construction is pervasive and frequently found in the present corpus. As pointed out by Sugiyama (2005), Manner information can be readily expressed by employing compound verbs. At the same time, a Japanese mimetic word is added in the same sentence to provide extra information on Manner expression.

CHAPTER 5

CONCLUSIONS

5.1   Introduction

This final chapter is organized by a brief summary and discussions pertaining to the findings of the data analysis on the basis in answering the three research questions (Section 5.2). The limitations of this study are explained in Section 5.3; while the recommendations for future studies are suggested in Section 5.4.

5.2   Conclusions

The research attained the three objectives set earlier to answer the three Research Questions: to identify mimetic words in *Norwegian Wood*, to look at their English translations and to compare the lexicalization patterns in Japanese and English to determine whether they conform to Talmy's theory. Based on the findings of the data analysis, the researcher has reached a few important conclusions.

First, the investigation into the data source of *Norwegian Wood* reveals that mimetic words were used effectively in Japanese to provide various types of information. The data source of mimetic words was categorized into five classification groups. These mimetic words provide information such as the sound of humans, animals and natural phenomena, the manner or state that someone acts or something occurs; or the people's psychological conditions or emotional state.

The next finding shows that Japanese mimetic words mainly function as adverbial expressions to modify verbs. By acting as a modifier, mimetic words play the role in enriching the description of the narrative. Normally, it is Manner, the way the action is performed. Sugiyama (2005) points out that Japanese employ mimetic words and compound verbs, or the combination of the two, to express Manner information. However, the analysis shows that Japanese verbs generally carry very basic general meaning and do not indicate fine distinctions to show elaborate Manner expressions.

When Japanese manner verbs are not expressive enough, one effective way to express Manner is to use mimetic words.

Another finding confirmed that Japanese is characteristically a Verb-framed language. However, it is diverged from the typical Verb-framed languages. In Japanese, Manner is expressed by mimetic words in a separate element to enrich information, instead of ignoring it. Mimetic words constitute a rich lexicon in Japanese language, served to provide vivid and lively images to the narrative, without making a major impact to the natural information flow of the language (Sugiyama, 2005).

On the other hand, English, defined as a Satellite-framed language, has demonstrated other types of lexicalization patterns in some instances besides the predominant Satellite-framed construction, although the study reveals that in English, Manner is typically conflated in the verb and the Path of motion is expressed separately in a satellite, and this is the most commonly used lexicalization pattern.

In summary, the present study concludes that Talmy"s (1991, 2000b) binary typology is coherent and supported, according to which English is defined as a Satellite–framed language and Japanese as a Verb-framed language. Despite this fact, it is worth noting that the present study also indicates that a language may not be defined exclusively as either Satellite-framed language or Verb-framed language in the sense that languages can also employ other strategies in constructing sentences.

5.3   Limitations of the Study

The present study has two limitations. First is the method of data collection from the *Norwegian Wood* corpus. The present study focuses on mimetic words extracted from only Volume 1 of one Japanese novel. Second, the corresponding English translation in this study is solely used as research material to compare the lexicalization patterns in these two languages. The study does not authenticate the method and correctness of these translations and hence is not discussed in this study.

5.4   Suggestions for Future Studies

While linguistics has vast and varied sources in study, for the purposes of this study, only written linguistics are examined. The aim is to provide and achieve as comprehensive as possible a detailed analysis of this specific written text. Hence, in this specific study, only one Japanese novel is studied and utilized as the sole written research material. As a result, the findings are written-linguistics specific; and could, when interpreted with other variants of linguistics, be perceived as restrictive and limited. This study recognizes that a study of linguistics and its patterns would not be complete unless all sources of the language in different literature are comprehensively compared, analyzed and researched extensively.

It is recommended that future studies in this area could expand into other genres such as oral literature, children's literature, comics, etc. Another source of linguistics which provides considerable insight is folksongs and poetry, which may have been overlooked in current studies. It is also recommended to include in future studies spoken data extracted from live radio and television shows, interviews and dramas to test these linguistic theories in a more comprehensive and coherent manner. The conceptualization of mimetic words within the Japanese theoretical framework can only be achieved through organized efforts in formal and functional implications of all sources of this language.

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Data source – *Norwegian Wood*

No.	Page	Japanese Text	Page	English Translation
**Chapter 1**				
1	8	僕は頭がはりさけてしまわないように身をかがめて両手で顔を覆い、そのまま<u>じっと</u>していた	3	I bent forward in my seat, face in hands * to keep my skull from splitting open
2	8	スチュワーデスは<u>**にっこりと**</u>笑っていってしまい	3	she **smiled** and left
3	9	僕はあの草原の風景を<u>**はっきりと**</u>思いだすことができる	4	I can bring back **every detail** of that day in the meadow
4	9	空は高く、<u>**じっと**</u>見ていると目が痛くなるほどだった	4	it almost hurt to * look at that far-off sky
5	9	梢の葉が<u>**さらさらと**</u>音を立て、遠くのほうで犬の鳴き声が聞こえた	4	to **rustle** branches and send back snatches of distant barking
6	10	そんなものがまず最初に浮かび上がってくる。とても<u>**くっきりと**</u>	5	these are the first things, and they come with absolute **clarity**
7	10	それらはあまりにも<u>**くっきりと**</u>しているので、てをのばせばひとつひとつ指でなぞれそうなきがするくらいだ	5	* I feel as if I can reach out and trace them with a fingertip
8	11	いつも相手の目を<u>**じっと**</u>のぞきこみながら質問する癖	5	her habit of looking **straight into** your eyes when asking a question
9	11	そんなイメージをひとつひとつ積み重ねていくと、<u>**ふっと**</u>自然に彼女の顔が浮かびあがってくる	5	I start joining images … and **suddenly** her face is there
10	11	それから彼女は僕のほうを向き、<u>**にっこりと**</u>笑い	6	then she turns to me, and **smiles**
11	12	まるで夕暮の影のようにそれは<u>**どんどん**</u>長くなる	6	like shadows **lengthening** at dusk

No.	Page	Japanese Text	Page	English Translation
12	13	大地に**ぽっかりと**開いた直径一メートルばかりの暗い穴を草が妙に覆い隠している	7	a dark * opening in the earth a yard across, hidden by the meadow grass
13	14	本当よという風に**にっこりと**微笑んだ	7	she **smiled at** me as if to say "It's true!"
14	15	暗くて**じめじめ**していて	8	and it is dark and **soggy**
15	15	そんなところで一人ぼっちで**じわじわと**しんていくの	8	you die there in this place, **little by little**, all by yourself
16	15	「私はわかるのよ。ただわかるの」直子は僕の手を**しっかりと**握ったままそう言った	8	**increasing** her grip **on** my hand and continuing on for a ways in silence
17	16	たとえば今こうしてあなたに**しっかりと**くっついているとね	8	for example, when I am **really** close to you like this
18	16	彼女は両手を僕の肩にあてて正面から、僕の目を**じっと**のぞきこんだ	9	she put her hands on my shoulders and **peered into** my eyes
19	16	それから彼女は背のびをして僕の頬に**そっと**頬をつけた	9	She stretched to her full height and * touched her cheek to mine
20	17	直子は**ふと**口をつぐみ、そのまま歩きつづけた	9	Naoko * clamped her mouth shut and started walking again
21	17	いろんな思いが彼女の頭の中で**ぐるぐると**まわっていることがわかっていたので、僕も口をはさまずにそのとなりを黙って歩いた	9	I could tell that all kinds of thoughts were **whirling around** in her head
22	18	もし私が今肩の力を抜いたら、私**バラバラに**なっちゃうのよ	10	if I relaxed my body now, I'd **fall apart**
23	18	私は**バラバラに**なってーどこかに吹き飛ばされてしまうのよ	10	I'd **go to pieces**, and the pieces would be blown away

No.	Page	Japanese Text	Page	English Translation
24	19	我々はひどく<u>しん</u>とした松林の中を歩いていた	10	we were walking through the frightful **silence** of a pine wood
25	19	道の上には夏の終わりに死んだ蝉の死骸が<u>からからに</u>乾いてちらばっていて、それが靴の下でぱりぱりという音を立てた	11	the **desiccated** corpses of cicadas that had died at the end of summer littered around the surface of the path, crunching beneath our shoes
26	19	道の上には夏の終わりに死んだ蝉の死骸がからからに乾いてちらばっていて、それが靴の下で<u>ぱりぱりと</u>いう音を立てた	11	the desiccated corpses of cicadas that had died at the end of summer littered around the surface of the path, **crunching beneath** our shoes
27	19	僕と直子はまるで探し物でもしているみたいに地面をみながら<u>ゆっくり</u>とその松林の中の道を歩いた	11	as if searching for something we"d lost, Naoko and I continued to walk **slowly** down the path in the wood
28	19	でももし時間さえあれば僕はきみのことを<u>きちんと</u>理解するし	11	but if I do have the time, I will come to * understand you
29	19	そうなれば僕は世界中の誰よりも<u>きちんと</u>理解できると思う	11	**better than** anyone else in the world ever can
30	20	秋の光が彼女の上着の肩のうえで<u>ちらちらと</u>踊っていた	11	the autumn light **filtering through** the branches danced over the shoulders of her jacket
31	21	直子は立ちどまって<u>にっこりと</u>笑い	11	Naoko stopped and **smiled**
32	21	僕の腕を<u>そっと</u>つかんだ	12	and * took my arm
33	21	ひょっとして自分はいちばん心な部分の記憶を失ってしまっているんじゃないかと<u>ふと</u>思うからだ	12	what if I have forgotten the most important thing? *

