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FOREWORD

Yet another year has come to its end. It brought us some new ideas and we have spent several months in preparations to realize them.

The greatest change is that we may be expecting the new ALA issue within a month, in January 2018 already. From the year to come, we will still be publishing two issues per year, with the winter issue published in January coming first. The second issue will be the summer issue, published in July. At this opportunity we would like to express our gratitude to all the authors in the ALA journal, and alongside send out our call for new articles.

All the rest of the changes might only be noticed by our regular readers, while newcomers will hopefully find our e-journal competent, functional, and user friendly.

This number of the ALA journal is mostly dedicated to the area of translation studies, however, also contains three interesting works on language.

Wing Bo Anna TSO in her work “Repressed Sexual Modernity: A Case Study of Herbert Giles’ (1845 - 1935) Rendition of Pu Songling’s *Strange Stories from a Chinese Studio* (1880) in the Late Qing” attempts the literary-cultural approach and investigates the *lost in* translation. She focused on examining gender ideologies in the original and translated work to find out that transgressive gender views get strongly repressed in Giles’ English rendition.

A similar thought, namely the importance of the cultural background of the text in translation is stressed in the article “Metaphor in Translation: Cognitive Perspectives on Omar Khayyam’s Poetry as Rendered into English and Kurdish”, written by **Rahman VEISI HASAR** and **Ehsan PANAHBAR**. As metaphors as cognitive phenomena can not be relegated to linguistic expression only, the research findings reveal that translators have mostly been successful in translating metaphors dependent on shared cultural models, however, have failed to recreate metaphors dependent on non-shared cultural models.

Difficulties in translating metaphors were also experienced by **Eva VUČKOVIČ** and **Byoung Yoong KANG**, who in their article “Prevajanje Ko Unove poezije iz korejščine v slovenščino” address several major problems they have encountered when translating poetry from Korean into Slovene. The article is written in Slovene and is a pioneering work on translation studies from Korean into Slovene.

Lija GANTAR wrote an article “Ancient Greek Legend in Modern Japanese Literature: ‘Run, Melos!’ by Dazai Osamu” in which she discusses how the Japanese

author managed to retell a Western literature story in a way to successfully make it a part of the Japanese literature.

The following three articles refer to language. **Sweta SINHA** in her article “Fuzzy Logic Based Teaching/Learning of a Foreign Language in Multilingual Situations” managed to incorporate the concept of Fuzzy Logic (FL), which primarily gained momentum in the areas of artificial intelligence and allied researches, into a foreign language classroom. She describes language pedagogy as more real-like when observed through the lens of fuzzy logic and fuzzy thinking, and claims that in that way language interference is more of a resource than a challenge.

Now already a sequential work on adjective distribution was contributed by **LI Wenchao**, who wrote the article “Revisit Adjective Distribution in Chinese”. In it the author re-classifies Chinese monosyllabic adjectives and verbs in light of ‘scale structure’ and examines how various adjectives are associated with different scalar layers of verbs.

Finally, an interesting project report on the development of early Persian vocabulary in the process of first language acquisition was written by **Hajar SHAHHOSEINI**. The report is entitled “Investigation of Early Vocabulary Development of a Persian Speaking Child at Age 2 Years Old in Iran”.

Editors and Editorial Board thank all the contributors to this volume, and wish the regular and new readers of the ALA journal a pleasant read full of inspiration.

Nina Golob

TRANSLATION AND LITERATURE

REPPRESSED SEXUAL MODERNITY: A CASE STUDY OF HERBERT GILES' (1845 – 1935) RENDITION OF PU SONGLING'S *STRANGE STORIES FROM A CHINESE STUDIO* (1880) IN THE LATE QING

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Abstract

Translation studies in English and Chinese has long been of great interest to academics. Yet, Chinese scholars who have translation training and linguistic expertise are often found to “give excessive attention to listing facts and probing linguistic matters, to the neglect of the cultural and contextual considerations that have given rise to translation in China in the first place” (Lin, 2002, p. 170). Much emphasis has been placed on translation strategies, while translation “in connection with power and patronage” (Lefereve, 1992, p. 10) is overlooked, leaving “existing ideology” or “existing poetics” (Lefereve, 1992, p. 10), such as gender unexplored. In light of this, this paper attempts to take the literary and cultural approach and focus on examining the gender ideologies in Pu Songling’s *Strange Stories from a Chinese Studio* (1740) and Herbert Giles’ English rendition (1880). By comparing the source and target texts, the paper reveals that in many of Pu Songling’s stories, spirit-free love and sexual pleasure are celebrated. A witty parody of the imitative structures of gender can be found in Pu Songling’s “Painted Skin” too. Unfortunately, to a large extent, such transgressive gender views are repressed in Giles’ English rendition.

Keywords: carnivalesque; Pu Songling; repressed sexual modernity; sexual autonomy and diversity; translation studies

Povzetek

Prevodoslovne razprave iz in v angleščino oz. kitajščino so v akademskem svetu že dolgo aktualne. Vseeno pa še vedno prevladuje mnenje, da kitajski prevajalci, ki so sicer opravili prevajalsko uvajanje in imajo tudi jezikoslovno znanje, vse preveč pozornosti namenjajo nizanju dejstev in jezikoslovnim problemom in tako zanemarjajo kulturne in kontekstualne pomisleke, ki so v osnovi spodbudili prevajanja na Kitajskem (Lin, 2002, str. 170). Velik poudarek je na strategijah prevajanja, medtem ko je spregledano prevajanje, ki je “povezano z močjo in pokroviteljstvom” (Lefereve, 1992, str. 10). S tem so spregledane in ostajajo neraziskane obstoječe ideologije, kot je na primer vprašanje spolov, ter poetika (Lefereve, 1992). V tem kontekstu se tokratna raziskava posveča proučitvi ideologij o spolih v Pu Songlingovem delu *Strange Stories from a Chinese Studio* (1740) in angleški prevod Herberta Gilesa (1880). Primerjava izvornega in prevedenega teksta razkriva, da sta v veliki večini zgodb avtorja Pu Songlinga močno opevana neduhovna ljubezen in seksualno zadovoljstvo.



Duhovito parodijo imitativnih struktur spolov najdemo tudi v Pu Songlingovem delu »Barvna polt«. Na žalost pa Gilesov prevod v angleščino v precejšnji meri zatire transgresivne poglede na spol.

Ključne besede: mesenost; Pu Songling; zatrta modernost spolov; avtonomija in raznolikost spolov, prevodoslovne razprave

1 Introduction

Inspired by the successful modernization of Japan, Chinese intellectuals in the late Qing felt a need for understanding Western culture, as well as the urgency for self-strengthening. With fervent pursuits of modernity and civilization, Chinese scholars tried to modernize China by introducing the well-remembered Self-Strengthening Movement. Pioneer scholars such as Yan Fu (嚴復), Lin Shu (林紓), and Liang Qichao (梁啟超) translated a series of influential foreign works into Chinese, introducing Western modernity into China. By the late Qing, at least 615 full-length British and foreign books were translated to Chinese. The concepts of human rights, liberalism, feminism, together with the ideological representations of the 'New Woman', were all imported into China.

Meanwhile, British sinologists also felt that there was a need to study and translate Chinese literary texts. Among the many Chinese fictional works in circulation in the late Qing, Pu Songling's (蒲松齡) *Strange Stories from a Chinese Studio* 《聊齋志異》 attracted attention of western scholars. One possible reason could be that though Pu Songling published his masterpiece in the early Qing, the exploration of sexual diversity in his work, as well as the celebration of sexual autonomy, was in line with sexual modernity, one cornerstone of Western modernity. In 1880, Herbert Allen Giles (1845 – 1935) published his first English rendition of *Strange Stories from a Chinese Studio*. Since then, English readers from all over the world have been reading it, and publishers keep reprinting Giles' translated text till this day. Unfortunately, Giles was very conservative about introducing the carnivalesque essence in Pu Songling's stories into the English text. In this paper, I will discuss how the free-spirit attitude towards sexual autonomy and diversity in the source text is removed and altered in Giles' translation.

One main reason why this research study on gender ideology and translation has to be conducted is that more awareness towards the cultural paradigm should be raised in Chinese translation studies. In China's circle of translation studies, there has been an unhealthy and imbalanced inclination of studying, learning and teaching translation only through translation practice. While the translation training focuses a great deal on contrastive linguistics, the cultural perspective is often overlooked in translation classes. As Liu points out:

Chinese learners of translation have access only to practice-oriented translation techniques illustrated in a lot of context-free sentence translation examples. Such

techniques are for example diction, conversion, amplification, omission, substitution, comparison, and inversion, all of which are restricted to language per se. This is a direct application in translation teaching of the achievement of contrastive linguistics (between English and Chinese).

Perhaps because the teaching of contrastive linguistics and translation methods is much more direct, straightforward and mechanical than the teaching of the cultural aspect of translation studies, a sizeable amount of translation scholars and teachers in China tend to take the easier path and leave the cultural and contextual elements in translation neglected and unexplored. Up till recent years, according to Zhong, China is still lagging behind in the field of translation studies, in particular regarding the development of translation theory:

Looking back over the history of translation of China, [...] it is hard to find a systematic translation theory to guide translation practice although there are prescriptive explanations of how to translate. By comparing this situation with the west, we find that the development of translation, and especially translation theory, is lagging in China although it is now a major translation user.

It is hoped that this paper can serve as a strong example highlighting the significance of studying translation through power relations and gender ideology in discourse. When it comes to translation studies, it is crucial to strike a balance between the linguistic perspective and the cultural perspective, alongside striving towards a balance between practice and theory.

For readers who cannot comprehend Pu Songling's original text in Chinese, John Minford's accurate and reliable English translation of *Strange Stories from a Chinese Studio* (2006), together with Tong and Minford's (1999) careful translation of "Miss Lian-Hsiang, the Fox Girl" (蓮香) are provided in the following translation analysis. Contrasted with Pu Songling's Chinese original version as well as Tong and Minford's faithful and scholarly English translated texts, the mistranslations and intentional alterations Giles made to his English translation shall come into sight.

2 Free Love and Sexual Liberation in Pu Songling's Tales (1740)

To the general public in the mid-Qing, sexual freedom and personal autonomy concerning marriage and reproductive choice, especially that of women, was unthinkable. The mid-Qing was a time when the majority of the Chinese women were still victims of the oppressive feudal system. Sex within heterosexual marriage was seen as the cornerstone of moral and social order. Widow chastity was the social norm, and widow chastity was widely accepted. The notion of Chinese mothers, wives and daughters enjoying sex for sheer sexual pleasure was out of the question. Who would have imagined that Pu Songling's *Strange Stories from a Chinese Studio* (1740) would

go so far as to embrace the idea of sexual freedom and liberation for both men and women? Even for the leading reform-minded members in late-Qing China, the idea was disruptive, if not subversive. In the following excerpts from two tales, “Miss Lian-Hsiang, the Fox Girl” (蓮香) and “Painted Wall” (畫壁), we can observe how Pu Songling allows both male and female protagonists (though many are spectres, foxes and ghosts) in his tales to enjoy free love and sexual pleasure with no guilty feelings and no necessary tie to marriage or to family.

Excerpt One from “Miss Lian-Hsiang, the Fox Girl” (蓮香)

Source text	Minford’s English translation
<p>The 26th tale, from volume 2: 一夕，獨坐凝思，一女子翩然入。</p> <p>...</p> <p>年僅十五六，享單袖垂髻，風流秀曼，行步之間，若還若往。</p> <p>...</p> <p>既而羅襦衿解，儼然處子。女曰：「妾為情緣，葳蕤之質，一朝失守。不嫌鄙陋，願常侍枕蓆。房中得無有人否？」</p>	<p>(Tong & Minford, 1999, p. 23):</p> <p>But one evening when Sang was sitting alone lost in thought, another young lady came flitting in.</p> <p>...</p> <p>She was about fifteen or sixteen years of age, wore very full sleeves, and dressed her hair loosely after the fashion of unmarried girl. She had a graceful, sensuous manner and drifted across the room.</p> <p>...</p> <p>Then her silken robe was unloosed. In truth he found her to be a virgin. “Our love is fated,” she said. “For this, I have given you the flower of my virginity. If you do not think me unworthy, I will gladly stay with you for ever and share your bed. Do you have another lover?”</p>

As seen in the excerpt above, a young lady drifts into the studio of a young gentleman. What follows is, as Minford (2006) summarizes, that the “young gentleman finds her extraordinarily beautiful, undresses her, and with no delay they go to bed and make love” (Minford, 2006, xx). One night stand happens; female sexuality is naturally expressed, and in Pu Songling’s tale, there is nothing shameful or wrong about non-marital sexual activities. Although the mysterious young lady turns out to be a ghost, Pu Songling has approved of the maiden’s freedom of sexual expression, a concept that has only been celebrated in recent decades even in the West.

Excerpt Two from "Painted Wall" (畫壁)

Source text	Minford's English translation
<p>The 6th tale, from volume 1: 東壁畫散花天女，內一垂髻者，拈花微笑，櫻唇欲動，眼波將流。朱注目久，不覺神搖意奪，恍然凝想。</p>	<p>(Minford, 2006, p. 23-24): On the eastern wall was a painting of Apsaras Scattering Flowers, beautiful fairylike beings, among whom Zhu noticed one maiden with unbound hair, a flower in her hand and a magical smiling face. Her lips seemed to move, and the light in her eyes rippled like water. Zhu stared at this maiden like a man transfixed, and was soon utterly transported by the vision.</p>
<p>... 女回首，舉手中花，遙遙作招狀，乃趨之。舍內寂無人；遽擁之，亦不甚拒，遂與狎好。既而閉戶去，囑勿咳，夜乃復至，如此二日。</p>	<p>... The maiden looked back and beckoned him on with the flower that she still held in her hand. So he followed her into the pavilion, where they found themselves alone, and where with no delay he embraced her and, finding her to be far from unreceptive, proceeded to make love to her. Afterwards she left him and went away, closing the door behind her and bidding him not to make the slightest sound. That same night she returned, and so their liaison continued for a further two days.</p>

In brief, what happens in the tale is that one day, a young man meets a beautiful woman. Mutually attracted to each other, the two lovers go to bed and make love on their first encounter. Although the male gaze is obvious in the narrative, Pu Songling's tale has made it clear to the readers that emotional love, sexual autonomy, and sexual pleasure for pleasure's sake can be experienced not just by a young man, but by a lady too. Sex is not just for procreation. On the contrary, it can be a celebration of the basic instinct and life force of humans. Likewise, love "outside of wedlock" and "free of obligation" is true, because couples "get together for no reason at all but love" (Wu, 1987, p. 178). This view again echoes individualism, "the most important value of Western civilization" (Golden, 2006, p. 17), which foreshadows the modern gender view.