No.	Page	Japanese Text	Page	English Translation
34	22	既に薄らいでしまい、そして今も刻一刻と薄らいでいくその不完全な記憶を<u>しっかり</u>胸に抱きかかえ、骨でもしゃぶるような気持ちで僕はこの文章をかきつづけている	12	clutching * these faded, fading, imperfect memories to my breast, I go on writing this book with all the desperate intensity of a starving man sucking on bones
35	22	その最初の一行さえ出てくれれば、あとは何もかも<u>**すらすらと**</u>書いてしまえるだろうということはよくわかっていたのだけれど	12	I knew that if that that first line would come, the rest would **pour** itself **onto** the page
36	22	全てがあまりにも<u>**くっきりと**</u>しすぎていて、どこから手をつければいいのかがわからなかったのだ	12	everything was too **sharp and clear**, so that I could never tell where to start
Chapter 2				
37	25	緑の芝生の中ではスプリンクラーが太陽の光を反射させながら<u>**ぐるぐると**</u>回っている	15	broad green lawns filled the quadrangle, and circulating sprinkles caught the sunlight as they * turned
38	28	そして二人は背筋を<u>**しゃんと**</u>伸ばして、＜気をつけ＞の姿勢をとり、国旗をまっすぐ見上げる	17	the two * stood at rigid attention, looking up at the flag
39	28	そして旗が<u>**するすると**</u>ポールを上がっていく	17	and up the flag would * climb
40	29	それに僕にしたところで何かのおりに<u>**ふと**</u>そう思っただけで	18	it was just something that **happened to** cross my mind
41	30	風が吹くと床からほこりが<u>**もうもうと**</u>舞い上がる	19	any wind that blew through would **raise** clouds of dust
42	31	みんな洗濯物を<u>**どんどん**</u>ベットの下で放りこんでおく	19	dirty clothes would * pile up under the beds

No.	Page	Japanese Text	Page	English Translation
43	35	部屋に戻ってくると**パンパンと**音を立ててタオルのしわをきちんとのばして	22	back in the room, he would **snap** the wrinkles **out** of his towel
44	35	**きちんと**のばしてスチームのうえにかけて乾かして	22	lay it * on the radiator to dry
45	35	彼が起きだして**ごそごそ**しても	22	even when he started **shuffling** around the room
46	35	ラジオをつけて体操を始めても、まだ**ぐっすりと**眠りこんでいることもある	22	… and exercising, I stayed **unconscious**
47	35	それも実に高く跳躍した ── その震動でベットが**どすんどすんと**上下したからだ	22	he took his jumping seriously and made the bed **bounce** every time he hit the floor
48	37	跳躍といえば跳躍だよ。**ぴょんぴょん**跳ぶやつだよ	23	jumping is jumping. **Bouncing up and down**
49	37	まあ言い出したことは**はっきり**させておこうと思って	23	but at least I wanted to **finish making my point**
50	37	僕は実際に NHK ラジオ体操第一のメロデイーを唄いながら床の上で**ぴょんぴょん**跳んだ	23	I got out of bed and started **bouncing up and down** and singing the opening melody of NHK‟s radio Calisthenics
51	37	跳躍のところだけをやめて僕を**ぐっすり**眠らせてくれないかな	23	stop jumping and let me **sleep**
52	37	駄目だよと彼は実に**あっさりと**言った	23	but that‟s impossible, he said **matter-of-factly**
53	38	彼は**にこにこ**しながら僕を慰めてくれた	23	he **smiled** when he saw me sitting on the bed at a loss for words, and he tried to comfort me
54	38	僕が突撃隊と彼のラジオ体操の話をすると、直子は**くすくすと**笑った	23	Naoko **chuckled** when I told her the story of Storm trooper and his Radio Calisthenics

No.	Page	Japanese Text	Page	English Translation
55	38	朝方**ぱらぱらと**降ったりやんだりしていた雨も昼前には完全にあがり	24	the **brief** off-and-on showers of the morning had cleared up before noon
56	38	鮮かな緑色をした桜の葉が風に揺れ、太陽の光を**きらきらと**反射させていた	24	the cherry tree"s brilliant green leaves stirred in the air and **splashed** sunlight in all directions
57	39	並んでベンチに座った二人の修道尼だけが**きちんと**黒い冬の制服を身にまとっていて	24	only where two nuns in * winter habits sat talking on a bench did the summer light seem not to reach
58	39	**はっきりと**した記憶があるわけではない	24	this was just a feeling I had, not a **clear** memory
59	40	珍しいものでものぞきこむみたいに僕の目を**じっと**みた	25	she looked **straight** into my eyes as if peering at some unusual object
60	40	考えて見れば直子の目を**じっと**見るような機会もなかったのだ	25	I realized that I had never had occasion to look * into her eyes like this
61	42	駅の外に出ると、彼女はどこにいくともいわずに**さっさと**歩きはじめた	26	Naoko started walking **the minute** we hit the street
62	44	申しわけないけれど僕の方はかなり**くたくた**だよ	27	I"m **worn out**
63	45	そこのまわりを**ぐるぐると**まわりながら追いかけっこしているのよ	28	one half is **chasing** the other half **around** this big, fat post
64	45	**ちゃんと**した言葉って言うのはいつももう一人の私が抱えていて	28	the other me has the **right** words
65	46	皆自分を表現しようとして、でも正確に表現できなくてそれで**イライラ**するんだ	28	they"re trying to express themselves and it **bothers** them when they can"t get it right

No.	Page	Japanese Text	Page	English Translation
66	46	僕がそう言うと、直子は**がっかり**したみたいだった	28	Naoko looked **disappointed** with my answer
67	46	どうせ日曜日ならいつも暇で**ごろごろ**しているし、歩くのは健康にいいしね	28	I am always free on Sundays, and * walking around would be good for me
68	50	僕と直子は別れ、一年後に中央線の電車で**ばったりと**出会うまで一度も顔を合わせなかった	31	we never saw each other again until that day we **happened to** meet on the Chuo Line in Tokyo a year later
69	51	僕もとくに午後の授業に興味があるわけではなかったので学校を出て**ぶらぶらと**坂を下って港の方まで行き	31	I had no special interest in my afternoon classes, so together we left school, **ambled down** the hill to a billiards parlor on the harbor
70	53	僕の中には何が**ぼんやりと**した空気のかたまりのようなものが残った	33	but there remained inside me a **vague** knot-of-air kind of thing
71	53	そして時が経つにつれてそのかたまりは**はっきりと**した単純なかたちをとりはじめた	33	and as time went by, the knot begin to take on a **clear** and simple form
Chapter 3				
72	56	彼女はあいかわらず**ぽつりぽつりと**しか口をきかなかった	35	again, she talked only in **snatches**
73	57	余計なものの何もない**さっぱりと**した部屋で	36	the room was **small and neat so lacking in frills**
74	59	その頃には二人で黙りこんで喫茶店で顔をつきあわせていることにも**すっかり**馴れてしまっていた	37	We could * face each other over coffee cups in total silence

No.	Page	Japanese Text	Page	English Translation
75	59	突撃隊はクラスの女の子と一度デートしたが夕方になってとても**がっかり**した様子で戻ってきた	37	once he (Storm Trooper) had a date with a classmate but came back in the early evening looking **glum**
76	61	道路に落ちた大きなプラタナスの葉を踏むときにだけ<u>**くしゃくしゃと**</u>いう乾いた音がした	38	except for the dry **crackling** when we trod the road, withered leaves of sycamore on the roads
77	61	時々直子はとくにこれといった理由もなく、何かを探し求めるように僕の目の中を**じっと**のぞきこんだ	38	sometimes Naoko would **lock her eyes** on mine for no apparent reason
78	62	彼女はしょっちゅう髪どめをいじったり、ハンカチで口もとを拭いたり、僕の目を**じっと**意味もなくのぞきこんだりしているのだ	39	she would fiddle with her barrette, dab at the corners of her mouth with a handkerchief, or * look into my eyes in that meaningless way
79	64	土曜日の夜にはみんなだいたい外に遊びに出ていたから、ロビーはいつもより人も少なく、**しんと**していた	40	most of the others were out on Saturday nights, so the lobby was usually **deserted**
80	68	小ずかいも**たっぷり**もっていたし、おまけに風采もよかった	42	Nagasawa always had **plenty** of money in his pocket, and he carried himself with real dignity
81	68	彼の頭上にはそういう力が備わっていることを示すオーラが天使の輪のように**ぽっかりと**浮かんでいて	42	above his head * hung an aura that revealed his powers like an angel"s halo
82	69	人々を率いて楽天的に**どんどん**前に進んでいきながら、その心は孤独に陰な泥**沼**の**底**でのたうっていた	43	he could * charge forward, the optimistic leader, even as his heart writhed in a swamp of loneliness
83	69	僕はそういう彼の中の背反性を最初から**はっきりと**感じとっていたし	43	I * saw these paradoxical qualities of his from the start
84	71	こうナメクジが**ヌラッと**喉もとをとおって	44	the way it (slug) **slides down** our throat

No.	Page	Japanese Text	Page	English Translation
85	71	<u>ツウッと</u>腹のなかに落ちていくのって本当にたまらないぜ、そりゃ	44	and * into your stomach …
86	71	冷たくて、口の中にあと味がのっこてさ。思い出しても<u>ゾッと</u>するね	44	it"s cold, and it leaves this disgusting aftertaste…. Yuck, I get **chills** just thinking about it
87	71	<u>ゲエゲエ</u>吐きたいのを死にものぐるいておさえたよ、だってはいたりしたらまた飲みなおしだもんだ	44	I wanted to **puke** but I fought it
88	71	もちろん部屋に帰って塩水<u>がぶがぶ</u>飲んださ	44	I went back to my room and drank **a bunch** of salt water
89	73	目がさめるととなりに知らない女の子が<u>ぐうぐう</u>寝ていて	45	I"d wake up and find this strange girl sleeping * next to me
90	73	やがて女の子が目覚まして、<u>もそもそと</u>下着を探し回る	46	then the girl would wake up and start **groping around** for her underwear
91	73	鏡に向って頭が痛いだの化粧がうまくのらないだのと<u>ぶつぶつ</u>文句を言いながら、口紅を塗ったりまつ毛をつけたりする	46	then she"d sit in front of a mirror and start **grumbling about** her aching head or her uncooperative makeup
92	74	日の光がひどく眩しく、口の中が<u>ざらざら</u>して、頭はなんだが他の誰かの頭みたいに感じられる	46	sunlight stabbing my eyes, **mouth coated with sand**, head belong to someone else
93	74	日が暮れる、女の子が町に出てきてそのへんを<u>うろうろ</u>して酒を飲んだりしている	46	the sun goes down. The girls come out and drink. They **wandered around**
94	76	<u>はっと</u>人目を引くように美人ではないし	47	she did not have the kind of looks that **immediately** attracted attention
95	78	突撃隊はベットの上を<u>ごろごろ</u>転げまわって今にも死ぬじゃないかという苦しみようだった	49	Storm Trooper **tossing around** in bed on the verge of what looked like an agonizing death

No.	Page	Japanese Text	Page	English Translation
96	78	しかし二日目の朝になると彼は**むっくりと**起きあがり、何事もなかったように体操を始めた	49	but on the morning of the second day he **jumped out** of bed and started exercising as if nothing had happened
97	80	僕の方はまだ七ヶ月あるから**ゆっくり**準備するよ	50	I've got seven months to * get ready
98	81	突撃隊はとても嬉しそうに**にっこりと**笑った	51	" Thanks," he said, **beaming**
99	83	正確に言えば彼女の話は終わったわけではなかった。どこかで**ふっと**消えてしまったのだ	52	she had not actually finished what she was saying. Her words had **simply** evaporated
100	84	直子はを唇かすかに開いたまま、僕の目を**ぼんやりと**見ていた	53	lips slightly parted, she turned her **half- focused** eyes on mine
101	84	僕は**そっと**手をのばして彼女の肩に触れた	53	I reached out * and placed a hand ….
102	84	肩は**ぶるぶると**小刻みに震えていた	53	on her **trembling** shoulder
103	84	彼女は僕の腕の中で**ぶるぶると**震えながら声を出さずに泣いた	53	pressed against me, her whole body **trembling**, she continued to cry without a sound
104	84	涙と熱い息のせいで、僕のシャツは湿り、そして**ぐっしょりと**濡れた	53	my shirt became damp – and then **soaked** – with her tears and hot breath
105	85	最後には直子は僕の体を**しっかり**抱きしめて声をあげた	54	her arms **tightened around** me at the end, when at last she broke her silence
106	86	僕は何度か話しかけてみたが返事はなっかたし、体も**ぴくりとも**動かなかった	55	I tried several times to talk to her, but she would not answer or move *
107	86	僕は長いあいだ**じっと**彼女の肩を見ていたが、あきらめて起きることにした	55	I **stared** for a long time **at** her naked shoulder, but in the end I lost all hope of eliciting a response and decided to get up

No.	Page	Japanese Text	Page	English Translation
108	87	もう一度直子の方を眺め、部屋を出てドアを**そっと**閉じめた	55	I took one last look at Naoko"s shoulder, stepped outside, and **quietly** shut the door
109	87	窓は**ぴたりと**雨戸が閉ざされていた	55	the windows and storm shutters were closed up **tight**
110	89	そうすれば僕だって**さっぱり**するし、あとのことは自分でなんとでもする	56	**A breath of fresh air** for me
111	89	結構、解体するならしてくれよ、と僕は思った。解体して**バラバラ**にして、足で踏みつけて粉々にしてくれ	56	Go ahead, do it, I thought. Dismantle it. **Tear** it **apart**
112	89	手**助**けが必要なら手伝ってっていい。**さっさと**やってくれ	56	I"ll help if you need it. **Just go ahead** and do it
113	94	それはちょうど直子に**じっと**目をのぞきまれているときに感じると同じ種類の哀しみだった	59	I would be filled with that same unbearable sadness I used to feel whenever Naoko herself **stared into** my eyes.
114	94	風景が僕の前を**ゆっくり**と通りすぎていった	60	objects in the scene would * drift past me, but the words they spoke never reached my ears
115	95	蛍はなんだか眠たそうな顔をしていた。そして**つるつる**としたガラスの壁を上げろうとそのたびに下に滑り落ちっていた	60	it had a sleepy look on its face, but it kept trying to climb up the **slippery** glass walls of the jar and falling back
116	96	日が暮れると寮は**しんと**して、まるで廃**墟**みたいなかんじになった	61	after dark the dorm was **hushed**, like a ruin
117	96	円筒形の給水タンクは昼のあいだに**たっぷりと**吸いこんだ熱でまだあたたかかった	61	the tank was still warm with heat of the sunlight it had * absorbed during the day
118	96	様々な音が混じりあったやわらかなうなりが、まるで雲みたいに**ぼおっと**街の上に浮かんでいた	61	a dull roar of jumbled sounds * hung over the city like a cloud

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No.	Page	Japanese Text	Page	English Translation
119	96	その記憶の中では蛍はもっと**くっきりと**した鮮かな光を夏の闇の中に放っていた	61	the ones in my memory sent a **far more intense** light into the summer darkness
120	97	しかしその光はあいかわらず**ぼんやり**していた	62	but its light remained **dim**
121	97	ハンドルを**ぐるぐると**回して開け閉めるする水門だ	62	it had a handle you could **turn** to open and close the gate
122	97	風の音がいつもより**くっきりと**聞こえた	62	I heard the wind with unusual **clarity**
123	98	それから時間をかけてボルトの頭によじのぼり、そこに**じっと**うずくまった	62	finally, with some effort, it mounted the head of the bolt and crouched there **for a while**
124	98	蛍はまるで息絶えてしまったみたいに、そのまま**ぴくりと**も動かなかった	62	**unmoving,** as if it had taken its last breath
125	98	蛍は何かを思いついたように**ふと**羽を拡げ、その次の瞬間には手すりを越えて浅闇の中に浮かんでいた	63	as if some thought had **suddenly** come to it, the firefly spread its wings, and in a moment it had flown past the hand rail to float in the pale darkness
Chapter 4				
126	103	彼の机やラジオの上には**うっすら**とほこりがつもっていた	66	a **thin layer** of dust clung to his desk and radio
127	104	そのうちに僕は女の子の一人が僕の方を**ちらちら**と見ているのに気がついた	67	before long I noticed that one of the girls kept **glancing in** my direction
128	105	僕がそのまま食事をつづけていると、そのうちに彼女は**すっと**立ち上がって僕の方にやってきた	67	I went on with my lunch, but she **soon** slipped out of her seat and came over to where I was sitting
129	105	彼女は**ゴトゴト**と音を立てて椅子を引き	67	she * dragged a chair out and sat down across from me
130	105	僕の向いに座ってサングラスの奥から僕を**じっと**眺め	68	**staring straight at** me through her sunglasses

No.	Page	Japanese Text	Page	English Translation
131	106	僕は**まじまじと**彼女の顔を見た	68	I **stared at** her **hard**
132	106	ただあまりにも**がらりと**ヘア・スタイルが変わってしまったので、誰なのかわからなかったのだ	68	a **striking** change in hair style had kept me from recognizing her
133	106	夏にパーマをかけたのよ。ところが**ぞっと**するようなひどい代物でね、これが	68	I had a perm this summer, and it was just * awful
134	106	彼女は言って、長さ四センチか五センチの髪を手のひらで**さらさらと**撫でた	68	she ran her hand * through her pixie cut
135	106	そして僕に向って**にっこりと**微笑んだ	68	and gave me a **smile**
136	107	彼女は横を向いて、五秒くらいそのまま**じっと**していた	68	she turned away and **held** the pose for a few seconds
137	109	まるで珍しい動物の入っている檻でものぞきこむような目つきで僕を**じっと**眺めた	70	looked at me as if she were **staring into** the cage of some rare animal at the zoo
138	109	僕は砂糖もクリームも入れずにそれを**そっと**すすった	70	I * took a sip without adding sugar or cream
139	111	彼女はサンドガラスのつるを口にくわえ、**もそもそ**した声で「孤独が好きな人間なんていない。失望するのが嫌なだけだ」と言った	71	sunglasses dangling down, she **mumbled**, "Nobody likes being alone. I just hate to be disappointed."
140	113	彼女は少し何か考えていたが、やがって**にっこりと**笑って席を立ち、自分のテーブルに戻っていった	72	she seemed to be mulling something over for a few seconds. Then she stood up with a **smile** and went back to her table
141	118	僕は教室の中を**ざっと**みまわして彼女がいないことをたしかめてからいつもの最前列の席に座り	76	after a **quick** survey of the room convinced me she was not there

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No.	Page	Japanese Text	Page	English Translation
142	120	「演劇史ＩＩ」は楽しいとは言えないまでも、一応聴く価値のある**きちんと**した講義だった	76	while not exactly fun, the lectures in his course were always **well prepared and worthwhile**
143	121	机のふちを**ぎゅっと**つかんで足を下におろし、杖をとって足をひきずりながら教室を出ていった	77	grasping * the edge of his table, he set his feet on the floor, picked up his cane, and limped out of the classroom
144	122	緑は「じゃあね」と言って彼に**ひらひらと**手を振った	78	Midori **waved to** him and said, "See you later."
145	122	私たち**こっそり**隠れて食べに来たもんよ	78	they were too strict, we had to **sneak out** to eat here
146	122	彼女は左の手首にはめた細い銀のブレスレットをいじったり、小指の先で目のきわを**ぽりぽりと**掻たりしていた	78	she would be **scratching at** the corners of her eyes with the tip of her little finger
147	123	緑は頬をついて**にっこり**笑い、僕の顔を見た	79	Midori rested her cheek on her hand and **smiled at** me
148	125	そのわきから白い煙が**すうっと**まっすぐに立ちのぼっていた	80	a column of white smoke rose **straight up** beside it
149	125	夏の名残りの光が煙を余計に**ぼんやりと**曇らせていた	80	the fading summer light gave the smoke a **soft and cloudy look**
150	125	「生理ナプキン、タンポン、その手のもの」と言って緑は**にっこり**した	80	"Sanitary napkins, tampons, stuff like that," Midori said with a **smile**
151	126	楽しく**のんびりと**青春を過ごしたかった	81	an ordinary school with ordinary people where I could **relax and have fun** like an ordinary teenager
152	127	一度負けたらそのまま**ずるずる**行っちゃうんじゃないかって怖かったのよ	81	I was scared I"d just keep **slipping down and down**