3 Sexual Repression in Giles' English Translation

Had Pu Songling's *Strange Stories from a Chinese Studio* (1740) been faithfully translated into English at the turn of the century, it would have been a powerful

Chinese text that enlightened the Western view on sex, marriage, and sexuality. Unfortunately, Herbert Giles' English translation in 1880 is a total disappointment. Not only has it not enriched the notion of sexual modernity, Giles hijacks Pu Songling's masterpiece and mixes ideological stereotypes of Victorian England into the source text, suppressing Pu's progressive ideas on sex, love and marriage.

Giles & Minford's English Translations of "Miss Lian-Hsiang, the Fox Girl" (蓮香)

Minford's English translation (Minford, 2006, p. 23):	Giles' English translation (Giles, 1880, pp. 169-170):
But one evening when Sang was sitting alone <u>lost in thought</u> , another young lady came flitting in.	But one evening when Sang was sitting alone <u>expecting her</u> , another young lady suddenly walked in.
...	...
She was about fifteen or sixteen years of age, wore very full sleeves, and dressed her hair <u>loosely</u> after the fashion of unmarried girl. She had a graceful, sensuous manner and drifted across the room.	She was about fifteen or sixteen years of age, wore very full sleeves, and dressed her hair after the fashion of unmarried girl, <u>being otherwise very stylish-looking and refined, and apparently hesitating whether to go on or go back</u> .
...	...
<u>Then her silken robe was unloosed. In truth he found her to be a virgin. "Our love is fated," she said. "For this, I have given you the flower of my virginity. If you do not think me unworthy, I will gladly stay with you for ever and share your bed. Do you have another lover?"</u>	<u>She then remarked that she intended to visit him pretty frequently, and hoped it would not inconvenience him.</u>

Giles & Minford's English Translations of "Painted Wall" (畫壁)

Minford's English translation (Minford, 2006, pp. 23-24):	Giles' English translation (Gilesm 1880, pp. 9-10):
On the eastern wall was a painting of Apsaras Scattering Flowers, beautiful fairylike beings, among whom Zhu noticed one maiden with unbound hair, a flower in her hand and a magical smiling face. Her lips seemed to move, and the light in her eyes rippled like water. Zhu stared at this maiden like a man transfixed, and was soon utterly transported by the vision.	On the east side were pictured a number of fairies, among whom was a young girl whose maiden tresses were not yet confined by the matron's knots. She was picking flowers and gently smiling, while her cherry lips seemed about to move, and the moisture of her eyes to overflow. Mr. Chu gazed at her for a long time without taking his eyes off, until at last he became unconscious of anything but the thoughts that were engrossing him.
...	...

The maiden looked back and beckoned him on with the flower that she still held in her hand. So he followed her into the pavilion, where they found themselves alone, and where with no delay he embraced her and, finding her to be far from unreceptive, proceeded to make love to her. Afterwards she left him and went away, closing the door behind her and bidding him not to make the slightest sound. That same night she returned, and so their liaison continued for a further two days.

But the young lady, looking back, waved the flower she had in her hand as though beckoning him to come on. He accordingly entered and found nobody else within. Then they fell on their knees and worshipped heaven and earth together, and rose up as man and wife, after which the bride went away, bidding Mr. Chu keep quiet until she came back. This went on for a couple of days...

Compared with Minford's accurate translation, in Giles' version, all sexual activities of unmarried couples are censored. Occasionally, casual sex between lovers who are attracted to each other is replaced by a private wedding ceremony.

4 Gender Boundary Violation in Pu Songling's "Painted Skin" (畫皮) (1740)

Besides "Miss Lian-Hisang, the Fox Girl" and "Painted Wall", there are also multiple tales in *Strange Stories from a Chinese Studio* (1740) that problematize the naturalized gender stereotypes propagated in traditional Confucian values. For example, "The Male Concubine" (男妾), the 26th tale of volume 11, suggests bisexuality and queer erotic love. Likewise, another famous tale, "Painted Skin" (畫皮), the 40th tale of volume 1, also challenges the ideological gender stereotypes and puts forward a queer possibility unimaginable to many: what if the sexually appealing one is not a woman, but a sexy genderless creature?

The plot of "Painted Skin" goes like this: a scholar called Wang is attracted to a beautiful, homeless woman who claims to have escaped from a rich family who abused her. Wang gives her refuge, brings her home, and sleeps with her in his own studio. Later on, Wang meets a Taoist priest in the market. The priest tells Wang that he is bewitched by a nameless creature. Stirred by the words of the priest, Wang is curious, so one night, he sneaks into the mysterious woman's room and peeks through the window. The following is what he sees:

Excerpt Three from “Painted Skin” (畫皮)

Source text	Minford’s English translation
The 40 th tale, from volume 1: 躡跡而窗窺之，見一獐鬼，面翠色，齒巉巉如鋸。鋪人皮於榻上，執彩筆而繪之；已而擲筆，舉皮，如振衣狀，披於身，遂化為女子。	(Minford, 2006, p. 127): Creeping stealthily up to a window, he peeped through and saw the most hideous sight, a <u>green-faced monster</u> , a <u>ghoul</u> with great jagged teeth like a saw, leaning over a human pelt, the skin of an entire human body, spread on the bed – on <i>his</i> bed. <u>The monster</u> had a paintbrush in <u>its</u> hand and was in the process of touching up the skin in lifelike colour. When the painting was done, <u>it</u> threw down the brush, lifted up the skin, shook it out like a cloak and wrapped <u>itself</u> in it – whereupon <u>it</u> was instantly transformed into his pretty young ‘fugitive’ friend.

Frightened and disgusted by the genderless and nameless creature whom he has sexual intercourse with, Wang begs for help from the Taoist priest, but the priest only gives Wang his fly-brush and bides him to put it outside his bedroom. He thinks the fly-brush will be a warning to the creature. Yet the priest was wrong. He shouldn’t have shown sympathy and compassion towards the monster. In the following night, the hungry monster tears the fly-brush into pieces, goes to Wang’s bed, rips open his chest and tears his beating heart out. The Taoist priest is angry and he yells:

Excerpt Four from “Painted Skin” (畫皮)

Source text	My English translation
The 40 th tale, from volume 1: 「我固憐之，鬼子乃敢爾！」...「孽魅！償我拂子來！」	“I had compassion on you; how dare you devil! ”... “ You base-born fiend! Give me my fly-brush!”

In the Chinese source text, Minford’s English translation and my own translation, the creature is always genderless – it is “獐鬼” (an ugly ghost), “鬼子” (devil), and “孽魅” (base-born fiend). Pu Songling makes it obvious in the narrative that under the beautiful painted skin, the cannibalistic monster is a genderless but sexually attractive creature. The destabilization of gender boundaries is intriguing but dangerous, if not disturbing.

5 Gender Boundary Maintenance in Giles' "Painted Skin"

The genderless demon disguised in a beautiful woman's skin is a witty parody of the imitative structures of gender. However, in Giles's English translation, the creature is no longer genderless; it is a female monster with a fixed gender. Throughout the English version of "Painted Skin", Giles uses the pronouns "she" and "her" many times to refer to the creature:

Excerpt Five from "Painted Skin" (畫皮)

Source text	My English translation	Giles' English translation
The 40 th tale, from volume 1:		(Giles, 1880, p. 81)
「即是物矣。」	"That is the <u>creature</u> ."	"That is <u>she</u> ."

Now that the gender identity of the creature is clearly specified in Giles' version, gender ambiguity and queer erotic love are dismissed. The subversive notions suggested in the Chinese source texts are lost.

Excerpt Six from "Painted Skin" (畫皮)

Source text	My English translation	Giles' English translation
The 40 th tale, from volume 1:		(Giles, 1880, p. 81)
人皮劃然而脫；化為厲鬼，臥嚙如豬。	The human skin dropped off, and [it] became a horrible ghoul, laying there grunting like a pig.	the human skin dropping off, and she became a hideous devil. There she lay grunting like a pig.

In Giles' adaptation, this creature in Pu Songling's story becomes a Lilith-like female monster in the English translation. 'She' now conveniently and comfortably fits into the archetype of the monstrous-feminine – the beautiful, seductive, dangerous and evil figure that rebels against God, men, and the patriarchal structures. Pu Songling's tale is again hijacked by the sexist ideology.

6 Conclusion

In this paper, I have discussed the notions of free love, sexual freedom, and queer diversity explicitly expressed in Pu Songling's stories, which resonates with individualism and liberalism, "the twins in Western civilization" (Golden, 2006, p. 17). Yet, while the source text is meant to be potentially subversive, Giles' English translation in the late-Qing disappointingly distorts the original text and suppresses Pu Songling's subversive view on sex, love and marriage. The sexist ideology is

perpetuated in the English target text. From this comparative study of the mid-Qing Chinese masterpiece and its late-Qing English translation, we can conclude that in the transitions of literature and culture, Western thoughts are not always 'modern'. 'New' gender views can be unearthed in old Chinese classics too. As explained in the introduction, the aim of this translation analysis is to demonstrate the importance of considering the cultural and contextual aspects in translation. The research study will be a meaningful one if Chinese learners of translation can understand the power of translation not only by practicing translation strategies, but also by recognizing how gender ideology can be naturalized and perpetuated through the translator's cultural manipulation of the target text.

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METAPHOR IN TRANSLATION: COGNITIVE PERSPECTIVES ON OMAR KHAYYAM'S POETRY AS RENDERED INTO ENGLISH AND KURDISH

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Abstract

As cognitive linguistics puts it, metaphor as a cognitive phenomenon can not be relegated to linguistic expression. Therefore, in order to analyze metaphor in translation, cognitive translation hypothesis investigates its translatability and metaphorical equivalence at the conceptual level. However, in such case, the conceptual metaphor is dealt with without considering its significant relationship to the cultural models. Based on Cienki's theory (1999) postulating that the relation of the conceptual metaphor to the cultural model is similar to that of a profile to a base, and that the possibility of the interpretation and production of the conceptual metaphor depends on the cultural model, the present research reinvestigates the cognitive translation hypothesis from this perspective. The research findings reveal that translators have mostly been successful in translating metaphors dependent on shared cultural models, however, have failed to recreate metaphors dependent on non-shared cultural models. Accordingly, same mapping condition and different mapping condition are strongly dependent on the relationship between metaphors and cultural models. Thus SMC and DMC should be redefined in relation to cultural model.

Key words: metaphor; cultural model; translation; SMC; DMC; Persian; English; Kurdish

Povzetek

Kognitivno jezikoslovje metaforo dojema kot kognitivni pojav, ki ga ne gre omejiti samo na jezikoslovni izraz. Hipoteza kognitivnega prevajanja v procesu prevoda preveri prevodno zmožnost in metaforično enakovrednost prevajane metafore. Vendar pa je na takšen način vseeno spregledan pomemben odnos do kulturnih modelov. Tokratna raziskava vpeljuje Cienkijevo teorijo (1999), ki temelji na tem, da je odnos med konceptualno metaforo in kulturnim modelom primerljiv z odnosom med profilom in osnovo ter da so možnosti interpretacije in uporabe konceptualnih metafor odvisne od kulturnih modelov, in z njeno pomočjo kritično oceni hipotezo kognitivnega prevajanja. Ugotovitve raziskave kažejo, da so bili prevajalci povečini uspešni pri prevajanju metafor, katerih izvorna in prevajana različica imata skupni kulturni model. Na drugi strani so različni kulturni modeli vzrok za neuspešnost pri prevajanju metafor. Iz tega lahko sklepamo, da je lepljenje metafor



iz enega jezika v drug jezik močno povezano s kulturnim modelom izvornega in ciljnega jezika ter njunim odnosom, ter predlaga redefinicijo pogojev SMC in DMC.

Ključne besede: metafora; kulturni model; prevod; SMC; DMC; perzijsčina; angleščina; kurdiščina

1 Introduction

There is a controversial triangular relation among metaphor, culture and translation in translation studies. Different explanations and various procedures are proposed for this phenomenon (e.g. Dagut, 1976; Newmark, 1988, 1995; Larson, 1998; van den Brock, 1981; Alvarez, 1993). It is assumed that the dilemma of the translatability of metaphor in target language is affected by cultural overlap and cultural relativism. Recently, by a cognitive study of metaphor and culture, cognitive approaches to translation have appeared (for further information see Tabakowska, 1993, 1997; Mandelblit, 1995; Al-zoubi et al., 2009). This new approach investigates metaphor translation at the conceptual level. So, the problem of translatability is projected from linguistic expressions to conceptual phase. Mandelblit (1995) describes this cognitive turn as 'not only a transfer from one language to another but also a transfer of one way of conceptualization to another' (Mandelblit, 1995, p. 456). He assumes that in the process of translating metaphor there may be two different conditions. If the mapping condition between source and target domains is the same for source and target languages, there will be similar mapping condition (SMC) resulting in the high possibility of reproducing the metaphor in the target language and achieving equivalency. But if the mapping condition between a source and a target domain is different for a source and a target language, there will be different mapping condition (DMC). Consequently, achieving equivalency will be more difficult and will require more time and efforts (Mandelblit, 1995, pp. 489-492). In other words, the more similarities the two cultures demonstrate, the more possible the SMC, and the other way around; the more the cultures are different, the more possible gets the DMC (Al-zoubi et al. 2009).

However, according to Cienki (1999) the conceptual metaphor is itself a non-autonomous, relational conceptual entity. Metaphor as a conceptual structure depends on cultural models. He explains this dependency as the relationship between a base (cultural model) and a profile (metaphor). Accordingly, cognitive translation hypothesis by Mandelblit (1995) should undergo another transformation, not only a transfer from linguistic expressions to conceptual structures, but also a transfer from a conceptual metaphor as a profile toward its relationship to cultural models as a base. The translator should therefore consider a triangular relation composed of metaphorical linguistic expressions, conceptual metaphor and cultural models. This paper aims to examine the problem by investigating the Kurdish and English

translations of Omar Khayyam's poetry. The Kurdish translation is by A. Sharafkandi (2011) and the English translation is by Edward Fitzgerald (1942).