No.	Page	Japanese Text	Page	English Translation
153	128	小型車くらいの大きさの犬が二匹いて牛肉のかたまりを<u>**むしゃむしゃ**</u>食べてるわけ	82	it had this amazing garden and two dogs like compact cars they fed steaks to *
154	129	気の毒の小林書店。<u>**がらがら**</u>戸をあけると	83	they could never have imagined the poor little Kobayashi Bookstore. The door **creaks** open
155	129	目の前に<u>**ずらり**</u>と雑誌が並んでいるの	83	**and you've got nothing but** magazines
156	130	何か寄付があるたびに親に<u>**ぶつぶつ**</u>文句を言われて	83	I had to listen to them **grumble to** me every time the school asked for a contribution
157	130	クラスの友だちとどこかに遊びに行っても食事どきになると高い店に入ってお金がたりなくなるんじゃないかって<u>**びくびく**</u>してね	83	I was always **scared to death** I'd run out of money if I went out with my classmates and they wanted to eat some place expensive
158	135	赤とんぼの群れが中庭を<u>**ぐるぐると**</u>とびまわり	87	red dragonflies were **flitting around** the quadrangle
159	135	僕は<u>**きちんと**</u>アイロンのかかったシャツを着て寮を出て都電の駅まで歩いた	87	I put on a **freshly** ironed shirt and walked from the dorm to the streetcar stop
160	135	町のいろんな物音はいつもよりずっと<u>**くっきりと**</u>響きわたっていた	87	what few sounds there were echoed with special **clarity**
161	135	木製のヒールのついたサボをはいた女の子が<u>**からんからんと**</u>音をたてながらアスファルトの道路を横切り	87	a girl wearing sabots **clip-clopped across** the asphalt roadway
162	136	一人のおばあさんは僕の顔を見て<u>**にっこりと**</u>笑った	87	one of them gave me a **smile**
163	136	僕も<u>**にっこりと**</u>した	87	I **smiled** back
164	136	電車はそんな親密な裏町を縫うよに<u>**するすると**</u>走っていった	87	the streetcar **snaked** its way **through** the private back-alley world

No.	Page	Japanese Text	Page	English Translation
165	137	まるでかすみがかかったみたいに何もかもが**ぼんやり**<u>と</u>薄汚れていた	88	everything looked **blurred and grimy** as if wrapped in a haze of exhaust gas
166	138	もう一度ベルを押したものかどうか迷っていると、上の方で**ガラガラと**窓の開くおとがした	88	I was debating with myself whether to ring again when I heard a window **clattered** open above me
167	138	「・・・私、今ちょっと手が放せないの」そしてまた**ガラガラと**窓が閉った	88	"I"m busy in the kitchen," She **pulled** the window closed
168	138	家の中にはうす**ぼんやりと**暗かった	89	the interior of the house was dark and **gloomy**
169	138	二階は一階に比べると格段に明るかったので僕は少なからず**ホッと**した	89	it was so much brighter than the first floor that I felt **a good deal of relief**
170	139	台所はつい最近改築されたらしく、流しも蛇口も収納棚も**ぴかぴかに**新しかった	89	the kitchen seemed to have been remodeled recently with new cabinets and a **bright, shiny** sink and faucet
171	139	鍋で何かを煮る**ぐつぐつと**いう音がして、魚を焼く匂いがした	89	she had a pot **bubbling** and the smell of broiled fish filled the air
172	139	冷蔵庫から何かを出して盛りつけ、使い終わった鍋を**さっと**洗った	90	she took something out of the refrigerator and piled it in a dish, and **before I knew it** she had washed a pot she was finished using
173	140	後ろから見ると彼女の腰は**びっくり**するくらいほっそりとしていた	90	she had **incredibly** narrow waist
174	140	まるで腰を**がっしりと**固めるための成長の一過程が何かの事情でとばされてしょまったんじゃないかと思えるくらいの華奢な腰だった	90	as if she had somehow skipped the growth stage in which the hips are **solidified**
175	140	流しの上の窓から入ってくる明るい光が彼女の体の輪郭に**ぼんやり**とふちどりのようなものをつけていた	90	the light pouring in from the kitchen window gave her shape a kind of **vague** outline

No.	Page	Japanese Text	Page	English Translation
176	141	だからビールを<u>どんどん</u>飲んでね、遠慮なく	90	so don"t hold back drink **all the beer you want**
177	144	<u>きちんと</u>した包丁とか鍋とか買いたいって言ってもお金なんで出してくれないのよ	92	I"d tell them I wanted to buy **decent** knives and pots and they wouldn"t give me the money
178	144	あんな<u>ペラペラ</u>の包丁で魚なんでおろせるもんですか	93	you couldn"t bone a fish with the kind of **flimsy** knives we had at home
179	144	まわりの友だちは<u>たっぷり</u>おこずかいもらって素敵なドレスやら靴やら買ってるって言うのだよ	93	when all the other girls at school are getting **huge** allowances and buying beautiful dresses and shoes
180	145	まあお母さんにはわるいと思うんだけどいささか<u>ホッ</u>としたわね	93	I know I shouldn"t say this, but actually it was **kind of a relief** to me when my mother died
181	145	今じゃ料理用具はなかなか<u>きちんと</u>したもの揃ってるわよ	93	so now I"ve got a **relatively** complete set of cooking utensils
182	145	一本二万円の注射<u>ぽんぽん</u>射つわ、つきそいはつけなきゃいけいないわ	94	they„d give her these shots – **bang, bang,** twenty thousand yen a pop
183	146	緑は<u>くすくす</u>笑った	94	she **chuckled**
184	146	緑は頬<u>杖</u>をついて煙草を半分吸い、灰皿に<u>ぎゅっと</u>こすりつけるようにして消した	94	chin in hand, she smoked half her cigarette, then **crushed it out** in an ashtray
185	146	そうすればそんなに<u>くしゃくしゃ</u>にならないですむ	94	then it doesn"t get all **bent up**
186	147	手の中でマルボロの赤いハード・パッケージを<u>くるくると</u>まわした	95	she **turned** the red Marlboro package **over and over** in her hand
187	147	緑はテーブルの上に置いた両手を<u>ぴたりと</u>あわせてしばらく考えていた	95	she **pressed** her hands **together** atop the table and thought about it a while

No.	Page	Japanese Text	Page	English Translation
188	148	あなたってわりに物事を<u>きちんと</u>考える性格なのね、きっと	95	you"re **very clear** about what you like and what you don"t like
189	148	彼女は頬杖をつきながら<u>もそもそ</u>した声で言った	95	she spoke **in a mumble**, chin in hand
190	151	お姉さんの好きなのは<u>ちゃらちゃら</u>した車に乗って湘南あたりをドライブすることなの	97	all she wants to do is drive through pretty scenery in **fancy** cars
191	152	お姉さんが<u>いやいや</u>やってるの	98	my sister (running the store) but she **hates** it
192	153	その日曜日の午後には<u>ぱたぱたと</u>いろんなことが起った	98	**one** strange thing **after another** came up that Sunday afternoon
193	153	ちょっとここで待っててねと言ってからどこかに消えた。<u>とんとんとん</u>と足早に階段を上がる音が聞こえた	98	"Wait here a minute," she said, and disappeared, after which I heard feet **pounding up** stairs
194	155	僕らは<u>もうもうと</u>上る黒煙を眺めつつビールを飲んだ	100	we drank and watched the black smoke * rising
195	156	<u>ぱたぱた</u>と言う大きな音をたてて新聞社のヘリコプターがやってきて写真を撮って帰っていった	101	a newspaper helicopter **clattered over** head, took pictures, and flew away
196	157	白い燃えさしのようなものが我々のまわりにも<u>ちらほらと</u>舞ってくるようになった	101	white ash flakes would **fall out of the air** around us
197	157	緑は<u>ちびちびと</u>ビールを飲みながら気持ち良さそうに唄いつづけていた	101	Midori went on **sipping** and singing
198	157	緑は唄い疲れるとギターを置き、日なたの猫みたいに<u>ごろんと</u>僕の肩にもたれかかった	102	Midori put her guitar down and **slumped against** my shoulder like a cat in the sun

No.	Page	Japanese Text	Page	English Translation
199	159	お母さんが出てきてね、暗闇の奥から**じっと**私を睨んでこう非難するのよ	102	sometimes my mother will be **glaring at** me out of the darkness and she„ll accuse me of being happy she died
200	159	一度でいいから愛情を**たっぷりと**うけてみたかったの。もういい、おなかいっぱい、ごちそうさまっていうくらい	103	just once, I wanted to know what it was like to get my fill of it – to be fed **so much** love I couldn„t take anymore
201	161	私、そうしてもらったぶん**きちんと**相手を愛するの	103	so then I„d **give him all the love he deserves** for what he„s done
202	163	人々も**がやがや**と話をしながら商店街をひきあけていった	105	the crowd dispersed, **buzzing with** conversation
203	163	交通を規制するパトカーが残って路上でライトを**ぐるぐると**回転させていた	105	one police car remained to direct traffic, its rooftop light **spinning**
204	163	火事が終ってしまうと緑はなんとなく**ぐったりと**したみたいだった	105	Midori seemed **drained of energy**
205	163	久しぶりに力を抜いてただけなの。**ぼおっ**として	105	"I just sort of let myself go limp and **spaced out**. First time in a long time"
206	163	緑はほんの少しだけ**ぴくっと**肩を動かしたけれど、すぐにまた体の力を抜いて目を閉じた	105	The slightest **twinge** went through her shoulders, and she relaxed and closed her eyes
207	164	五秒か六秒、我々は**そっと**唇をあわせていた	105	For several seconds, I put my arm around her and * kissed her
208	164	僕らは物干し場から**きらきらと**光る家々の屋根や煙や赤とんぼやそんなものをずっと眺めていて、あたたかくて親密な気分になっていて	105	after a long time of watching the **glittering** rooftops and the smoke and the red dragonflies and other things we had felt something warm and close
209	164	彼女は僕の手を**そっと**とった	105	she * held my hand

No.	Page	Japanese Text	Page	English Translation
210	165	だんだんて溶けて最後には緑色の**とろっと**した液体だけになってね	106	until there is nothing left but a green **puddle** that gets sucked down into the earth
211	165	そしてあとには服だけが残るの。そんな気がするわね、一日**じっと**待ってると	106	and all that stays behind are my clothes. That"s how it feels to me, waiting indoors * all day
212	167	僕はそれを**はっきり**と感じ理解することができた	107	all I knew – with **absolute certainty**
213	167	この一週間ばかり僕の頭はひどく**もやもや**としていて	107	I had been feeling especially **foggy-brained** for the past week
214	168	そのへんを**ぶらぶら**してからいつも行く近くのバーに入って適当な女の子がやってくるのを待った	108	we **walked around** a lively section for a while, then went to one of our regular bars and sat there waiting for a likely pairs of girl
215	168	僕らは酔払わない程度にウィスキー・ソーダを**ちびちびと**すすりながら二時間近くそこにいた	108	we stayed there almost two hours, **sipping** whiskey and sodas at a rate that kept us sober
216	170	映画館を出で午前四時前のひやりとした新宿の町を考えごとをしながらあてもなく**ぶらぶらと**歩いた	109	emerging from the theater at four in the morning, I **wandered along** the chilly streets of Shinjuku, thinking
217	170	化粧も服装もごくまともで、朝の五時前に歌舞伎町を**うろうろ**しているようなタイプには見えなかった	109	both were reserved in the way they dressed and made up: they were definitely not the type to be **wandering around** Shinjuku at five in the morning
218	170	彼女たちは同席の相手が僕だったことにちょっと**ほっと**したみたいだった	109	they seemed **relieved** to be seated with me
219	170	僕は**きちんと**した格好をしていたし、夕方に髭も剃っていたし、おまけにトーマス・マンの「魔の山」を一心不乱に読んでいた	109	I was **neatly** dressed, had shaved in the evening, and to top things off I was absorbed in Thomas Mann"s *The Magic Mountain*

No.	Page	Japanese Text	Page	English Translation
220	173	小柄な方の女の子は日本酒を<u>ちびちびと</u>飲みながら足もとの雑草ををむしっていた	111	taking **little sips** of sake, the girl tore at some weeds underfoot
221	174	「誰にも私の気持ちなんかわからないわよ」と小柄な女の子があいかわらず<u>**ぷちぷちと**</u>草をむしりながら吐き捨てるように言った	112	"Nobody knows how I feel," spat out the little one, still * tearing grass
222	174	二人で浴槽の中で<u>ごろんと</u>横になって黙ってビールを飲んでいた	112	the two of us **stretched out** and guzzling beer in silence
223	174	彼女の肌は白く、<u>**つるつると**</u>していて、脚の形がとてもきれいだった	112	her skin was very fair and **smooth,** and she had beautiful legs
224	176	近所の鳩小屋から<u>**ホオホオ**</u>という鳩の声が聞こえてきた	114	I could hear pigeons **cooing** in a nearby roost
Chapter 5				
225	177	もっと<u>**きちんと**</u>した人間として公正に振り舞うべきではなかったのかと思うのです	114	I probably should have been a **better**, fairer person when it came to the way I treated you
226	177	でも今の私にはこの「公正」という言葉がとても<u>**ぴったり**</u>としているように感じられるのです	115	but I can"t help feeling that it is also **exactly the right word** for me now
227	178	あなたに**憎**まれたりすると私は本当に<u>バラバラ</u>になってしまいます	115	which is precisely why I do not want you to hate me. Because if you were to do that, I would really **go to pieces**
228	180	あたりは<u>**しんと**</u>して、窓の外はまっ暗です	116	the place is **hushed**, and it"s pitch dark outside
230	183	運動と規制正しい<u>**きちんと**</u>した食事のせいです	118	my weight is just about perfect, thanks to the exercise and the **good** eating on a regular schedule

No.	Page	Japanese Text	Page	English Translation
231	183	そのかわりけっこう<u>**しっかりと**</u>した図書室もあります	118	we do have a very **decent** library with books and record
232	185	ピンク色の封筒には女の子にしては少し<u>**きちんと**</u>しすぎているくらいの	120	…..tiny characters that were just a bit **too precisely** formed for those of a girl
233	185	<u>**きちんと**</u>した小さな字で僕の名前と住所が書いてあった	120	my name and address had been written on the pink envelope in **perfect, tiny characters**
234	186	日曜日の東京の町えおあてもなく一人で<u>**ぶらぶらと**</u>歩いた	121	I walked the streets of Tokyo on Sunday **without a destination**
235	187	そして一時間ほど<u>**うとうとと**</u>眠った	122	I made do with coffee and a sandwich for breakfast and **dozed** for an hour
Chapter 6				
236	188	そのうちにカーブもだんだん少なくなってやっと<u>**ほっと**</u>一息ついた頃に	123	by the time the number of curves began to decrease to the point where I felt **some relief**
237	190	そのたびにどちらかがバックして、カーブのふくらみに<u>**ぴったりと**</u>身を寄せなくてはならなかった	122	with one or the other vehicle having to back up and **squeeze** into the overhang of a curve
238	190	僕が降りた停留所のまわりには何もなかった。人家もなく、畑もなかった。停留所の標識が<u>**ぽつんと**</u>立っていて	123	at the stop where I got off, there was nothing – no houses, no fields, **just** the bus stop sign
239	190	雑木林の中の道には<u>**くっきりと**</u>車のタイヤのあとがついていた	124	**sharply etched** tire tracks ran up the road through the trees.
240	190	まわりの林の中で時折<u>**ばたばた**</u>という鳥の羽ばたきのような音が聞こえた	124	the occasional **flapping of** wings echoed in the woods
241	191	壁では時計が<u>**コツコツ**</u>という乾いた音を立てて時を刻んでいた	124	the clock on the wall **ticked off** the time with a dry sound

No.	Page	Japanese Text	Page	English Translation
242	193	彼女は**にっこりと**笑ってロビーにある茶色のソファーを指し	125	she **smiled** and gestured toward a brown sofa
243	193	僕は肩からナップザックを下ろしてその**ふかふかとし**たソファーに座り	125	I lowered my knapsack from my back, sank down into the **deep** cushions of the sofa
244	193	床は**ぴかぴかに**磨きあげられていた	125	and a **polished** floor
245	193	人も動物も虫も草木も、何もかもが**ぐっすりと**眠りこんでしまったみたいに静かな午後だった	126	people, animals, bugs, plants must all be **sound** asleep
246	193	ひどく硬そうな短い髪をした中年の女性が姿をあらわし、**さっさと**僕のとなりに座って脚を組んだ	126	a mature, bristly haired woman appeared. She **swept across** the lobby, sat down next to me
247	194	白いＴシャツの上にブルーのワークシャツを着て、クリーム色の**たっぷりと**した綿のズボンにテニス・シューズをはいていた	126	she wore a blue work shirt over a white T-shirt, baggy, cream-colored * pants, and tennis shoes
248	196	彼女は何かに気がついたというよに**パチッと**指を鳴らした	127	she began, then **snapped** her fingers
249	196	彼女は僕の先に立って**すたすた**廊下を歩き	127	she took the lead, **hurrying down** a corridor and a flight of stairs to the first-floor dining hall
250	196	野菜は**はっと**するくらいおいしかった	128	the vegetables turned out to be as **startlingly** delicious
251	197	「私が医者？」と彼女は**びっくり**したように顔をぎゅっとしかめて	128	"Me? Naoko"s doctor?!" She squinched up her face *
252	197	「私が医者？」と彼女はぴっくりしたように顔を**ぎゅっと**しかめて	128	"Me? Naoko"s doctor?!" She **squinched up** her face

No.	Page	Japanese Text	Page	English Translation
253	202	彼女は手の中でしばらくくライターを**くるくると**まわしていた	132	**Turning** her cigarette lighter **over and over** in her hand
254	205	時間を気にしないで**ゆっくり**話もできるし	133	You can* talk without having to worry about the time
255	205	私たちのところに泊まって**ゆっくり**といろんな話をしましょう	134	Stay in our place and we can have some **nice, long** talks
256	206	レイコさんは三本目のセブンスターを口にくわえ、口の端を**きゅっと**曲げてから火をつけた	134	Reiko put her third Seven Stars between her lips and lit it after **screwing up** the corner of her mouth
257	207	そしてどちらも**ぐっしょりと**汗をかいていた	135	both are **drenched** in sweat
258	207	**にこにこと**笑いながら二言三言言葉をかわした	135	they exchanged a few words, **smiling**
259	209	その建物のあいだをまるで自動車教習所のコースみたいに**くねくねと**曲がった道が通っていた	137	the road **twisted** its way among them like the artificial practice course of a driving school
260	211	どこを見まわしても雪、雪、雪でね、**じっとりと**湿って体の芯まで冷えちゃうの	137	nothing but snow and snow and more snow everywhere you look. It gets * damp and chills you to the bone
261	211	これを倒してベットを作ってあげるわよ」彼女は二人の座っているソファーを**ぽんぽんと**叩いた	137	"This will be your bed," she said, **patting** the sofa
262	212	静けさの中に何ということもなくしばらく身を沈めているうちに、**ふと**キズキと二人でバイクに乗って遠出したときの思いだした	138	I lay there steeping myself in the silence when, **out of nowhere,** I thought of the time Kizuki and I took a motorcycle trip
263	212	我々はずっと遠くの海岸まででかけて、夕方に**くたくた**なって戻ってきた	138	we went to a spot far down the coast, and came back the same evening, **exhausted**