2 Metaphor and cultural models

Metaphor in cognitive linguistics is not a pure figuration or a decorative instrument for making a joyful response in the reader. It is beyond the classical and metaphysical distinction between logical, literal language and poetic, figurative language (Lakoff & Johnson, 1980/2003; Lakoff, 2006). Metaphor emerges from a kind of human experience which is shaped by understanding and experiencing something by something else. So, human subject can think about a complicated and abstract concept such as "love" by another concept like "journey". According to this theory the concrete concept of a journey is the source domain and the abstract concept of love is the target domain. "Love is journey" as a metaphor is the product of mapping between a source domain (journey) and a target domain (love). Mapping is a set of conceptual correspondences between elements of source and target domains, and therefore the metaphor cannot be reduced to a linguistic expression, but is treated as a conceptual phenomenon (Lakoff & Johnson, 1980/2003, p. 5; Lakoff, 2006, pp. 190-192; Kovecses, 2010, p. 4). Metaphors in ordinary language and poetic language enjoy similar procedures. There isn't an unbridgeable differential gap between them, but poetic metaphors are deeply dependent on conventional metaphors. Poets make poetic metaphors by using conventional metaphors according to some procedures like extension, elaboration, questioning, and combining (Lakoff & Turner, 1989, pp. 69-71; Kovecses, 2010, pp. 52-55). Poetic language is a kind of manipulation of the conventional metaphors.

Metaphor is a dependent entity which emerges from certain cultural models in a specific way. Before we delve into this topic, let's define what exactly a cultural model is. Idealized cognitive models are 'intersubjectively shared cultural schemas that function to interpret experience and guide action in a wide variety of domains including events, institution, physical and mental object' (Gibbs, 1999, p. 153). Human subjects comprehend and interpret the world by these models. For showing their mental nature they are called cognitive models and for emphasising their cultural identity they are labelled cultural models (Lakoff, 1987, p. 68; Lakoff & Turner, 1989, pp. 65-67). Cultural models include metaphoric, metonymic, propositional, and image schematic models (Lakoff, 1987, p. 185, pp. 285-8; Evans & Green, 2006, pp. 280-281).

Concerning the relationship between a metaphor and cultural models, Quinn (1987) defines cultural models as some pre-existing cultural propositions. They are literal and nonfigurative. Metaphors are reflections of these models and are shaped by them. Abstract concepts as cultural models are literal and metaphors fit to these preexistent cultural models. Lakoff & Kovecses (1987) criticize Quinn and suggest the

idea that cultural models (abstract concepts) are metaphorical. Kovecses (2005) then makes a compromise between his and Quinn's definition by stating that human beings take pre-existing metaphorical cultural models for granted and conceive them as literal, and only then produce and interpret new metaphors by using these pseudo-literal metaphorical cultural models (Kovecses, 2005, p. 224). Yu (1998) and Shanghai (2009) believe in a mutual and dialectical relationship between metaphor and cultural models. They believe that we produce and interpret metaphors according to cultural models but some cultural models can have a metaphorical nature. The theory of Lakoff and Kovecses (1987) doesn't explain the status of metaphor in relation to other non-metaphorical models. Also it doesn't illustrate specifically the relationship between metaphors and cultural models. Quinn's theory (1987) can't explain the metaphorical nature of some metaphorical models, because it can't be ignored that many of the models are figurative (metaphorical, metonymical). Also, as Yu (1998) and Shanghai (2009) put it, there is a mutual relationship between metaphor and cultural models, but they don't expound the nature of this relation. In this paper we draw on the approach of Cienki (1999) which casts light on this relationship between all kinds of models and metaphors.

Cienki (1999) considers the relationship between cultural models and metaphors as the relationship between a base and a profile. For example circle is a base and radius is a profile. A base is a whole cognitive structure and profile is the highlighted part of this whole (base). Interpretation and meaning of the profile is dependent on base. Base functions like a background and profile emerges from it. A base can have several profiles (Croft & Cruse, 2004, p. 15). According to this theory, cultural models (propositional, metaphorical etc.) function as a base and metaphors as profiles. Producing and interpreting metaphors is dependent on cultural models. Because of the interpretative nature of this approach, and also because the approach may include several different models, it represents a good framework for investigating the relationship between metaphors and different cultural models in translation. According to the theory of Cienki (1999), a metaphor is a relational conceptual entity and thus can not be considered as an autonomous conceptual system. This raises a question on how a metaphor as a concept dependent on cultural models can be fully reconstructed in translation. Metaphors are suggested to go not only beyond linguistic expressions but also beyond the mere conceptual structure, and scrutinize the relation of the metaphorical conceptual structure to cultural models, because metaphorical conceptual structure as profile is itself a relational and non-autonomous phenomenon and is highly dependent on cultural models. In interpreting a specific metaphor, a researcher should therefore consider a linguistic expression, conceptual structure of metaphor and the relation of conceptual metaphor as profile to cultural model as a base.

3 Metaphor, translatability and cultural impediments

Metaphor in translation, according to cultural impediments, is a long open-ended story in the literature of translation. In classical approaches this phenomenon is scrutinized in linguistic level and not considered as a cognitive affair. Because they ignore the conceptual nature of a language, culture and equivalency, classical approaches can not go beyond the surface linguistic structures to evaluate the equivalency and cultural distances (for further information see Dagut, 1976; Newmark, 1988, 1995; Larson, 1998; van den Brock, 1981; Alvarez, 1993). Cognitive approaches to translation have revolutionized the concept of metaphor, culture and translation itself.

Tabakowska (1993, 1997) presents the idea of experiential equivalency. Experiential equivalency is based on conceptualization. Two texts are equivalent if they show similarity at the level of conceptualizations (Tabakowska, 1993, p. 128). Therefore the translator should go beyond the mere linguistic level and consider the phase of conceptualization and cognition. Culture as a determining factor in translation is also viewed as a conceptual entity. 'The lack of convergence between conceptual systems' of a source and a target language (or a non-convergent conceptual system) is the impediment for bridging the gap between these two different conceptual systems in translation (Tabakowska, 1993, p. 129). Cultural overlap or cultural similarity can be seen as the convergent conceptual systems of a source and target languages. Tabakowska (1993) presents a specific continuum to display the interaction of experience, culture and translatability: the idiosyncratic individual experience is positioned at the end of the scale of translatability (least translatable) while universal bodily experiences are situated at the other side of the scale (highly translatable). Culture specific experiences are at the middle of the scale (Tabakowska, 1993). Mandelblit (1995) also considers the dilemma of a metaphor translation beyond linguistic expressions and puts it in the conceptual structure. He defines translation as a kind of transformation from one specific kind of conceptual system (source) to another. So his cognitive translation hypothesis transfers the metaphor translation from 'a purely surface language problem to a cognition problem' (Mandelblit, 1995, p. 486). If the metaphor is not a language but a thought, then the 'process of metaphor translation would not only present a transfer from one language to another but also a transfer from one way of conceptualizing the world into another' (Mandelblit, 1995). If the source and target languages make use of different conventional correspondences to express the same domain of experience, the process of finding the target equivalent may require a conscious conceptual switch by translator. Accordingly, there are two different conditions in the process of translating a metaphor. The first one is similar the mapping condition (SMC). With the SMC mapping conditions between a source and a target domain are the same for both source and target language. This results in a high possibility of reproducing the metaphor in the target language and achieving equivalency. The second one is the different mapping condition (DMC). With the DMC

mapping conditions between a source and a target domain are different for the source and the target language, and achieving equivalency is more difficult and needs more time and efforts in that situation (Mandelblit, 1995, pp. 489-492). In the DMS condition, achieving the right translation needs not only a shift between linguistic items, but also a shift between conceptual mappings (Mandelblit, p. 491). Al-zoubi et al. (2009) relate these two conditions to culture. If two cultures are close to each other, SMC is the dominant condition and if they are different, DMC is the dominant one. The cognitive theories scrutinize the metaphor equivalency at the conceptual level, and highlight the role of cultures as different conceptual systems. However, they consider conceptual metaphor despite of its vital relationship to cultural models. As mentioned before, a conceptual metaphor is a relational non-autonomous phenomenon that matches a profile in relationship to cultural models, which represent a base. There are three-dimensional dependencies between linguistic expression, conceptual structure and the background base which is cultural model. The linguistic expression is tied to conceptual structures but the conceptual structures are interpreted according to cultural models. The aim of this study is to examine these metaphorical three dimensional dependencies of language, concept and cultural models in the process of metaphor translation. Cultural overlap and cultural differences will be judged according to these three dimensions. The DMC and SMC will thus be considered according to the dependency of conceptual system as profile on cultural model as base. Then the cognitive translation hypothesis will be revised according to these dimensions.

4 Research data

In this research, three of Khayyam's (2008) quatrains along with their translations by Fitzgerald (1942) and Abdorahman Sharafkandi (2011) were selected in order to study and analyze the relation between a metaphor and cultural models in the process of translation. The study employs purposive sampling to collect the required data. Firstly, quatrains containing the greatest number of metaphors were selected. Then among them, three quatrains which had been simultaneously translated by native English and a native Kurdish translator were chosen for further evaluation. Finally, three quatrains as well as their translations were selected and then according to the cognitive approach the relation between metaphor and cultural models in the source text and the two English and Kurdish translations were evaluated.

5 Data Analysis

In this section, three of Khayyam's (2008) quatrains along with their English and Kurdish translations were studied.

(1) Text 1

جامی است که عقل آفرین می‌زندش
 صد بوسه ز مهر بر جبین می‌زندش
 این کوزه‌گر دهر چنین جام لطیف
 می‌سازد و باز بر زمین می‌زندش

Reason creates a cup +
 and then places kisses on its forehead //
 this potter of *dahr* has made such a beautiful cup +
 only to hit it to the ground again.

In this quatrain, Khayyam (2008) criticizes the ancient philosophical cosmology with his metaphorical language. The terms 'reason' and *dahr* (infinite time as the product of eternal rotation of the celestial spheres) are philosophical terms. Reason, *dahr* and the celestial spheres have a special relation to one another. In the ancient Persian cosmology God was the origin of being and 10 immaterial reasons initially emerge from Him. These ten reasons in turn create the celestial spheres and the celestial spheres create *dahr* (infinite time) with their eternal rotation. The tenth reason, as the last reason, bestows a special form and essence to creatures on Earth. Because of the movement of the celestial spheres and the resulting passage of time (*dahr*), creatures decomposed and disintegrated and lost their form and essence (Al-Fakhuri & Al-Jar, 1988, pp. 417-420). In order to create his metaphors, Khayyam blends this ancient philosophical model with the pottery model. The first and second hemistiches state that reason like a potter creates a cup and then kisses the forehead of its creature like a lover. In this verse, reason, who bestows the form and essence to creatures, has been pictured as a potter.

1. REASON IS A POTTER.
2. CREATURE IS A CUP.

Afterwards, in the next verse, Khayyam (2008) depicts reason as a potter who makes cups and then breaks them. The interesting point is that in this verse the potter is related to the concept of *dahr*. The question on the relation between this potter and the *dahr* (eternal time) remains and will never be clearly answered unless we painstakingly investigate the interaction between the model of Persian pottery and the system of ancient Persian cosmology. We already explained the system of reasons and spheres. However, regarding the pottery model, it could be stated that a potter shapes clay material by means of a pottery machine. There is a circular plate on the pottery machine which the potter rotates with his feet and simultaneously shapes the clay into a cup with his hand. Therefore, it could be concluded that Khayyam (2008) has blended the ancient cosmology structure with the pottery structure in a very artistic way. Like a potter who shapes clay into a cup by rotating the pottery plate, reason, too, rotates the celestial spheres and gives shape and essence to creatures and then exposes them

to death. The birth of a creature has been pictured as the making of a cup and his death as the breaking of the cup:

3. REASON IS A POTTER.
4. CELESTIAL SPHERE IS A POTTERY PLATE.
5. CREATURE IS A CUP.
6. BIRTH OF A CREATURE IS THE MAKING OF A CUP.
7. DEATH OF A CREATURE IS THE BREAKING OF A CUP.

Careful attention to the above metaphors reveals that the production and interpretation of these metaphors are completely dependent on the cultural model of pottery and the ancient Persian cosmological model. Without considering these two models we could not infer the above metaphors from the above quatrain. Now let us discuss the Kurdish translation of this quatrain.

(2) Text 2

læš nâsəku lâwčâki wæhâ hæn kořu kəč +
 goí dər̄kæ bærânberî bekæsæ doř //
 gærdun kə bæ dəstânæ dəyânkâ, wæk šet +
 tekyân hælæšeletu dəyânkâtæwæ qoř

There are youths and delicate ones including girls and boys +
 unique diamonds compared to whom beautiful flowers are like thorns //
gardun (destiny) who meticulously creates them, breaks them +
 and reduces them to earth (like pitcher).

In the above translation, the translator into Kurdish has obviously attempted to reconstruct the concepts of fatalism of Khayyam's (2008) quatrain, and did not use the term 'reason' in his translation. He has also dismissed the metaphors of pottery in the first and second hemistiches and has explicitly employed the concept of human and has substituted the delicate cup for delicate boys and girls. Of course, in this verse the translator has added a metaphor and compared humans to diamonds:

8. HUMAN IS A DIAMOND.

In the second verse, death and birth of a human have been conceptualized as the breaking and making of a pitcher. In this verse, instead of the philosophical concepts of Reason and celestial spheres, the translator has used '*gardoona*'. The term *gardoona* in Kurdish language means destiny (Sharafkandi, 2002, p. 727). Therefore, destiny has been pictured as a potter who makes people like pitchers and then breaks them:

9. DESTINY IS A POTTER.
10. HUMAN IS A PITCHER.
11. DEATH IS THE BREAKING OF THE PITCHER.
12. BIRTH IS THE MAKING OF THE PITCHER.

However, a close attention to the above quatrain reveals that the absence of the ancient Persian model of cosmology in the target text has led to the omission of the metaphors and their related meanings. Instead of the whole complex system of ancient cosmology, the translator has used the term 'destiny'. Because the pottery model was known in the Kurdish culture, the translator has been able to refer to the pottery concepts. In contrast, due to the translators' unfamiliarity with the ancient cosmological model and because this model was not known in the Kurdish culture, the metaphors relating to it have been omitted in the target language. This non-shared cultural model causes the lack of some metaphors in translation. Metaphors depending on non-shared cultural models are absent in the target language and are the main cause of lack of equivalence in translation whereas the metaphors dependent on the shared model of pottery have been recreated in the target texts.

(3) Text 3

Said one among them-surely not in vain +
 my substance of the common earth was taken //
 and to this figure moulded, to be broke +
 or trampled back to shapeless earth again.