No.	Page	Japanese Text	Page	English Translation
264	212	キズキのジャンパーを両手で**しっかり**とつかんだまま空を見上げると、まるで自分の体が宇宙に吹きとばされそうな気がしたものだった	138	and looking up at the sky, my hands clutching Kizuki"s jacket, I felt as if I might be swept into outer space
265	212	それは本当に泉のように岩のすきまから**こんこん**と湧きだしていたのだ	138	and it was like a torrent, like a spring * **gushing out** of the rocks
266	212	直子が**そっと**ドアを開けて部屋に入ってきたことに気づきもしなかったくらいだった	138	I failed to notice Naoko **quietly** open the door and come in
267	212	**ふと**見るとそこに直子がいたのだ	138	I * opened my eyes and there she was
268	212	僕は顔をあげ、しばらく直子の目を**じっと**みていた	138	I raised my head and looked into her eyes **for a time**
269	213	彼女はまるで小学生の女の子のような**さっぱりと**した髪型をして	139	her hair was in a **simple,** schoolgirl style
270	213	その片方を昔と同じように**きちんと**ピンでとめていた	139	one side **held in place** with a barrette the way she used to have it in the old days
271	214	私はそれで**がっかり**したりはしないから	139	I won"t be **crushed**
272	215	まるで僕の体温をたしかめるみたいにそのままの姿勢で**じっと**していた	140	she stayed like that **for a time**, almost as if she were taking my temperature
273	215	そんな風に直子を**そっと**抱いていると、胸が少し熱くなった	140	holding her *, I felt warm in the chest
274	215	直子は何も言わずに立ちあがり、入ってきたと同じように**そっと**ドアを開けて出ていった	140	she stood up without saying a word and went out through the door as **quietly** as she had come in
275	218	一人が何かをしゃべると他の人々はそれに耳を傾けて**うんうんと**肯き	142	each group had a single speaker, to whom the others would listen with **nods and grunts of interest**

No.	Page	Japanese Text	Page	English Translation
276	216	僕と直子ははじめて会うときのののように**きちんと**ひととおりあいさつを交わした	141	Naoko and I exchanged **proper** greetings as if meeting for the first time
277	218	誰も僕の方を**じろじろと**はみなかった	142	no one **stared** or even seemed to notice I was there
278	219	いったいどんなことを話しているのかなあと**ふと**思っただけです	143	I was **just** wandering what all these quiet conversations were about
279	222	あたりはあいかわらず**ひっそりと**していて、そんな中で三人でロソウクを囲んでいる	144	as the three of us sat facing the candle amid these **hushed** surroundings
280	222	**ひっそりと**した月光の影	144	the **still** shadows of the moonlight
281	222	ロウソクの光に**ふらふらと**揺れる影	144	the **swaying** shadows of the candlelight
282	222	まるで裏の庭で作ったといったような**さっぱり**とした味わいのおいしいワインだった	145	the wine had a **clear,** delicious flavor that seemed almost home made
283	222	レイコさんはベットの下からギター・ケースを出してきていとおしそうに調弦してから、**ゆっくり**とバッハのフーガを弾きはじめた	145	Reiko brought a guitar out from under her bed, and after tuning it with a look of fondness for the instrument, she began to play a **slow** Bach fugue
284	223	心のこもった**きちんと**したバッハだった	145	but it was **real** Bach, with real feeling
285	224	「ありがとう」とレイコさんは言って**にっこり**笑った	146	"Thank you," said Reiko with a **sweet** smile
286	225	人を**ふと**ひやりとさせるあの薄い**刃**物のように鋭さ──はずっとうしろのほうに退き	146	almost gone now was the sharp edge – the chilling sharpness of a thin blade *

No.	Page	Japanese Text	Page	English Translation
287	225	あの思春期の少女独特の、それ自体が**どんどん**一人歩きしてしまうような身勝手な美しさとでも言うべきものはもう彼女には二度と戻ってはこないのだ	147	never again would she have that self-centered beauty that seems to * its own, independent course in adolescent girls and no one else
288	228	でも彼の場合相手の女の数が増えれば増えるほど、そのひとつひとつの行為の持つ意味は**どんどん**薄まっていく	147	but in his case, the higher the numbers go, the * less each individual acts seems to mean
289	229	直子が**ふと**思いついたように小さな声で訊いた	149	Naoko asked in a tiny voice as if the thought had **just** crossed her mind
290	231	直子は何も言わずにその澄んだ目で**じっと**僕を見ていた	149	Naoko kept silent and * watched me with those clear eyes of hers
291	231	できることならこういうことは私の胸の中に**そっと**しまっておきたかったのよ	150	I wanted to * shut it up in my heart
292	231	私がはじめて生理になったとき彼のところに行って**わんわん**泣いたよ	150	the first time I had my period, I ran to him and **cried like a baby**
293	232	悪いけれど二十分くらいそのへんを**ぶらぶら**散歩してきてくれない	151	it might be a good idea for you to go out for a **little** walk
294	232	時折うしろの方で**かさっと**いう小さな乾いた音がした	151	behind me, every now and then, I would hear a **crack** or a **rustle**
295	233	夜の動物たちが息を殺して**じっと**僕が立ち去るのを待っている	151	a heavy pall hung over the forest, as if the animals of the night were holding their breath, * waiting for me to pass
296	233	僕はその光を両手で覆って**しっかりと**守ってやりたかった	152	I wanted to cup my hands over what was left and **keep it alive**
297	233	僕は**そっと**階段を上がり、ドアをノックした	152	I **padded up** the stairs and tapped on the apartment door

No.	Page	Japanese Text	Page	English Translation
298	234	僕とレイコさんは街灯に照らされた道を**ゆっくり**と歩いて	152	Reiko and I **ambled down** a road illuminated by street lamps
299	234	彼女はベンチの下からオレンジ色のバスケットのボールをとりだして、しばらく手の中で**くるくると**まわしていた	152	she picked up a basketball from under the bench and **turned** it **in** her hands
300	235	雪の中を一日**バタバタ**歩きまわって汗だくんになった	153	I''m sure you''d like that, **tramping around** in the snow all day, working up a good sweat
301	237	来月になったら**さっぱりと**なおってるかもしれない	154	For all I know, she could be **a-hundred-percent** recovered next month
302	237	あるいは何かの拍子に**ぽっと**全部ほぐれちゃうかもしれないしね	154	or something could trigger them to come unraveled **all at once**
303	237	彼女はもう一度バスケットボールを手にとって、**ぐるぐると**手の中でまわしてから地面にバウンドさせた	154	she picked up the basketball again, **twirled** it **in** her hands, and bounced it on the ground
304	238	時間をかけてやるつもりで、ひとつひとつ**ゆっくりと**ほぐしていかなきゃいけないのよ	154	you have to figure it''s going to be a long process and that you''ll work on things **slowly**, one at a time
305	238	ただただ彼女がなおるのを**ぐるぐると**待つのよ	154	you **just sit and wait** for her to get better
306	240	その女の子は派手なスキー・ウェアを着て足にスキーをつけ、雪の上で**にっこりと**微笑んでいた	156	standing on the snow with a **sweet** smile
307	241	指には何の異常もないし、神経も**ちゃんと**しているし	156	there was nothing wrong with the finger itself, and the nerves were **O.K**
308	241	でもそこでもやはり**はっきり**したことはわからなかったの	157	but he didn''t **really** know what was going on

No.	Page	Japanese Text	Page	English Translation
309	242	そんなことばかり**ぐるぐる**同じこと考えてるのね	157	The same thoughts kept going **round and round** in my brain
310	242	そんな風にして育ってきた女の子からピアノをとってごらんなさいよ、いったい何が残る？それで**ボンッ**！よ	157	take the piano away from a girl who"s grown up like that, and what"s left? So. Then, **snap!**
311	243	そういう話を聞くと悔しくって**ぼろぼろ**涙が出てくるの	158	and the tears would **pour out of** me
312	243	私にはわかるのよ、このひとたちも**がっかり**しているんだ	158	but I knew how **disappointed** they were
313	244	外に出ると近所のひとが私の話をしているみたいで、怖くて外にも出られないし。それでまた**ボンッ**！よ	158	I was afraid to go out, afraid the neighbors were talking about me. So then, **snap!** It happened again
314	245	細かいところまで**きちんと**はなしたわよ	159	I told him **everything**
315	245	二人でいるとすごく**ほっと**してね、いろんな嫌なことが忘れられたの	159	It gave me **a wonderful sense of relief** to be alone with him
316	246	彼は本当に思っていることしか口に出さない人だし、口にだしたことは**ちゃんと**実行する人なのよ	160	he was the kind of person who would only say what he really meant, and do **anything** he said
317	247	おかげて自分の病気のことなんか**すっかり**忘れちゃったくらい	160	I **practically** forgot about my sickness
318	247	そういう信頼感が存在する限りまずあの**ボンッ**！は起らないのよ	160	if we have that sense of trust, our sickness stays away, no more **snap!**
319	247	三十一の歳まではつずいたわよね。そしてまた**ボンッ**！よ。破裂したの	161	at least until I was thirty-one. And then, all of a sudden, **snap!** It happened again. I fell apart