In Fitzgerald's (1942) translation, a pitcher narrates the vanity of existence. In this translation, the pitcher states that its existence could not be aimless and that there should be a reason to its being shaped in this way. Yet it has realized that there is no philosophical logic behind this issue and it has been made to be broken and lose its temporary shape. This narration, too, somehow shows the bewilderment in existence. The translation has attempted to picture existence as a kind of vain pottery. Accordingly, god or destiny has been conceptualized as an aimless potter. In this translation, too, the philosophical concepts of reason and *dahr* have been omitted. Destiny (or god) has been pictured as a potter who makes humans as pitchers and then smashes them. There is no trace of the ancient cosmological model and the intricacies of pottery in the English translation:

13. DESTINY (OR GOD) IS A POTTER.
14. MAN IS A PITCHER.
15. DEATH IS THE BREAKING OF A PITCHER.
16. BIRTH IS THE MAKING OF A PITCHER.

Since Persian and English share the pottery model, the metaphors relating to the pottery model have been translated. But because the ancient Persian cosmological model is non-convergent and non-shared, the translator has been unaware of its agency in the production and interpretation of metaphors. Therefore, the metaphors relating to it are absent in the target text and have not been transferred and this has led to the lack of equivalency. So here, too, the absence of a non-shared cultural model in the translated text has caused the related metaphors to be omitted.

(4) Text 4

از روی حقیقتی نه از روی مجاز
ما لعبتکانبیم و فلک لعبت باز
بازیچه همیکنیم بر نطع وجود
رفتیم به صندوق عدم یک یک باز

In reality, not figuratively +
we humans are puppets and the celestial sphere a puppeteer //
we play on the rug of existence +
only to go, one by one, into the box of non-existence.

In this quatrain, Khayyam (2008) metaphorically describes human's life and destination. Despite the clarity of the metaphoric language in this quatrain, the poet states that these statements are genuine, not figurative. Despite his statement, there is no doubt about the presence of similes and allegories in this quatrain. Perhaps he has pronounced such a statement to emphasize his own words. To investigate this issue is beyond the scope of this study, and the study only discusses the metaphors in the quatrain. The quatrain's metaphors are dependent on various cultural models. Relying on three cultural models, the poet has created some metaphors in the above quatrain. It is impossible to understand these metaphors without having any presupposition about the intended models. The first model is the propositional model of a puppet show where some puppeteers play with dolls to entertain and amuse children (Dehkhoda, 1971, p. 1017). The second cultural model is the ancient astronomical model in the ancient Persian philosophy according to which nine circular celestial spheres revolve around the Earth and influence natural elements and rule over creatures and their fate (Al-Fakhuri & Al-Jaz, 1988, pp. 505-507). These celestial spheres influence creatures on Earth by their rotation and determine their death, birth and fate. In fact, according to this philosophical model creatures lack free will, their fate being determined by the will of the celestial spheres. In this quatrain, based on the cultural and philosophical models, the poet conceptualized the world as a kind of a puppet show where the celestial spheres are the puppeteers and creatures are the puppets. Besides, in the third and fourth hemistiches, life of creatures has been pictured as a puppet show and the death pictured as the end of this show. This show is performed on the rug (*nat'*) of existence and at the end of the show the puppets are returned into the puppeteer's box that conceptualizes the grave:

17. CELESTIAL SPHERES ARE PUPPETEERS.
18. CREATURES ARE PUPPETS.
19. LIFE IS A SHOW.
20. DEATH IS THE EAND OF THE SHOW.
21. EXISTENCE IS A RUG.
22. GRAVE IS A BOX.

The above metaphors serve as profiles for the cultural model of a puppet show and the astronomical model. It is impossible to understand the above metaphors without being familiar with these models. However, the metaphorical interpretation of the quatrain does not end here. *Nat'* has yet another meaning. The term in ancient times, has also referred to specific leather. This is based on an ancient judicial-punitive model in Iran. According to this propositional model, death convicts were seated on a leather rug named *nat'* in the court of law to be decapitated by the executioner. In fact, the *nat'* was an integral part of this ceremony (Dehkhoda, 1971, p. 586). On the basis of this cultural model some other metaphors could be seen in the poem. Here, a creature is conceptualized as a death convict seated on the leather rug of existence, and the celestial spheres are executioners who decapitate the convict and put it back in the box (grave):

23. CELESTIAL SPHERES ARE EXECUTIONERS.
24. CREATURES ARE CONVICTS.
25. EXISTENCE IS A LEATHER RUG.
26. LIFE IS AN EXECUTION CEREMONY.

The above metaphors, too, are inferable only on the basis of the cultural model of the ancient judicial system and without that they are incomprehensible. The three models of old astronomy, puppet show, and the ancient judicial-punitive system therefore serve as the basis for metaphorical conceptualizations in this quatrain. Careful observation of the above metaphors reveals that the production and interpretation of such metaphors is fully dependent on cultural models. If the reader is not familiar with the three above-mentioned models, they can never understand the metaphors of the above quatrain. Now let us discuss the Kurdish translation of the quatrain.

(5) Text 5

gærdun wæku mândâ læbær bekâri +
 xstinyæ dærē wæk mætumur bo yâri //
 tâweki læbær dæstyâ deyno dæçin +
 dæxreynæwæ sænduqi næmân yækjâri

Like a carefree child, the *gardoon* (destiny) +
 drops humans like a child's beads //
 we move for a short while before him +
 and are returned to the box of inexistence.

The translator into Kurdish, too, uses a children's game (a game with beads) to convey the meanings of Khayyam's (2008) quatrain. Instead of celestial spheres, he uses the term *gardoon* which in Kurdish means destiny (Sharafkandi, 2002, p. 727). The term *gardoon* does not reflect the complex system of celestial sphere and hence the pictorial and complex metaphorical relation between the system of celestial spheres and

puppet show could not be seen in this translation. In this translation destiny has been conceptualized as a child who is playing with humans as beads. The beads are returned to the box (grave) after the play:

27. DESTINY IS A CHILD.
28. HUMAN IS A BEAD.
29. LIFE IS A CHILD'S PLAY WITH BEADS.
30. DEATH IS THE END OF PLAY.
31. GRAVE IS A BOX.

Close examination of the metaphors reveal that the translator has replaced the puppet show with the child's play with beads. Because the puppet show model is known in the Kurdish culture, the translator has been aware about it and replaced it with *bead play*. However, he has failed to recreate the metaphors pertaining to the cultural models of old astronomy and the ancient judicial-punitive model in the target text. The reason for this non-equivalency could be the fact that the Persian model of astronomy and the ancient judicial system are unknown in the Kurdish culture. The absence of models specific to Persian culture in the target text has led to the absence of their dependent metaphors in the target text. In this case, the non-shared cultural models have caused non-equivalency; whereas the shared cultural model and its dependent metaphors have been replaced with similar metaphors. Now let us discuss the English translation.

(6) Text 6

But helpless pieces of the game +
upon the chequer-board of night and days //
hither and thither moves and checks and lays +
and one by one back in the closet lays./

Using the cultural model of backgammon in his translation, Fitzgerald attempts to reconstruct Khayyam's message about the meaning of life and existence. He conceptualized humans as checkers of a backgammon game being played by a person (he). The pronoun 'he' who is playing the game could be a metaphor for destiny. The white and black squares of the backgammon board serve as metaphors for day and night. Human life and death have been pictured as the duration of the game and its end. Also, in the fourth hemistich, the grave has been pictures as a box to which humans return at the end of the game (death).

32. DESTINY IS A PLAYER.
33. HUMAN IS A CHECKER.
34. LIFE IS A BACKGAMMON GAME.
35. DEATH IS THE END OF THE GAME.
36. DAY IS THE WHITE SQUARE.
37. NIGHT IS THE BLACK SQUARE.

By carefully examining this translation it gets obvious that the translator has replaced the cultural model of a puppet show with the cultural model of a backgammon. The translator is aware about the agency of the puppet show model in the genesis of metaphors in the original text. Accordingly, he has replaced it with another model, that is the backgammon. However, the absence of the metaphors dependent on the cultural model of Old Persian astronomy and the judicial-punitive system in the poem is obvious. The reason for the absence of the metaphors dependent on these two models might be the fact that these two models are extremely dependent on Persian culture and the translator has failed to recognize the agency of these models in the development of a great proportion of these metaphors. Due to the dependency of the metaphors on these non-shared cultural models, the absence of these models in the translated text has led to the absence of their dependent metaphors.

Now let us discuss the next quatrain.

(7) Text 7

در دایره‌ی سپهر ناپیدا غور
جامیست که جمله را چشانند به دور
نوبت چو به دور تو رسد آه مکن
می نوش به خوشدلی که دور است به خور

Within the circle of the fathomless celestial sphere +
is a cup out of which everyone is made to drink by turns //
when your turn comes up, do not say alas +
but drink cheerfully for the rotation (of the celestial spheres) is right.

In this quatrain, relying on cultural models, Khayyam (2008) creates some metaphors referring to the world, humans, death and the passage of time. He first describes an infinite circle which is the circle of the celestial spheres, and then compares this circle to a tavern where the drunkards are sitting and the *saqi* (cupbearer) walks around the room and offers the wine in turn to each of them. Then in the next hemistiches he extends this concept. He advises people that if in the movement of the cup inside the celestial spheres the time arrived for someone to drink; he must drink it because it is the fate of humans. In fact, this quatrain is inspired by two ancient Persian models. The first cultural model is the ancient Persian astronomical model based on which the celestial sphere revolve around the Earth. These spheres are giant circles which rotate around themselves and influence the world of nature. The fate of all the creatures is determined by the rotation of the spheres. The rotation of celestial sphere creates time and the passing of time causes creatures mortality (Al-Fakhuri & Al-Jaz, 1988, pp. 505-507). However, this cultural model in the first hemistich is blended with the tavern model. According to the tavern model, the drunkards are sitting and the *saqi* (cupbearer) walks around the room and offers the wine in turn to each of them. In

composing this quatrain, Khayyam (2008) employs these two cultural models and establishes mapping between them. Thus here the spheres are conceptualized as a tavern and creatures as the drunkards inside it. The significant point in this quatrain is that if the celestial spheres are a tavern, then who is the *saqi* (cupbearer) and why is his wine fatal? We could not find an answer to this question unless we refer to the cultural model of ancient astronomical model in Persia. As mentioned above, according to the ancient Persian model of astronomy, the rotation of celestial spheres cause time and time causes creatures mortality. Therefore, considering this it could be inferred that the *saqi* inside the tavern of the celestial spheres is time and the wine in his cup is death. The movement of time has been conceptualized as the movement of *saqi*. These metaphors could not be understood if one is unfamiliar with the ancient astronomical model.

38. THE CELESTIAL SPHERE IS TAVERN.

39. TIME IS SAQI (cupbearer).

40. DEATH IS THE WINE.

41. CREATURES ARE DRUNKARDS.

The metaphors of the above quatrain are based on two cultural models, i.e. the model of tavern and the ancient astronomical model. Now let us discuss the Kurdish and English renderings.

(8) Text 8

Gærdun mæyækæ-y mærgæ jihân meixânæ +
 dærxwârdi dædâ hæ r kæse ley mivâna //
 binošæ bæ ruy xošæwæ gær noræt hât +
 jæžnekæ šæporâni lægæl yârânâ

The wine of gardun is death and the world is a tavern +
 He offers this wine to his guests //

Now that it is your turn, drink the wine +

this is a celebration with companions and is accompanied by grief.

Instead of the concepts of celestial sphere, the Kurdish translator has used the concept of *gadroon*. The term *gadroon* in Kurdish language means destiny (Sharafkandi, 2002, p. 727). He has conceptualized destiny as *saqi* (cupbearer), the world as a tavern, and creatures as the drunkards. Destiny, like a *saqi*, offers the wine of death to his guests. In the third hemistich, addressing humans, the poem states that: now that it is your turn, drink this wine. In the end, in a paradoxical statement, the poem views the world as a blend of joy and grief. Having replaced the ancient model of astronomy by the concept of destiny, the translator could no longer use the picture of the celestial spheres as a tavern and time as the *saqi*. Due to the absence of the non-shared ancient Persian model of astronomy in the target text, a major part of its related metaphors have been omitted, too. However, because of the fact that the two source and target

texts share the tavern model, the translator has been able to reconstruct the metaphors related to it:

- 42. WORLD IS TAVERN.
- 43. DESTINY IS A SAQI.
- 44. CREATURES ARE DRUNKARDS.

The Persian astronomical model is unknown in Kurdish culture; therefore its dependent metaphors are not transmitted into target txt. It is obvious from the above translation that the principle cause of lack of equivalency in the above translation is the absence of the non-shared ancient Persian model of astronomy and its dependent metaphors in the Kurdish translation. Now let us discuss the English translation of this quatrain.

(9) Text 9

While the rose blows along the river brink +
with old Khayyam the ruby vintage drink //
and when the angel with his darker draught +
draws up to thee, take that and don't shrink. /

The English translator has attempted to depict death and the gloomy human destiny by recourse to some metaphors. Besides, the second hemistich contains an advice to join Khayyam in drinking wine. The only common point of these two hemistiches and Khayyam's (2008) quatrain is this very advice. However, Fitzgerald (1942) tries to reconstruct the sense of the metaphors of the original quatrain in the third and fourth hemistiches. In these two hemistiches, the translator speaks of a male angel (he) who approaches the drunkards with a cup of black wine which the drunkards must drink without sorrow. Fitzgerald (1942) employs a concept (the angel of death) taken from the cultural model of Christianity about death. In fact, he employs the concept of death angel by using the religious model of Christianity. He conceptualizes the death angel as a *saqi* who offers the black wine of death to creatures. The translator employs the cultural model of tavern and the model of Christianity regarding death to reconstruct the metaphor of Khayyam's (2008) quatrain. However, the main point in this translation is the substitution of the time metaphor as *saqi* in the original text by 'angel' as *saqi* in the target text. In fact, this substitution shows the agency of cultural models in the two texts. The metaphors of this translation are as follows.

- 45. THE DEATH ANGEL IS THE SAQI (cupbearer).
- 46. CREATURES ARE DRUNKARDS.
- 47. DEATH IS WINE.
- 48. BLACK IS BAD.

The metaphors of Khayyam's quatrain originate from the two cultural models of old astronomy and tavern whereas the metaphors of Fitzgerald's (1942) translation

have originated from the cultural model of death in Christianity and tavern. Since the tavern model exists in the two languages, the metaphors pertaining to it have been translated. On the contrary, because the astronomical model is specific to Persian language and is unknown in the target culture, the metaphors pertaining to it have not been translated. In fact, the absence of the ancient astronomical model has caused its dependent metaphors to be omitted. In this translation, too, it could be seen that the principle cause of non-equivalency in the translation is the absence of non-shared cultural models in the target text and the subsequent omission of its dependent metaphors.

6 Conclusion

Investigation of the three quatrains along with their translations reveals that the non-shared cultural models are the main cause of non-equivalency in the translation. Since conceptual metaphors are a phenomenon dependent on cultural models, and their production and interpretation is impossible without referring to cultural models, the omission of an influential cultural model in the target text in translation leads to the omission or an erroneous interpretation of all the conceptual metaphors dependent on it in the target language. The translator's unawareness of the agency of the non-shared cultural models in the production and interpretation of the metaphors of the original text, or else their limitation for reconstructing them in the target text has led to the absence of most of the metaphors dependent on these models in the translation. On the contrary, the metaphors dependent on the shared cultural models have readily been recreated in the target text because the translator has been aware of the influence of these models on the conceptual metaphors of the target language and has interpreted and translated the metaphors accordingly. The findings of the present research reveal that in the first step, in order to understand and interpret the metaphors of the original text, the translator must consider the cultural models ruling over the original text. Afterwards, when translating a metaphor, they must recreate the relation between a metaphor and its specific cultural model in the target language. Translating a metaphor without considering its vital relation to the cultural model leads to non-equivalency in the target text. Therefore, in translating a metaphor, the translator must consider the verbal expression, the conceptual metaphor, and the relation between the conceptual metaphor and the cultural model. Accordingly, the concepts of Mandelblit's model could be rewritten in the following way. The similar mapping condition between the source and the target languages depends on shared cultural models and the different mapping condition depends on non-shared cultural models.

Similar mapping condition is the result of the similarity of the conceptual mappings of a metaphor in the source and target languages on condition that there is an identical

or similar relation between these conceptual metaphors and the cultural models in these two languages. Different mapping conditions are the result of different conceptual mappings of a metaphor from the source into the target language, or of a different relation between conceptual metaphors and cultural models in the two languages. Therefore, a metaphor's experiential equivalency depends on a harmony among the three aspects of verbal expression, conceptual system, and cultural models in a source and a target language. Without considering this three-sided relation, experiential equivalency could not be achieved in the process of translation.

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PREVAJANJE KO UNOVE POEZIJE IZ KOREJŠČINE V SLOVENŠČINO

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Povzetek

Pišem v zrak je zbirka pesmi korejskega pesnika Ko Una, ki je bila avgusta lani prevedena v slovenščino. Zbirka zajema izbrane pesmi, ki jih je pesnik napisal v zadnjih petnajstih letih. Ko Unova poezija je na videz enostavna, a pesmi pogosto vsebujejo skrita sporočila, ki jih avtor želi predati bralcu. Pesmi se dotikajo različnih tem, med njimi najdemo pesmi o naravi, budistične pesmi, pesmi, ki namigujejo na politično situacijo v sodobni korejski družbi, kritiko sodobnega človeka itd. Oblikovanje pesmi kaže na to, da jih Ko Un ne želi postavljati znotraj forme. Verz je svoboden, zdi se tudi, da pesnik ponekod načrtno prelomi verz na dve vrstici, to naredi ravno zato, da kljubuje normam poezije. Zapletene metafore, prepletanje tradicionalnega in sodobnega jezika ter besedne igre so bolj pomembni kot sama oblika pesmi. Nemogoče je naštet vse težave, na katere smo naleteli med prevajanjem zbirke, saj bi morali analizirati vsako pesem posebej, zato smo v tem članku obravnavali le najbolj očitne in največje probleme, ki smo jih imeli pri prevajanju poezije iz korejščine v slovenščino. Večina jih je nastala zaradi strukturnih razlik med korejskim in slovenskim jezikom, veliko pa jih je nastalo tudi zaradi besedišča in kulturnih razlik. Večkrat smo se spraševali, koliko svobode imamo kot prevajalci in do kolikšne mere lahko pesem spremenimo in hkrati obdržimo vse namige, ki jih je pesnik poskušal prenesti bralcu.

Ključne besede: Ko Unova poezija; korejska poezija; prevajalski problemi

Abstract

Pišem v zrak is a collection of poems by the Korean poet Ko Un, that was translated into Slovene in August of 2016. The collection features a selection of poems written in the last 15 years. Ko Un's poetry appears simple, however, there are often deeper messages hidden within the verses. His subjects are diverse and embrace such themes as nature, Buddhism, as well as allusions to the political situation of the modern Korean society, and criticism of the modern man. From the structure of his poems, it seems that Ko Un does not want to use any formalism in his work. He uses free verse and sometimes even breaks the verse into two lines, just to defy the set norms of poetry. Complex metaphors, intertwining of the traditional and modern language, and wordplay take



precedence over the form. To list all the problems that occurred in the process of translating would be an impossible undertaking, since it would have to include an in-depth analysis of each separate poem. Therefore, this article addresses only the major and most obvious problems we have encountered when translating poetry from Korean into Slovene. The majority of problems arose due to the difference in the structure of both languages and many due to the vocabulary and cultural differences. The essential dilemma was how much freedom we have as translators, and to what extent we are allowed to alter a poem without ignoring the gist the author intends to convey to readers.

Keywords: poetry of Ko Un; Korean poetry; translation problems

1 Uvod

V prispevku predstavljamo problematiko prevajanja poezije iz korejščine v slovenščino, na primeru prevoda zbirke pesmi korejskega avtorja Ko Una, ki je v slovenščini izšel pod naslovom *Pišem v zrak*. Prevod je izbor pesmi iz različnih pesnikovih zbirk in je delo treh prevajalcev¹.

Pri prevajanju korejske poezije smo se soočali z nemalo težavami. Poezija Ko Una je včasih zelo preprosta (predvsem njegove kratke pesmi), včasih pa, zaradi dolgih večstavčnih povedi, metafor in besednih iger, precej zapletena. Korejščina je sama po sebi zelo drugačna od slovenščine, zato smo morali prevajalci upoštevati, da v slovenščini dostikrat ne moremo doseči enakih učinkov, kot jih je pesnik lahko v originalni različici, oziroma moramo za podobne učinke poseči po drugih jezikovnih sredstvih. Pred prevodom smo temeljito analizirali vsebino in strukturo pesmi - pregledali smo rimo, ritem, pa tudi pomen in značilnosti pesmi Ko Una. Hkrati smo pregledali prevode njegovih pesmi v nekaterih drugih evropskih jezikih (na primer v angleškem in francoskem, v zbirkah ali na medmrežju). Odločili smo se, da se ne bomo naslanjali na druge prevode, kljub temu pa so bili včasih v veliko pomoč, saj so nam služili kot dokaz, da zaradi razlik med jeziki nekaterih stvari ne moremo prevesti, kot bi radi.

Ker je Ko Unova poezija zelo zaznamovana z njegovo življenjsko zgodbo, bomo v članku najprej na kratko predstavili pesnikovo življenje in delo. Nadaljevali bomo s predstavitvijo razlik med korejščino in slovenščino, ki so bistveno vplivale na prevajalske odločitve. Preučili bomo slog pesnika in poudarili nekatere značilnosti njegove poezije, posvetili se bomo vsebini pesmi in na koncu omenili nekatere konkretne težave, s katerimi smo se srečali med prevajanjem.

¹ Delo smo prevedli Byoung Yoong Kang, Aleš Šteger in Eva Vučkovič.

2 Ko Un – življenje in delo

Ko Un se je rodil leta 1933 v današnji Južni Koreji, ki je bila takrat pod okupacijo Japonske. Raba korejščine je bila prepovedana, zato se je Ko Un naučil brati in pisati korejsko s pomočjo kmeta iz njegove vasi. Pri dvanajstih letih je ob cesti našel knjigo korejskega pesnika Han Hauna. Nad njegovo poezijo je bil tako navdušen, da se je odločil postati pesnik. Ko se je začela korejska vojna (1950–1953), je bil Ko Un presuh, da bi ga vpoklicali, vseeno pa je občutil grozo vojne, saj je moral pokopavati trupla padlih vojakov. Med vojno ni mogel razmišljati o pesniškem poklicu. O smrti in vojni pove: »Kaj je smrt? Ali ni le praznina brez življenja? /.../ Nekega dne je naenkrat utihnil smeh prijatelja, s katerim sva se skupaj podila okoli, in vse, kar je na tem svetu imelo smisel, je postalo nesmiselno. Nemogoče je bilo, da bi takrat sanje pesnika našle svoje mesto pod soncem.« (Ko Un, 2016, str. 253)

Vojna mu je pustila hude posledice, zato je uteho poiskal v budizmu in postal budistični menih. Po desetih letih je izstopil iz budističnega reda in se spopadal s hudo nespečnostjo. Večkrat je poskušal storiti samomor. V 60-ih letih prejšnjega stoletja je na oblast prišel Park Chung-hee, ki je s silo vladal do leta 1979. Življenjski pogoji so bili slabi. Nekega dne je Ko Un na tleh pivnice našel časopis, v katerem je prebral članek o smrti tovarniškega delavca Jeon Tae-ila, ki je v znak protesta zaradi slabih delovnih pogojev naredil samomor s samovžigom. Ko Un je ta dogodek predramil. Začel se je zanimati za krivice, ki so se dogajale okoli njega, postal je angažiran umetnik. Zaradi svojega delovanja je bil večkrat zaprt. O življenju v zaporu pravi: »Zaporniške celice so spominjale na tunele v mravljišču, zato nismo mogli vedeti, kje je kdo. Vojaška policija nas je nadzorovala, rešetk ni bilo; ko so ugasnili 30-vatne žarnice, smo se znašli v popolni temi. Preživel sem lahko le tako, da sem razmišljal, kako bom ob smrti kričal: 'Združitev, demokracija,' ali pa bom recitiral kratke pesmi« (Ko Un, 2016, str. 259). Takrat se je odločil, da bo, če bo kdaj izpuščen, napisal pesem o vsakem človeku, ki ga je kdaj srečal. Leta 1982 je, končno na svobodi, začel pisati svoje prvo obsežnejše delo *Deset tisoč duš* (만인보, man-inbo). Delo obsega 15 zvezkov, pesnik pa je napisal več kot 3000 pesmi o ljudeh, ki jih je srečal. Hkrati se v tem delu že vidi Ko Unov slog, ki ga Peter H. Lee opiše kot: »Bistroumnost, sleng, dialekti, pregovori, kletvice, vzdevki, prizori in vedênje, vzkliki, nagovori rastlin, krajev in predmetov – vse to krasi *Deset tisoč duš*« (Lee, 2003, str. 453).

Do danes je Ko Un objavil več kot 150 del, je »gora poezije« (Génetiot, 2016, str. 36), njegova dela so prevedena v več kot 20 jezikov. Je eden od najbolj pomembnih predstavnikov sodobne korejske literature, večkrat pa je bil tudi nominiran za Nobelovo nagrado za literaturo.

3 Nekaj značilnosti korejščine

Korejščino danes umeščamo med altajske jezike. Dolga leta je niso hoteli uvrstiti nikamor, saj je bila od ostalih jezikov tako drugačna. Eden prvih, ki je korejščino na koncu le uvrstil med altajske jezike, je bil finski jezikoslovec Gustaf John Ramstedt. Med altajske jezike poleg korejščine uvrščamo tudi mongolske, turške in tunguško-mandžurske jezike. Zaradi dolge skupne zgodovine korejščino povezujemo tudi s kitajščino in japonščino, čeprav naj ti trije jeziki ne bi pripadali isti jezikovni skupini.

Korejščino zapisujemo s korejsko abecedo *hangeul* (한글), ki so jo začeli uporabljati leta 1443, ko je bil na oblasti kralj Sejong. Pred tem so za zapisovanje uporabljali kitajske pismenke; ker pa je bil ta sistem pisanja za večino prebivalstva težak, se je kralj Sejong odločil, da bo zapisovanje poenostavil in je zato izumil enostavno abecedo. S tem je med ljudmi dosegel večjo pismenost.

Ko govorimo o strukturi korejskega jezika in strukturi povedi, moramo poudariti, da je struktura korejščine precej drugačna od slovenščine. Slovenščina pripada skupini indo-evropskih jezikov, povedi večinoma zapisujemo v zaporedju osebek – povedek – predmet. Tako kot v japonščini, postavljamo v korejščini predikat na konec povedi, vsi drugi členki (angl. particles) pa stojijo za elementom, na katerega se nanašajo (Sohn, 1999, str. 15). Ponavadi torej sledimo zaporedju osebek – predmet – povedek. Lahko bi rekli, da je vrstni red besed v slovenščini precej svoboden. Glede na pomen, besedo, ki jo želimo poudariti, ali pa glede na slog, lahko vrstni red besed zamenjamo. Tudi korejščina do neke mere dovoljuje svobodno izbiro vrstnega reda besed, vseeno pa, kot rečeno, precej strogo sledi pravilu, da se povedek postavlja na konec povedi. Pri prevajanju pesmi je besedni red zelo pomemben, vendar pa se mora prevajalec zavedati, da pri prevajanju iz korejščine v slovenščino ne bo mogel vedno slediti enakemu vrstnemu redu besed, kot je v originalu. Marsikdaj bo moral vrstni red popolnoma obrniti in s tem bo morda izgubil rimo ali ritem. Če želi obdržati smisel, drugače ne bo šlo. Ob pregledu prevodov v druge evropske jezike lahko vidimo, da so se tudi drugi prevajalci morali zateči k podobnim odločitvam.

Pri rabi korejskega jezika se moramo zavedati, da se v korejščini, izraziteje kot v evropskih jezikih, skozi jezik izraža odnos govorca do poslušalca. Govorec z uporabo glagolskega obrazila pokaže, kakšen odnos ima do poslušalca, z različnim glagolskim obrazilom (v angleščini »sentence ender«, gl. Sohn Ho-Min, 1999, str. 355, za primerjavo z japonščino, gl. Bekeš, 2000, str. 37) pa lahko doda povedi tudi drugačen pomen. Avtorica knjige *The routledge course in Korean translation* primerja korejščino z angleščino in pravi: »V nasprotju z angleščino se korejščina veliko bolj osredotoča na dinamiko odnosa med govorcem in poslušalcem. V angleščini lahko govorec reče: 'Dežuje,' in s tem ne poda nikakršnega podatka o odnosu med obema udeležencema v interakciji. V korejščini pa govorec ne more uporabiti niti najpreprostejših stavkov, kot

je: 'Dežuje', ne da bi pri tem razkril delovanje odnosa v dani situaciji« (Kiaer, 2017, str. 11).

Nadaljuje s še nekaj konkretnimi primeri, s katerimi pokaže, kako se pomen povedi spremeni glede na uporabljeno glagolsko obrazilo (v slovenščino bi vse naštetje primere lahko prevedli z »Dežuje« ali pa (še bolj dobesedno) »Dež pada«):

비가 온다 *biga onda*. (Govorec opisuje v preprostem in nevtralnem tonu ali pa izraža rahlo presenečenje.)