No.	Page	Japanese Text	Page	English Translation
320	248	まるで何かの罠か落とした穴みたいにそれが私を<u>じっと</u>そこで待っていたのよ	161	as if a trap had been set for me *
321	248	そういう風にピアノを弾いていると、じぶんがどれほど音楽が好きだったかって言うのがもう<u>ひしひしと</u>わかるのよ	161	with my hands on the keys, I realized **how much I had** loved music
322	249	家事は<u>さっさと</u>早くかたずけて、それから一時間か二時間自分の好きな曲を弾いたの	162	**hurry through** the housework, then take an hour or two playing music I liked
323	250	髪がすったばかりの墨みたいに黒くて長くて、手足が<u>すらっと</u>細くて	163	she had long, shiny hair as black as freshly ground India ink, slim, **graceful** arms and legs
324	250	<u>じっと</u>見ているとすごく眩しくてね、こう目を細めたくなっちゃうの	163	it hurt to **look straight at** her: I had to squint
325	250	そんな子だったわ。今でも<u>はっきりと</u>目に浮かぶわね	163	that"s what she was like. I can still picture her **clearly**
326	251	話の要領もいいし、意見も<u>きちっと</u>して鋭いし、相手をひきつける天賦の才があるのよ	163	she knew how to hold a conversation: she had **clear,** sharp opinions and a natural gift for captivating the other person
327	251	ただなんとなく怖いくらいに目から鼻に抜けるようなところがあるなと<u>ふと</u>思っただけよ	163	it **just** struck me how frighteningly intelligent she was
328	251	彼女に対して否定できな思いが<u>ふと</u>浮かんだとして	163	a clumsy excuse for a human being who could only have negative thoughts * about her
329	252	その話のつじつまをあわせるために周辺の物事を<u>どんどん</u>作りかえていっちゃうの	163	and then she would change things * around her to fit her story

No.	Page	Japanese Text	Page	English Translation
330	252	その子は頭の回転がおそろしく速いから、人の先にまわって**どんどん**手をくわえていく	163	she had such a quick mind, she could **always** keep a step ahead of you and take care of things
331	253	あのきれいな目から**ぽろぽろ**涙をこぼして言い訳するか謝るかする	164	she'd find an excuse or apologize in that clingy voice of hers with tears **pouring out of** her beautiful eyes
332	254	でもそういう演奏ってだいたい中身がないのよ。**かすかす**の空っぽなのよ	165	but most of their performances would have nothing to them. They'd be **hollow, empty**
333	255	彼女はね、自分自身のために**ひっそりと**何かをするといった人間じゃないんだもの	165	she was not the kind of person who **quietly** goes about doing things for herself
334	255	全部**きちんと**計算されていたのよ	166	she had * calculated everything
335	255	理想的な生徒だったわ。練習も**ちゃんと**やってくるし	166	she was an ideal pupil. She **always** practiced for her lessons
336	256	レイコさんはそこで**ふと**気がついたように腕時計を見た	166	Reiko looked at her watch as if **suddenly** remembering something
337	256	そんな薄暗がりのソファーの上に直子が**ぽつんと**座っていた	167	Naoko sat **alone** on the sofa in the gloom
338	256	その襟を首の上まで**ぎゅっと**あわせ	167	its collar pulled **tight** around her neck
339	257	「少しね」と僕は**にっこりと**して言った	167	"A little," I said with a **smile**
340	257	直子は自分の一日の生活について**ぽつぽつと**、でもはっきりとした言葉で話した	167	Naoko **talked** about her daily routine in this place
341	257	直子は自分の一日の生活についてぽつぽつと、でも**はっきりと**した言葉で話した	167	speaking in short but **crystal-clear** phrases

No.	Page	Japanese Text	Page	English Translation
342	259	健康的な生活でしょう？<u>ぐっすりと</u>眠れるわよ	168	pretty healthy life style, wouldn't you say? We **sleep like babies**
343	259	直子は<u>にっこり</u>笑って言った	168	Naoko said with a **smile**
344	259	<u>ぐしゃぐしゃ</u>に溶けたチョコレートを持って。あれ食べるの大変だったわよ	169	you brought me a box of chocolate and they were all **melted together**
345	259	「あの年頃の女の子ってみんな詩を書くのよ」と<u>くすくす</u>笑いながら直子は言った	169	" All girls write poems at that age," Naoko **tittered**
346	259	海風の匂いとか挟竹桃とか、そういうのがさ、<u>ふと</u>浮かんできたんだよ	169	the smell of the sea wind, the oleanders: before I knew it, they **just** popped into my head
347	260	最初に来たときだってなんだか<u>そわそわそわそわ</u>して、十分くらいで帰っていったわ	169	and that first time he **couldn't sit still** and he only stayed about ten minutes
348	260	オレンジ持ってきてね、<u>ぶつぶつ</u>よくわけのわからないこと言って	169	he brought me some oranges and **mumbled** all this stuff I couldn''t understand
349	260	それからオレンジをむいて食べさせてくれて、また<u>ぶつぶつ</u>わけのわからないこと言って、ぷいって帰っちゃったの	169	he peeled an orange for me and **mumbled** more stuff and he was out of there
350	261	たとえば<u>べらべらと</u>一人でしゃべりまくったかと思うと次の瞬間にはふさぎこんだりね	169	one minute he''d be **chattering away**, and the next thing he''d be depressed
351	264	私たちは<u>どんどん</u>大きくなっていくし、社会の中に出ていかなくちゃならないし	172	we grew up **fast** and had to enter society
352	267	直子とレイコさんが眠っている寝室は<u>ひっそり</u>として、物音らしきものは殆んど何も聞こえなかった	173	**hardly a sound** came from the bedroom, where Naoko and Reiko lay sleeping

No.	Page	Japanese Text	Page	English Translation
353	267	目を閉じると暗闇の中で**ちらちらと**した微小な図形が舞い	173	tiny diagrammatic shapes seemed to **float** in the darkness when I closed my eyes
354	268	飛びたつかわりに鳥たちは鳥のかたちをした金属になって**どさっどさっと**音を立てて地面に落ちた	175	instead of flying away, they turned into bird-shaped metal chunks that **crashed to** the ground
355	268	直子が僕のベッドの足もとに**ぽつんと**座って	174	Naoko at the foot of the bed, sitting **still and alone**
356	268	窓の外を**じっと**見ているだけだった	174	**staring out** through the window
357	268	僕はそのまま**じっと**直子の様子を見ていることにした	174	I decided to keep still and **continue** watching Naoko
358	268	彼女のきれいな額が**くっきりと**月光に照らされていた	174	revealing the beauty of her face * in the moonlight
359	268	直子は同じ姿勢のまま**ぴくりと**も動かなかった	174	Naoko stayed **frozen** in place
360	268	影は彼女の心臓の動かあるいは心の**鼓**動きにあわせて、**ぴくぴくと**細かく揺れていた	174	the silhouette pulsed almost imperceptibly with the * beating of her heart or the motions of her inner heart
361	269	直子は、まるでその音が何かの合図だとでも言うように**すっと**立ち上がり	175	as if this were a signal to her, Naoko * stood and glided toward the head of the bed
362	269	僕の目を**じっと**のぞきこんだ	175	eyes **fixed on** mine
363	269	僕が手をのばして彼女に触れようとすると、直子は**すっと**うしろに身を引いた	175	I reached out and tried to touch her, but Naoko * drew back
364	270	肉体というもののアンバランスについて、その不器用さについて**ふと**奇妙な感**慨**を抱いたものだった	176	I * felt a strange and powerful awareness of the imbalance and awkwardness of the human body
365	271	僕は黙って**しっかりと**直子の体を抱きしめているだけだった	176	I just went on holding her **tightly**

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No.	Page	Japanese Text	Page	English Translation
366	271	僕はそのなかに何かしらうまく馴染めないえで残っているような異もの**ごつごつと**した感触を感じることができた	176	I was able to feel inside her body some kind of stony foreign matter, something **extra** that I could never draw close to
367	271	まず**ふっくらと**した少女の肉がキズキの死と前後して	176	all signs of girlish **plumpness** had been stripped away since Kizuki"s death
368	271	呼吸にあわせて静かに揺れる**すらりと**した腹	177	the gentle movement with each breath of the **slim** belly
369	272	ボタンをはめてしまうと直子は**すっと**立ちあがり	177	as soon as the last button was in place, she * rose and glided toward the bedroom
370	272	僕はずいぶん長いあいだベッドのなかで**じっと**していた	177	I **stayed fixed in place** for a very long time
371	272	僕が眠ったか眠らないかのうちにレイコさんがやってきて僕の頬を**ぴしゃぴしゃと**叩き「朝よ、朝よ」とどなった	177	I was somewhere on the edge of sleep when Reiko came and **smacked** me **on** the cheek, shouting, "Morning! Morning!"
372	272	直子は僕に向かって**にっこりと**笑って「おはよう」と言った	177	she **smiled at** me and said, "Good morning"
373	273	「よく眠れた？」と僕は直子に訊ねた。「ええ、**ぐっすり**」	178	"How"d you sleep?" I asked Naoko. "**Like a log**." She answered with ease
374	273	僕は・・・何かのしるしのようなものを求めて、向いに座った直子の顔をときどき**ちらちらと**眺めていた	178	I kept **glancing across** the table at Naoko, in search of a sign
375	274	レイコさんの姿を見ると、鳥たちは**キイキイ**という声を上げながら檻の中をとびまわった	179	spotting Reiko, the birds started **chattering** and flying about inside the cage
376	275	孔雀たちはそのはねをよけて檻の中を**ぱたぱたと**走って逃げた	179	the peacock **flapped around** the cage to avoid getting splashed