비가 오네 *biga one*. (Govorec govori sam s seboj. Gre za poudarjalno glagolsko obrazilo, ki je pogosto v samogovorih in poeziji.)

비가 오는구나 *biga o-neun-guna*. (Govorec izraža presenečenje. Tudi to glagolsko obrazilo je lahko poetično.)

/.../

비가 옵니다 *biga obnida*. (Govorec opisuje situacijo v formalnem slogu.)« (Kiaer, 2017, str. 11).

Tudi rabe jezika se moramo pri prevajanju zavedati. Ko Un pri svojih pesmih uporablja zelo različne glagolske oblike, slovenščina pa takih značilnosti nima, zato smo pri prevajanju marsikdaj morali poseči po drugih sredstvih, da se pomen ni izgubil oziroma spremenil.

4 Ko Unov slog

Zbirka pesmi, ki smo jo prevedli, zajema Ko Unove pesmi, napisane v zadnjih dvajsetih letih. Pesmi so med seboj zelo različne. Nekaj je kratkih tri- ali štirivrstičnic, ki delujejo kot trenutki ali vtisi, ujeti v času. V svojem članku Park Byoungkook pravi o kratki poeziji Ko Una: »Nekatere izmed Ko Unovih kratkih pesmi se sprva zdijo razdrobljene ali pa celo plehke, a bralce besedila pogosto pritegnejo in jih preberejo ponovno – pri čemer se jim razkrije cela vrsta razodetij, ki pričarajo nasmešek ali celo nenaden glasen smeh« (Park, 2015, str. 81-82).

V zbirki prevedenih pesmi najdemo tudi daljše pripovedne pesmi – npr. pesem *Misli zadnjih dni*, ki govori o Ko Unovi izkušnji tradicionalne pripovedne poezije, kot jo je pridobil med svojim potovanjem po Mongoliji.

Rima in verz v Ko Unovi poeziji sta svobodna. Korejski jezik postavlja glagol na konec stavka, oblika glagola pa je odvisna npr. od stopnje vlnudnosti oz. od tega, kakšen pomen želi govorec dati stavku. Pri pesmih se zato velikokrat pojavlja enaka končnica na koncu stavka ali povedi, kar daje vtis ponavljajoče se rime, hkrati pa tvori ritem. Toda Ko Un ne želi upoštevati jezikovnih norm. Zdi se, da namerno razdeli stavke in jih napiše

v dveh ali treh vrsticah, včasih v eno vrstico napiše le eno besedo, kot bi se s strukturo jezika poigral. Ko Un pravi:

»I have composed a few set-form poems in Chinese characters, quatrains with four lines of seven characters. Apart from them, I have never composed even a single *sijo* (a fixed-form Korean-language poem), refusing to apply any kind of methodological order to the external form of my poems. If poetry is a matter of thinking with images, well, that is surely one possible kind of system, but in some cases my poetry shuddered at its own rhythms and hurried to demolish them. When strict rules requiring regular form were imposed on classical Chinese-language poems like government regulations, I became a rebel. Fundamentally the poet remains free within the living structure known as a poem« (Ko Un, 2008b, str. 36).

»Spesnil sem nekaj pesmi v stalnih oblikah s kitajskimi pismenkami, štirivrstičnice s po sedem pismenkami v vsaki vrstici. Razen teh nisem nikoli spesnil niti ene same *sijo* pesmi (stalna pesniška oblika v korejščini), ker zunanji obliki svojih pesmi ne želim vsiljevati kakršnegakoli metodološkega reda. Če poezija zadeva razmišljanje v slikah je to zagotovo en možen sistem, vendar pa je v nekaterih primerih moja poezija drhtela že ob lastnem ritmu in ga kaj hitro podrla. Ko se je bila klasična poezija v kitajščini prisiljena podrediti strogim vladnim pravilom glede oblike, sem postal upornik. V osnovi ostane pesnik svoboden znotraj živeče strukture, ki jo poznamo kot pesem.« (Ko Un, 2008b, str. 36, prevedla avtorja).

Prav tako ne uporablja ločil, kot da bi želel, da so njegove pesmi popolnoma svobodne. Ko Un torej želi, da pesem sledi svojemu notranjemu ritmu, ki ni zgrajen na podlagi rime ali na podlagi števila zlogov v verzih. Če bi na internetu pogledali videoposnetke, na katerih Ko Un bere svojo poezijo, bi takoj ugotovili, da dostikrat namerno ne sledi napisanemu besedilu, saj včasih določeno besedo večkrat ponovi, drugič besedo izpusti. Zdi se, da njegova poezija postane živa skozi branje in da ni tako pomembno, da sledimo napisanemu besedilu, bolj pomemben je način, kako je pesem prebrana. Angleški prevajalec njegove poezije, Brother Anthony of Taizé, je o tem povedal:

»Kamorkoli je šel, je pustil globok vtis, še posebej, ko je prebral svoje pesmi v raskavem, napetem, dramatičnem tonu, ki mu je ljub. Zdi se, da dejstvo, da večina poslušalcev ni razumela niti besede, na dožemanje besedila ni imelo nikakršnega vpliva. Angleščine ni več, vendar se je vedno znova vzpostavil globok stik, še preden je kdorkoli bral angleške prevode ali povzetke tega, kar je govoril. Bojim se, da so bili prevodi po njegovem dramatičnem nastopu precej pusti.« (Brother Anthony of Taizé, 2000).

Ko Un želi z neupoštevanjem jezikovnih pravil in norm pustiti pesmim jezikovno svobodo, želi, da njegove pesmi dobijo končno podobo šele skozi interpretacijo. V svoji poeziji se bolj osredotoča na prepletanje tradicionalnega in sodobnega jezika, na zapletene metafore, kot pa na jezikovne oblike in formalnosti.

5 Vsebina pesmi

Pri prevajanju je zelo pomembno, da prevajalec dobro razume vsebino vsake pesmi, kar mu pomaga pri izbiri ustreznega besedišča in s tem omogoči boljši prenos sporočila iz enega jezika v drugega. V svojih pesmih Ko Un piše o številnih temah, še posebej o tistih, povezanih z njegovim življenjem. V njih razkriva položaj današnje korejske družbe, včasih razgalja politične značilnosti družbe, ki jih pogosto skriva za metaforami iz narave. Ko Una je močno zaznamovala korejska vojna, takrat je izgubil družino in prijatelje, Koreja je bila opustošena, hrane ni bilo. Dolga leta ni mogel preboleti grozot, ki so se takrat dogajale. V svojih pesmih zato velikokrat omenja vojne, ki se še vedno dogajajo na svetu. Take so na primer pesmi *Nedavno priznanje* (최근의 고백 choe-geun-ui gobaeg), *Črta začasnega premirja* (휴전선 hyujeonseon), *Dom* (집 jib) in *Imeti dvajset let* (스무, seumusal).

Dotika se zgodovinskih in političnih tem. Bleiker in Hundt na kratko povzemata nekatere dogodke korejske zgodovine, ki so pesnika še posebej zaznamovali in se zato pojavljajo v mnogih pesmih:

»The underlying political significance of Ko Un's poems lies in their search for a critical notion of Korean identity. During the various stages of Ko Un's life Korea faced challenges that at times took on a deep existential nature: a long and oppressive colonial occupation by Japan /.../; a division of the country into a communist North and a capitalist South; a devastating civil war /.../; a rapid industrialization process in the South, driven by several authoritarian regimes; and the still ongoing residues of national division and corresponding security threats« (Bleiker & Hundt 2010, str. 332).

»Globlji politični pomen Ko Unovih pesmi leži v njihovem iskanju kritičnega pojmovanja korejske identitete. V različnih obdobjih njegovega življenja se je Koreja soočala z izzivi, ki so bili pogosto eksistenčne narave: z dolgotrajno japonsko kolonialno okupacijo, /.../; z ločitvijo države na komunistični sever in kapitalistični jug; z uničujočo državljansko vojno /.../; s hitro industrializacijo juga pod vodstvom avtoritarnih režimov; z ostanki narodne delitve in s tem povezanimi grožnjami.« (prevod: avtorja).

Ko Un mnogokrat opeva 'staro Korejo', Korejo, v kateri je preživel mladost, a se je do sedaj popolnoma spremenila. Taki sta na primer pesmi *Le kam so šle vse moje meje* (내 변방은 어디 갔다 nae byeonbang-eun eodi gass-da) in *Žalovanje* (한탄 hantan). V pesmih lahko najdemo kritiko sodobnega človeka in sodobne družbe, taka je pesem *Žalost, prvoosebno v ednini* (일인칭은 슬프 il-in-ching-eun seulpeuda). Pogosto se dotakne tudi budizma, saj je 10 let preživel kot budistični menih in ga je to obdobje precej zaznamovalo – na primer v pesmih *Nekega dne* (어느 eoneu nal) in *Duša* (넋 neogs). Piše pa tudi o sami poeziji, o tem, kaj je pesem in kdo je pesnik – pesmi *Pesem* (시 si) in *Čas z mrtvimi pesniki* (죽은 시인들과의 시간 jug-eun si-indeulgwa-ui sigan).

6 Nekaj konkretnih prevajalskih problemov

V tem članku bo nemogoče omeniti vse prevajalske težave, s katerimi smo se srečali med prevajanjem. Če bi to želeli narediti, bi morali podrobno analizirati vsako pesem posebej. Težav nam ni delala le struktura slovenskega jezika, ki je povsem drugačna od korejskega, ampak tudi dejstvo, da smo prevajali poezijo, ki še posebej temelji na jeziku; na izbiri besed in na strukturi jezika.

Omeniti moramo tudi kulturne razlike, ki so oteževale prevajanje. Ko smo na založbi tik pred izdajo popravljali še zadnje podrobnosti, so nas, na primer, pri pesmi *Pomladni dan mineva* (봄날은간다, bomnal-eun ganda) opozorili na verz »morske plošče, podobne babičini pahljači« (»오할머니 부채 같은 가지미«, oehalmeoni bu-chae gat-eun gajami) in vprašali, ali ni ta verz nekoliko nenavaden in se ni morda zgodila napaka pri prevajanju. Le kako bi riba spominjala na pahljačo? V mislih so imeli zložljivo pahljačo, ki je pri nas najbolj pogosta. Tudi v Koreji poznajo zložljivo pahljačo, Ko Un pa je imel v mislih verjetno korejsko tradicionalno pahljačo, ki po obliki spominja na obliko morske plošče (vrsta ribe). S tem vprašanjem so opozorili na to, da je pri prevajanju (poleg strukture jezika, slovnice in besedišča) pomembno upoštevati tudi vse kulturne razlike, saj drugače bralci prevoda ne bodo razumeli.

6.1 Ločila

Prva stvar, ki jo opazimo takoj, ko odpremo Ko Unovo zbirko pesmi v korejščini, je, da Ko Un ne uporablja ločil. Redko doda klicaj ali piko na koncu povedi. V slovenskem prevodu smo se odločili, da bomo uporabili ločila in veliko začetnico (ki v korejščini ne obstaja), saj je raba ločil v slovenskem jeziku zelo pomembna in nam pesmi pomaga lažje razumeti. Če na začetku stavka ne bi uporabili velikih črk, bi mnoge pesmi postale dvoumne, saj bi bilo težko razlikovati, kaj se nanaša na določen verz, katera dva verza je treba brati skupaj in katere verze je potrebno ločiti. Ločila nam pomagajo tudi pri določevanju ritma pesmi.

V ilustracijo dve sliki pesmi v korejščini in slovenskem prevodu.

임종

바다야
네 3천년 앞에 서면

내 몸속 속속들이 내면 일체가
몽땅 사라져버릴 터

배고프다
배고프다

온통 외부이다

Slika 1: Pesem v korejščini

Smrt

Morje,
ko stojim pred tvojimi tri tisoč leti

celotna notranjost mojega telesa
popolnoma izgine.

Lačen sem!
Lačen sem!

Vse, kar ostaja,
je zunaj mene.

Slika 2: Pesem v slovenskem prevodu

6.2 Ritem in rima

Ko govorimo o ritmu, ne moremo mimo strukture obeh jezikov. V korejščini je, podobno kot v japonščini, »odvisnik v neformalni obliki enostavno postavljen pred samostalnik, ki ga modificira /.../ Obratno kot v slovenščini, kjer oziralni odvisnik stoji za samostalnikom)« (Bekeš, 2000, str. 111). Bekeš nadaljuje in pove, da temu odvisniku pravimo »prisamostalniški (adnominalni) odvisnik.«

Ko Un v svojih pesmih pogosto konča verz s samostalnikom (v spodnjem primeru je to samostalnik 'mesto', 곳 gos), pred njim pa doda prisamostalniški odvisnik. Ker se samostalnik na koncu verza ponavlja, to omogoča ustvarjanje nekakšne rime. Primer tega je pesem *Le kam so šle vse moje meje* (내 변방은 어디 갔나, nae byeonbang-eun eodi gass-na):

서러웠던 곳	seoleo-woss-deon gos	Mesto nesreče.
어디서도 먼 곳	eodiseodo meon gos	Mesto, daleč proč od vsega.
못 떠나는 곳	mos tteonaneun gos	Mesto, ki ga je težko zapustiti.
못 떠나다	mos tteonada	Zapustiti.
못 떠나다	mos tteonada	Zapustiti!
기어이 떠나는 곳	gi-eo-i tteonaneun gos	Mesto, ki ga zapuščamo.
내 마음의 개펄 바닥	nae ma-eum-ui gaepeol badag	Mesto, kjer vzcveti šipek vsaki dve leti
해거리 명자꽃이 똑똑하던 곳	haegeoli myeongja-kkoch-i ttogttohadeon gos	na blatnem polju mojega srca.
10 년 전과	sib nyeon jeon-gwa	Mesto, ki je pred desetimi leti izgledalo enako
10 년 후가 같았던 곳	sib nyeon huga gat-assdeon gos	kot bo čez deset let.

V slovenščini smo morali samostalnik 곳 (gos, mesto, kraj), ki je nosilec pomena, postaviti na začetek povedi, saj se drugače pesmi ne bi dalo prevesti. Če bi v slovenskem jeziku spremenili besedni red, bi bil končni izdelek čuden in umeten, morda celo nesmiseln. S spreminjanjem besednega reda smo izgubili strukturo korejskega verza; na žalost moramo včasih žrtvovati obliko, da ohranimo smisel in sporočilo.

6.3 Besedišče

Eden glavnih problemov, s katerimi smo se srečali pri prevajanju pesmi, je bilo besedišče. Velikokrat se je zgodilo, da nismo mogli najti primerne prevoda. Ustrezen prevod je bilo težko najti, predvsem v primerih, ko je imela beseda v izvornem jeziku več pomenov ali konotacij, v ciljnem jeziku pa le enega. Velikokrat se je zgodilo tudi, da slovenščina ni imela primerne izraza za nekatere stvari, kar se ponavadi zgodi zaradi kulturnih razlik. Takšna je bila pesem *Pomladni dan mineva* (봄날은 간다, bomnal-eun ganda), kjer Ko Un navaja različne vrste morskih bitij, ki jih je zlahka najti v Koreji, so del vsakdanjega življenja Korejcev, medtem ko jih v Sloveniji sploh ne poznamo.

봄날은간다	bomnal-eun ganda	Pomladni dan mineva
이렇게다주어버려라	i-leoh-ge da ju-eobeo-lyola	Predaj vse:
꽃들지고있다	kkoch-deul jigo iss-da	rože odcvetajo.
이렇게다놓어버려라	i-leohge da noh-abeo-lyeola	Vse zapusti:
저녁바다설물아무도볼들지 않는다	jeonyeog bada sseolmul amudo butdeulji anh- neunda	nihče ne zmore zadržati večerne oseke.
바다층층	bada cheung-cheung	Sloji morja:
해파리	haepali	meduze,
주치	jwi-chi	balestre,
감성돔	gamseong-dom	špari,
멍게	meong-ge	kozolnjaki,
우럭	u-leog	škarpeni,
광어농어	gwang-eo nong-eo	morski listi, japonski brancini,
세꼬시	se-kkosi	barakude,
오할머니부채같은가지미	oehalmeoni bu-chaе gat-eun gajami	morske plošče, podobne babičini pahljači,
그아래층말미잘의삶이있다	geu a-lae-cheung malmijal-ui salm-i iss-da	in čisto na dnu morske vetrnice.
삶이란누누이어느죽음의 다음이라고	salm-i-lan nu-nu-i eoneu jugeum-ui da-eum-ilago	Po smrti se življenje začne znova.
말할나위도없이	malhal na-wido eobs-i	Tega ni treba ponavljati.
자상에더많은죄지어았다	jisang-e deo manh-eun joe ji-eo-yagess-da	Na Zemlji bi moralo biti več grehov.
봄날은간다	bomnal-eun ganda	Pomladni dan mineva.

Naslednji primer najdemo v pesmi *Nek nasvet* (한 충고, han chung-go), ki vključuje verz »Pesem, pesem, modra pesem!« (»시야 시야 팔랑시야«, siya siya palang siya). Gre za besedno igro, saj je korejska beseda za "pesem" (시, si) podobna besedi za "ptica" (새, sae). V verzu nas spominja na verz iz korejske ljudske pesmi, ki bi ga v slovenščino prevedli kot »Ptica, ptica, modra ptica«. Ljudska pesem se nanaša na kmečko revolucijo in sporočilo Ko Una je, da bi morala obstajati revolucija poezije. Ta podatek je zelo pomemben za razumevanje pesmi, zato smo pri prevodu vključili pojasnilo o tem v opombi.

V pesmi *Čas z mrtvimi pesniki* (죽은 시인들과의 시간, jug-eun si-in-deulgwa-ui sigan) najdemo verz »Življenja mrtvih pesnikov so se ugnezdila v nas kot mit o bitjih, ki se izležejo iz jajca« (»죽은 시인의 남은 생애가 우리 각자의 난생살화의 생애 가운데 자리잡았기 때문이다«, jug-eun si-in-ui nam-eun saeng-ae-ga u-li gagja-ui nansaengseolhwa-ui saeng-ae ga-unde jalijabass-gi ttaemun-ida). Slovencem je verz verjetno težko razumeti, saj takih mitov skoraj ne poznamo. V korejski mitologiji pa so se skoraj vsi ustanovitelji antičnega korejskega kraljestva izlegli iz jajca. S tem so Korejci želeli pomembnim osebam v korejski mitologiji pripisati nekakšno božansko značilnost. Pri prevajanju bi

morda lahko poiskali kaj, kar bi se dalo primerjati na primer z grško ali rimsko mitologijo, ki sta slovenskemu bralcu bližji, a bi s tem ponovno izgubili avtentičnost, zato smo se odločili pomen obdržati.

7 Zaključek

V tem članku smo poskušali predstaviti nekatere težave prevajalskega procesa pri prevajanju Ko Unovih pesmi iz korejščine v slovenščino. Pri prevajanju poezije moramo nameniti posebno pozornost izbiri besed, ritma in rime, poleg tega pa moramo zagotoviti, da sporočilo ostane čim manj spremenjeno. Pesmi Ko Una se včasih zdijo preproste, po podrobni analizi pa lahko odkrijemo številne skrite ideje ali sporočila, ki jih Ko Un želi predati bralcu. Čeprav se zdi, da je njegova poezija preprosta in enostavna za prevajanje, saj ne upošteva jezikovnih pravil in norm, Ko Un pogosto uporablja zelo zapletene metafore, ki jih je težko razumeti in še težje prevesti. Verjetno ne bomo nikoli dosegli konca pri prevajanju poezije, vedno lahko najdemo nove možnosti, ki bi izboljšale prevod. Kljub vsemu smo želeli s tem člankom predstaviti nekaj primerov in razkriti nekatere težave, s katerimi smo se soočali med prevajanjem Ko Unove poezije. Vsekakor upamo, da bomo z različnimi seminarji in konferencami o prevajanju ter z izmenjavo znanja o korejski in slovenski literaturi v prihodnosti dosegli še boljše prevode.

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ANCIENT GREEK LEGEND IN MODERN JAPANESE LITERATURE: "RUN, MELOS!"

BY DAZAI OSAMU

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Abstract

Dazai Osamu (1909-1948), a modern Japanese writer, wrote "Run, Melos!" in 1940. The short story is a rework of an Ancient Greek legend of Damon and Pythias from the 4th century B.C., which was introduced to Dazai through Schiller's version of the legend, "The Hostage". The legend, based on a true event, represents the perfect friendship and was reworked a number of times by different antique writers. After having been forgotten for a while, it reappeared in the Middle Ages as a fictional story and has gotten many new adaptations from then on. One of them was Schiller's ballad in 1798, which – alongside an anecdote from Dazai's own life – represented the basis for Dazai's story. Even though "Run, Melos!" is not an autobiographical work, Dazai managed to pass his own feelings onto the characters, add some biblical elements, and included a never-before-employed dark twist in the story, thus making his version more realistic than the preceding ones. Despite the distance in time and place between him and the legend, with "Run, Melos!", Dazai managed to retell a Western literature story, making it a part of the Japanese literature as well, adding motifs and themes influenced by his own life, time, and place.

Keywords: Dazai; "Run, Melos!"; literature; modern Japanese literature; Ancient Greek legend

Povzetek

Dazai Osamu (1909-1948), moderni japonski pisatelj, je kratko zgodbo »Teci, Melos!« napisal leta 1940. Gre za predelavo starogrške legende o Damonu in Pitiasu iz četrtega stoletja pred našim štetjem, s katero se je Dazai seznanil preko Schillerjeve verzije legende, »Jamstvo«. Legenda, ki temelji na resničnem dogodku, predstavlja popolno prijateljstvo in je bila mnogokrat predelana s strani različnih starogrških piscev. Za nekaj časa je utonila v pozabo, potem pa se je kot fiktivna zgodba ponovno pojavila v srednjem veku in od tedaj dalje prejela mnogo predelav. Ena od le-teh je bila Schillerjeva balada leta 1798, ki bila temelj za Dazaijevo zgodbo poleg njegove lastne anekdote. Kljub temu, da »Teci, Melos!« ni avtobiografsko delo, je Dazaiju uspelo prenesti na junake svoja lastna občutja, poleg tega pa dodati biblijske elemente in nikdar prej omenjeno temno plat zgodbe, s čimer je svojo različico legende naredil bolj realistično od prejšnjih. Kljub razdalji v času in prostoru med njim in legendo je Dazai z delom »Teci, Melos!« uspel ponovno povedati zgodbo iz Zahodne književnosti, s čimer jo je naredil tudi del Japonske književnosti, obenem pa dodal motive in teme, na katere so vplivali njegovi lastni življenje, čas in prostor.

Ključne besede: Dazai; »Teci, Melos!«; književnost; moderna japonska književnost; starogrška legenda

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1 Introduction

Dazai Osamu is most known for autobiographical writings about his turbulent life and numerous suicide attempts, such examples being the novels *No Longer Human* and *The Setting Sun*¹. However, Dazai did not write exclusively about his own life, an example being one of his stories, “Run, Melos!”, written in 1940.

The story is based on Schiller's ballad “The Hostage”, one of the many reworks of the Ancient Greek legend of Damon and Pythias. The legend represents the perfect friendship of a man sentenced to death who wants to delay the execution and be released for the time, and a man who becomes a hostage as a guarantee for his friend's return. Against everyone's expectations, the accused comes back to be executed but ends up being released by the moved king.

Story-wise, Dazai's rework may not make many differences. However, Dazai made some additions to the plot, the most important one being a never-before-employed dark twist. His immutable despair², relationships, and views on Christianity and the society were an important influence on his literary path. Since autobiographical themes like these are a quintessential part of Dazai's literature, one ought to anticipate the possibility that they will play a role in any of his works, including “Run, Melos!”

The changes Dazai made to the plot, compared to Schiller's version and other reworks of the legend throughout the centuries, possibly show how “Run, Melos!” actually consists of many motifs, typical of Dazai – his own feelings, traces of his own life in the form of an anecdote similar to the story, biblical elements, imperfect characters, relationships, etc.

Despite the fact that Dazai's literature might be perceived as pessimistic and dark, his intervention in this particular story actually makes it more realistic and, therefore, more believable. This paper aims to demonstrate how Dazai's life and beliefs collide with the legend of a perfect friendship, making his version quite different from any other rework. First comes a brief discussion on the genesis and evolution of the legend, followed by an in-detail genesis and analysis of “Run, Melos!”, as well as its significance today.

¹ None of Dazai's works have been translated from Japanese to Slovene, but there is a Slovene translation of *The Setting Sun* from English, entitled *Večerno sonce*.

² Brudnoy's article in *Monumenta Nipponica* (1968) is entitled “The Immutable Despair of Dazai Osamu”.

2 Dazai Osamu's life

Dazai was born in 1909 as Tsushima Shūji³ in Kanagi, a town in the Aomori Prefecture, to a fairly wealthy family. As a child, he wasn't very close to his parents but, despite his poor health, did well in school. He started writing fiction in his second year of junior high school (Wolfe, 1990), but did not get support from his family since the head of the Tsushima family, his brother Bunji, "had expressed doubt and disapproval of his continuing literary interests, fearing they would interfere with his studies" (Lyons, 1985, p. 25). In 1927, Akutagawa Ryūnosuke committed suicide, which affected young Shūji as well. It was about that time that he changed completely – he began "cultivating certain fashionable tastes" (O'Brien, 1983, p. 1); started a relationship with a geisha, Oyama Hatsuyo; and took interest in leftist movements and communism. The latter was especially problematic for him since it represented "the contradiction of his own position" (Lyons, 1985, p. 3). His first suicide attempt occurred in 1929, supposedly not so much because of his political interests but mostly due to his failure in school (Lyons, 1985).

In 1930, he moved to Tokyo to study French literature, but soon stopped attending lectures (Gantar, 2017). He had problems getting accustomed to the new city, and staying on good terms with his family who did not approve of his relationship with Hatsuyo. He was forced into an agreement to marry her and never cross the doorstep of his family house (Gantar, 2017), which led to another suicide attempt, this time with another woman. She died and Dazai didn't, which caused him more problems not only with the family but with the police as well. In the end, aged 21, he had to marry Hatsuyo (Gantar, 2017). Both the marriage and the double suicide scandal left him listless and unproductive, as he states in "Eight Scenes from Tokyo" ("Tōkyō hakkei") (Dazai, 1970b, p. 193):

[私は完全に、無意志であった。再出発の希望は、みじんも無かった。[...] 自分の醜態の前科を、恥じるどころか、幽かに誇ってさえいた。実に、破廉恥な、低能の時期であった。学校へもやはり、ほとんど出なかった。すべての努力を嫌い、のほほん顔でHを眺めて暮していた。馬鹿である。何も、しなかった。[...] 遊民の虚無。それが、東京の一隅にはじめて家を持った時の、私の姿だ。]⁴

³ All Japanese names are spelled as transliterated using Hepburn's transliteration system for the Japanese language.

⁴ "I was utterly without a will of my own. I hadn't the slightest desire to start life over again. [...] Far from being ashamed of my criminal record, I was actually rather proud of it. It was truly a time of ignominious imbecility. I attended school only rarely. I spent my days gazing indifferently at H.'s face. I was a fool. I did nothing. [...] The idle nihilist: that was me in my first house in Tokyo." (Dazai, 1988a, p. 144–145)

His first notable story, “Memories” (“Omoide”), was published in 1933. It was around that time that he started using the pseudonym Dazai Osamu. The same year, he joined the literary circle of the *Kaihyō* magazine, where he met Dan Kazuo, whom he would later become best friends with (Gantar, 2017). Even though he was beginning to succeed as a writer, Dazai still felt strained and depressed. After failing to get a job at the *Miyako shinbun* newspaper in March 1935, he spent all his money drinking and attempted to commit suicide again, but failed. A month later, he was hospitalized and underwent appendectomy, remaining in hospital for months due to his chronic lung problems (Lyons, 1985). He developed a narcotic addiction but still managed to win second place at the newly established Akutagawa Ryūnosuke's Literary Award (Lyons, 1985). Since he had been expecting to win the award, Dazai considered second place a major failure. Moreover, his addiction to drugs and alcohol, as well as the continuing lung problems caused him to keep spending and borrowing money (Gantar, 2017). Acquaintances managed to put him in a mental institute, which “broke his spirit” (Lyons, 1985, p. 40). After having being released, he realized Hatsuyo had had an affair during his institutionalization. They attempted suicide together and failed, which was followed by their divorce in 1937 (Gantar, 2017).