No.	Page	Japanese Text	Page	English Translation
377	275	七面鳥は<u>ぺちゃぺちゃと</u>床にたまった水をはねかえしながらやってきて	179	**<u>splashing</u>** its way **<u>through</u>** puddles on the floor, the turkey darted to its feed box
378	276	そのあたたかい小さなかたまりは僕の腕の中で<u>**じっと**</u>身をすくめ	180	the warm little ball of fur * cringed in my arms
379	276	耳を<u>ぴくぴくと</u>震わせていた	180	**<u>Twitching</u>** its ear
380	276	直子は言って指でウサギの頭を撫で、ぼくの顔を見て<u>にっこりと</u>笑った	180	she said to the rabbit, stroking its head with her finger and **<u>smiling at</u>** me
381	278	二人は<u>**クスクス**</u>笑いながら部屋を出て行った	181	the two of them went out **<u>tittering</u>**
382	278	「いい子ね、お昼前には戻ってくるから<u>**ちゃんと**</u>お勉強してるのよ」	181	"Yeah, do your homework **<u>like a good boy</u>**"
383	278	二人の女性が住んでいるにしいてはひどく<u>**さっぱりと**</u>した洗面所だった	181	for a bathroom that was being shared by two women, its content were incredibly **<u>simple</u>**
384	278	化粧クリームやリップ・クリームや日焼けどめやローションといったものが<u>ぱらぱらと</u>並んでいる	181	aside from some **<u>neatly</u>** arranged bottles of cleansing cream and lip moisturizer and sun block, there was almost nothing that could be called cosmetics
385	278	二人は帰ってきて順番んいシャワーに入り、<u>**さっぱり**</u>した服に着がえた	181	the two women came back … took turns in the shower, and changed into **<u>fresh</u>** clothes
386	279	レイコさんはこのへんの山のことなら隅から隅まで知っているといった<u>しっかりと</u>した歩調でその細い坂道を上っていった	182	Reiko climbed with the **<u>confident</u>** stride of one who knew every stretch of every mountain in the area
387	280	「あなた男の子でしょ？<u>しっかり</u>しなくちゃ」	183	"Come on, you are a boy, **<u>aren't you?</u>**"

No.	Page	Japanese Text	Page	English Translation
388	282	根に沿って歩いていくと、大きな犬が尻尾を**ぱたぱたと**振りながら走ってきて	184	we followed the fence line, and a big dog came running over to us, tail **wagging**
389	282	僕が口笛を吹くとやってきて、長い舌で**ぺろぺろと**僕の手を舐めた	184	I whistled and it came over to me, **licking** my hand **with** its long tongue
390	283	その固いところを**ぽりぽりと**騒いてやると	185	when I **scratched** the lumpy spots
391	283	犬は気持ちよさそうに目をつぶって**はあはあと**息をした	185	the dog closed his eye and **sighed with** pleasure
392	284	「ぺぺッ！」と僕が大きな声で呼ぶと、犬は目を開けて**すくっと**身を起こし、ワンッと吠えた	185	"PePe!" I shouted. The dog opened his eyes and **snapped to attention** with a bark
393	284	「ぺぺッ！」と僕が大きな声で呼ぶと、犬は目を開けてすくっと身を起こし、**ワンッと**吠えた	185	"PePe!" I shouted. The dog opened his eyes and snapped to attention with a **bark**
394	284	よしよし、もうええから**ゆっくり**寝て長生きしなさい」と女の子が言う	185	"Never mind, Pepe," said the girl. "Sleep **more** and live longer."
395	284	ぺぺはまた僕の足もとに**ごろんと**寝転んだ	185	PePe **flopped down** again at my feet
396	285	「世界は**どんどん**変っていくのよ、私のしらないうちに」	186	"The world changes **like mad**, and I don"t know what"s happening."
397	285	犬が顔を上げてギターの匂いを**くんくんと**嗅いだ	186	the dog raised its head and **sniffed** the instrument
398	286	山の線が**くっきりと**我々の眼前に浮かびあがっていた	186	the mountains lay spread out before us, ridgeline **sharp** against the sky
399	286	そして三度目にはところどころ装飾音を入れて**すんなり**とけるようになった	186	she had it down pat the third time and * even started adding a few flourishes

No.	Page	Japanese Text	Page	English Translation
400	286	彼女はメロディーを小さくハミングしながら「スカボロ・ファア」を最後まで<u>**きちんと弾**</u>いた	187	softly humming the melody, she did a <u>**full rendition**</u> of "Scarborough Fair"
401	288	我々は牧場の<u>**柵**</u>にそった平坦な道を<u>**のんびりと**</u>歩いた	187	we <u>**strolled down**</u> a level road that followed the pasture fence
402	289	私たちみんなどこかでねじまがって、よじれて、うまく泳げなくて、<u>**どんどん**</u>沈んでいく人間なのよ	188	we"re all kind a weird and twisted and * drowning
403	291	腰を下ろすと我々の体は草の中に<u>**すっぽりと**</u>隠れ、空と雲の他には何も見えなくなってしまった	189	the tall grass surrounded us, * and we could see nothing but the sky and clouds above
404	291	僕は直子の体を<u>**ゆっくりと**</u>草の上に倒し、抱きしめた	189	I <u>**gently**</u> lay Naoko down and took her in my arms
405	291	「そうする前に私、もう少し自分のことを<u>**きちんと**</u>したいの」	190	Before we do it again, I want to get myself a little <u>**righter**</u>
406	292	「馬鹿ねえ」と<u>**くすくす**</u>笑いながらなお子は言った	190	„Silly," Naoko <u>**tittered**</u>
407	292	正直言うとさっきからそれすごく<u>**ゴツゴツ**</u>してて痛いのよ	190	to tell you the truth, it"s been <u>**sticking into**</u> me ever since we lay down. It hurts
408	293	「いいわよ」と直子は<u>**にっこりと**</u>微笑で言った	190	"O.K.," she said with a <u>**nice smile**</u>
409	293	そしてやわらかいピンク色の乳房に<u>**そっと**</u>唇をつけた	190	I * kissed her soft pink nipples
410	293	直子は目を閉じ、それから<u>**ゆっくりと**</u>指を動かしはじめた	190	She closed her eyes and <u>**slowly**</u> started moving her fingers
411	294	親切で性格も<u>**さっぱり**</u>しているから男の子にも人気があって	191	kind, <u>**straight forward,**</u> the boys liked her

No.	Page	Japanese Text	Page	English Translation
412	294	そういうことでスポイルされて、<u>つんつん</u>したり鼻にかけたりするような人ではなかった	191	she never let any of this spoil her or make her the least bit **<u>stuck-up or a show-off</u>**
413	295	直子はすすきの穂を<u>くるくると</u>回しながら言った	191	Naoko **twirled** a frond of plume grass as she spoke
414	296	たとえば生理になったりするとムシャムシャして人にあたったりするでしょ、多かれ少なかれ	193	most girls, when they have their period or something, will get **grumpy** and take it out on other people
415	296	学校も休んで、物も殆んど食べないで。部屋を暗くして、何もしないで<u>ボオッと</u>してるの	193	take off from school, hardly eat a thing, turn the lights off, and **space out**
416	297	でも私がいなくなると——たとえばお友だちと遊びに行っり、バレエのレッスンにでかけたりすると——また一人で<u>ボオッと</u>してるの	193	but as soon as I left – to play with a friend, say, or go for a ballet lesson – she"d **space out** again
417	297	そして二日くらい経つとそれが*バタッと*自然になおって元気に学校に行くの	193	after two days, she"d **snap out of** it just like that and go off to school
418	297	なにしろ二日たてば*ケロッと*しちゃうわけでしょ	193	she"d be **perfectly fine** after the two days went by
419	297	頭の良い<u>しっかり</u>した子だしってね	193	she was such a bright, **steady** girl
420	297	彼女はそれをひもみたいに<u>ぐるぐると</u>指に巻きつけた	193	when the shaft was bare, she **wound** it **around** her fingers
421	298	返事がなくて、<u>しんと</u>してるの	194	there was no answer. Her room was **absolutely silent**
422	298	窓辺に立って、首を少しこう斜めに曲げて、外を<u>じっと</u>眺めていたの	194	she was standing by the window, **staring** outside, with her neck bent at a kind of angle like this
423	298	部屋は暗くて、電灯もついてなくて、何もかも<u>ぼんやりと</u>しか見えなかったのよ	194	the room was dark, the lights were out, and it was **hard** to see anything

No.	Page	Japanese Text	Page	English Translation
424	298	そして近ついていって声をかけようととしたときに<u>はっと</u>気がついたのよ	194	I moved closer and was just about to speak to her again when I * saw it
425	298	まるで定規を使って空間に<u>ビッと</u>線を引いたみたいに	194	like somebody had drawn a line in space **with a ruler**
426	298	グレーのスカートはいて、足の先がバレエの爪先立ちみたいに<u>キュッと</u>のびていて	194	a grey skirt and her toes were **pointing down** like a ballerina"s
427	299	私そこで五、六分<u>ぼおっと</u>していたと思うの、放心状態で	194	I just stood there, **spacing out**, for may be five or six minutes, a total blank
428	299	ベットの中で死んだみたいに、目だけ開けて<u>じっと</u>していて	195	I just lay in bed like a dead person, eyes wide open and **staring into** space
429	300	私のことを考えて遠慮したりしないて、<u>どんどん</u>自分の好きなことをして	195	don"t let thoughts of me hold you back. **Just do** what you want to do
430	300	直子は僕の腕にもっと<u>ぴったりと</u>身を寄せた	195	Naoko pressed still more **firmly against** me

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