Dazai stopped writing until the summer of 1938, when he “at last decided irrevocably that he was going to make his career as a writer, and started writing again” (Lyons, 1985, p. 41). Soon after, his family arranged his marriage with Ishihara Michiko, which took place in January 1939 (Gantar, 2017). During the war, Dazai was exempted from military service due to symptoms of tuberculosis. He finally succeeded as a writer, traveled the country, and held lectures at universities even though he had some problems with censorship (Gantar, 2017). He also became a father to his daughter Sonoko in 1940 and son Masaki in 1944. In an attempt to reconnect with his family, Dazai visited Kanagi a few times and was there when the war ended. He returned to Tokyo in 1946 and, despite his literary success, fell into despair again. The same year, he had an affair with Ōta Shizuko and started to write his great postwar novel, *The Setting Sun* (“*Shayō*”) (Gantar, 2017), which was published the next year to great success. In 1947, he broke up with Shizuko and had an affair with Yamazaki Tomie, while Shizuko and his wife each bore him a daughter – Haruko and Satoko. Stressed from work, his projects, and personal problems, he became an alcoholic in addition to the insomnia and tuberculosis he had already been suffering from (Gantar, 2017). In December 1947, Dazai “spent five days in bed as a result of an accidental overdose of sleeping pills – how accidental, one can only guess” (Lyons, 1985, p. 52). In the spring of 1948, Dazai started writing *No Longer Human* (“*Ningen shikkaku*”), which later became one of his most famous works. A month after finishing the novel, Dazai disappeared and was found on what would be his 39th birthday, drowned in a successful suicide attempt with Tomie (Gantar, 2017).

3 Dazai Osamu's writing

"Dazai belonged to what could be referred to as the third generation⁵ of modern Japanese writers" (Lyons, 1985, p. 4). Many writers were members of literary circles, schools, and groups⁶; however, Dazai never belonged to any of them for a longer period of time (Gantar, 2017). As already mentioned, he was in a *Kaihyō* magazine group for a while. After the war, he was also a member the *Buraiha*, which literally means "the school of irresponsibility and decadence" (Lyons, 1985, p. 49), with Sakaguchi Ango and Oda Sakunosuke. But the group was not especially active since Oda died a month after the round-table discussion in December 1946, and Dazai himself died a year and a half later (Gantar, 2017).

Despite the fact that Dazai wasn't as involved in literary groups, he did maintain connections with many writers. His best friend Dan was one of them. But Dan did not influence Dazai as much as his mentors did, especially Ibuse Masuji (Gantar, 2017). Ibuse, "who spent his time lecturing on the ancient Shinto scriptures" (Keene, 1964, p. 220), had been watching over Dazai's literary path since 1928. He even became the link between Dazai and his family after the move to Tokyo, supporting him at his writing, correcting his early works (Gantar, 2017), and lending him money. Nevertheless, their relationship was not perfect. Among other things, Ibuse was one of the people who put Dazai in a mental institution. This might be one of the things Dazai meant when he wrote about "having to be grateful to people who, in some way unknown to himself, had let him down" (Lyons, 1985, p. 65).

Dazai used writing as a tool to help him cope with his trauma, pain, and despair, which are strongly expressed in his autobiographic works (Gantar, 2017). Because of this, he is often named a writer of *I-Novel* (*watakushishōsetsu*), a literary genre very popular in Dazai's time but hard to define because of the great differences between individual authors (O'Brien, 1983). The term⁷ usually "refers to stories in which the first-person narrator or the third-person narrative perspective is clearly identifiable with the

⁵ As stated by Lyons (1985), the first generation of modern Japanese writers incorporated Western ideas into the literature because the "Western" was perceived as modern. Writers such as Natsume Sōseki also experienced living abroad (Keene, 1985). Literary characters became lonely heroes, but were more realistic than before. The second generation came in 1910s and after, when modernization was perceived as having already happened and themes such as preoccupation with oneself and one's position in the society took over (Lyons, 1985). Typical writers of that generation, such as Akutagawa and Shiga Nagoya, were already famous and influential when the third generation appeared.

⁶ Many important writers of the second generation were part of *Shirakabaha*, a fairly influential literary school around the time Dazai started writing. A literary establishment, *bundan*, also bore significance in the literary world since it represented "a self-contained institution that produces, supports, and controls both writers and their publishing opportunities" (Lyons, 1985, p. 6).

⁷ Hijiya-Kirschner (1996) defines the term based on two typical co-existing components, reality and the focal character, in which one can see similarities with the author.

author” (Lyons, 1985, p. 7). Even though Dazai included many aspects of his life into his writing, he did not share much about himself or his works in his essays and letters; he even thought it to be shameful for a writer to be explaining their own work (Ueda, 1976). Therefore, Dazai's I-Novels are the only insight into his thoughts on literature and the role of the writer (Gantar, 2017). Such an example is “Correspondence of Horned Owl” (“Mimizuku tsūshin”), where a character named Dazai claims literature bears little practical use, comparing it to an “airplane that does not fly” (Ueda, 1976, p. 171).

In addition to his own thoughts and experiences, Dazai also relied on other authors and works, as well as newspapers and anecdotes, as a source for his writing (O'Brien, 1983). In his stories, he mentions European writers such as Dostoyevsky, Ibsen, and Baudelaire (Gantar, 2017); and Japanese works as well. One of the latter is “The Sarashina Diary”, which served as a source for the main character in Dazai's novel *The Setting Sun* (Rimer, 1978). He also reworked stories of Asian and Western literature, the latter being the case with the short story “Run, Melos!”, a rework of Schiller's ballad (Gantar, 2017). In his reworks, Dazai “made his characters more sympathetic figures than they have been in the original” (Ueda, 1976, p. 149). For instance, they have “bad” traits and weaknesses, as Dazai perceived weakness as “a sign of goodness, not evil” (Ueda, 1976, p. 150). Despite Dazai relying on existing works and not always writing stories that are purely autobiographical, O'Brien (1983, p. 6) claims “Dazai's self-obsession was so intense that he could see in others only a reflection of himself.”

Biblical elements are also integrated in Dazai's works, but not always in a typical way. His “confused and varying use of Christian motifs, symbols, and references” (Brudnoy, 1968, p. 460) shows his views on Christianity and God, as well. Dazai dedicated a whole story to Judas Iscariot's betrayal in “I Accuse” (“Kakekomi uttae”), but more often identified himself with Jesus Christ (Gantar, 2017). In his works, Dazai's view on God as a fearful, ruthless judge inside the man is also presented. According to Brudnoy (1968), citing Iriye, such a frightening God does not need a devil for an opposite, and it frightened Dazai a lot since he was always expecting punishment for the evil within himself (Ueda, 1976). As Dazai (1991, p. 448) himself stated in “Villon's Wife” (“Viyon no tsuma”), he understood the fact that he must live despite wanting to die for others, as God's punishment:

「僕はね、キザのようですが、死にたくて、仕様が無いんです。生れた時から、死ぬ事ばかり考えていたんだ。皆のためにも、死んだほうがいいんです。それはもう、たしかなんだ。それでいて、なかなか死ねない。へんな、こわい神様みたいなものが、僕の死ぬのを引きとめるので

す。[...] おそろしいのはね、この世の中の、どこかに神がいる、という事なんです。いるんでしょうね？]⁸

Dazai's persistent feeling of guilt is shown in that story, as well as in the before-mentioned “I Accuse”, in which Judas is unable to prove his innocence and is, therefore, only more aware of his guilt and utter imperfection (Brudnoy, 1968). Nevertheless, Dazai's characters do not seek salvation, even though they do repent for their weaknesses (Gantar, 2017), which makes them more similar to Judas than Christ or any other apostle (Ueda, 1976).

4 Genesis of “Run, Melos!”

Dazai published the short story “Run, Melos!” in May 1940 (Gantar, 2017), stating it was based on “an ancient legend and a poem by Schiller” (Dazai, 1988b, 135) at the end of the story. The legend mentioned is the Ancient Greek legend of Damon and Pythias, a story about friendship in which one friend risks his life for another. The poem mentioned above is Schiller's rework of the legend, “The Hostage”, written in 1798.

Dazai mostly relied on the Japanese translation of the poem, “Hitojichi”⁹ (Gantar, 2017). As stated by Ishibashi Kunitoshi (2014) in his essay “Dazai Osamu's ‘Run Melos!’ and Schiller's ‘The Hostage’”, Dazai accessed the translated version of the poem through a new edition of Schiller's anthology.

The ballad was published in 1937, three years before Dazai's short story was written (Gantar, 2017). As was discovered by Kakuta Ryojin (Ishibashi, 2014, 55), Dazai did not just repeat the story:

[「走れメロス」と小栗詠「人質」のつながりを発見した角田旅人も指摘するように、「人質」の少なからぬ部分を太宰治は引用・転用しているのである。]¹⁰

⁸ “I must seem a horrible character to you, but the fact is that I want to die so badly I can’t stand it. Ever since I was born I have been thinking of nothing but dying. It would be better for everyone concerned if I were dead, that’s certain. And yet I can’t seem to die. There’s something strange and frightening, like God, which won’t let me die. (...) But what frightens me is that somewhere in the world there is a God. There is, isn’t there?” (Dazai, 1985, p. 412)

⁹ The title of the Japanese translation, as well as the English, refers a person who is a hostage, while the original title, “Die Bürgschaft”, actually means “guarantee”, bringing the focus not to one of the two friends but rather to the act itself.

¹⁰ “As pointed out by Kakuta Ryojin, who discovered the connection between “Run, Melos!” and Oguri’s translation, “Hitojichi”, there is a considerable amount of parts of “Hitojichi” that Dazai cited or diversified.” (Trans. L.G.)

Interestingly, the elements that only appeared in the translation can also be observed in Dazai's work. He had also had to read the annotations, because he could not have been able to know the names of characters such as the king and Selinuntius (Ishibashi, 2014). Remaking the poem, Dazai also expanded the story, adding more information about the characters and circumstances (Gantar, 2017).

Since Dazai's works usually consist of darker themes, it is interesting to note that he kept the original happy ending of the legend. One of the reasons was probably the fact that the story was not an autobiographical work, even though it incorporated friendship and the need for it like Dazai's earlier works (O'Brien, 1983). Nevertheless, Dazai did add a darker note to the story, which Vardaman (1987, p. 249) claims to be because "Dazai possibly found Schiller's character to be too perfect to be believable".

Another reason for the change probably lies in Dazai's own experiences, as is common in his works. The anecdote from a more turbulent part of Dazai's life is actually similar to the story of the Ancient Greek companions. Just like one of the friends from the legend is taken hostage instead of the other, Dan Kazuo once had to remain at an inn in Atami after Dazai had spent all his money there and promised to return and pay his debts after borrowing from Ibuse. As opposed to the legend, Dazai didn't return for a few days, making Dan pay by himself to be able to leave and search for his friend. He found Dazai at Ibuse's place playing *shōgi*, too ashamed to ask his mentor for money (Gantar, 2017).

In addition to the anecdote, there are also other connections between the story and Dazai. For example, "Ono Masamfumi sees in the Dazai version a reflection of Dazai's own emotional world" (Vardaman, 1987, p. 249). The main character, Melos, becomes more similar to Dazai in the rework. Just as Melos's freedom depends on his friend being a hostage, Dazai remained dependent on his family for most of his life (Gantar, 2017) – not only financially, since the relationship with his kin burdened him until his death. He was strained by expectations, as is Melos, as well. The same applies to Dazai's feelings of guilt and letting people down, both being present in the above-mentioned anecdote.

Additionally, Dazai felt he had been disappointed and let down, which affected him greatly (Gantar, 2017). He names many instances of "betrayal" in his life, including his friends putting him into a mental institution and Hatsuyo revealing "she was not the pure creature he had thought her" (Lyons, 1985, p. 33). As he was the betrayed and the betraying one throughout his whole life, Dazai probably could not believe the ideal relationship between two people portrayed in Schiller's ballad could exist (Gantar, 2017).

Despite the fact that Dazai made the story more realistic and in tune with his own emotions, he kept the original positivity of the story. Melos, by contrast to Dazai, manages to overcome the obstacles and live up to the expectations. The happy ending

"In Dazai's story, if not in his life" (Vardaman, 1987, p. 249) may be indicative of Dazai's hopes of achieving the same as Melos, especially because he wrote the story in 1940 when his life finally took a turn for the better (Gantar, 2017).

5 The legend of Damon and Pythias

Before analyzing Dazai's short story "Run, Melos!", it is necessary to understand the background of its theme, the legend of Damon and Pythias.

The legend is based on two disciples of philosopher Pythagoras, who lived on Sicily around the 4th century B.C., when the ruling king was the tyrant Dionysius (Gantar, 2017). The first to write about their story was Aristoxenus, who lived at the same time as Damon and Pythias. Aristoxenus's friend, a historian named Philistus, also wrote about the two friends, but according to the article in *San Francisco Times* ("Different Accounts That History Offers Us Concerning the Story of Damon and Pythias", 1902), both records of the story have been lost for over a thousand years.

The oldest known record of the story is a mention in Marcus Tullius Cicero's *De officiis*, written in the 1st century B.C. In his version, it is not stated who the accused was and who the hostage. The reason for the postponement of the execution is the wish to put his loved ones in the care of others (Cicero, 1913). Cicero mentions the story once again and focuses on the king who strongly believes that Pythias will care more for his life than the friendship, and lets him go to prove himself right (Gantar, 2017). Despite the fact that this is the first known existing version of the story, it already seems like it was meant as a lesson and example for others to follow (Gantar, 2017).

After Cicero, Diodorus Siculus, also in the 1st century B.C., wrote his own version, adding information about the accused. Pythias was sentenced to death because he had been plotting against the tyrant. A few years after Siculus, Valerius Maximus rewrote the story, including an important addition – the accused did not show up until the last minute. Gaius Julius Hyginus picked up this detail and brought the gradual tension even further by adding an obstacle on the accused's way back to Syracuse. His character has problems crossing the river and almost does not make it in time to save his friend. Hyginus is also the first known author to change the friends' names from Damon and Pythias to Merus and Selinuntius. After Hyginus, a few other authors mention the legend, as well. Some versions were also translated from Greek into Latin and vice-versa, and later on also into other languages. In each version, small changes and additions made the original true story lose its historical value and, as such, writers soon took it over from the historians (Gantar, 2017).

Despite the popularity of the legend before, it remained ignored and forgotten for about a thousand years, reappearing in the fourteenth century in *Gesta Romanorum* (Raschen, 1919). The main characters in this version are thieves, but otherwise the

story remains unchanged. Similarly, in the many reworks following *Gesta Romanorum*, the friends' occupations, names, backgrounds, the reason for the delay, and other details are changed. Soon after its reappearance, the legend was also translated into French in 1347 and 1350. On the basis of the latter translation, the English version appeared as well, aiding the legend's spread and rise in popularity (Raschen, 1919).

6 Schiller: "The hostage"

"The Hostage" ("Die Bürgschaft"), a 20-stanza-long ballad based on the legend of Damon and Pythias, was written in 1798 by Johann Christoph Friedrich von Schiller.

Schiller first read about the legend in Hyginus's stories. According to his correspondence with Goethe, who sent him the book in December 1797, Schiller thought the characters of the story to be made up. He was almost done writing a ballad about the legend in August 1798 (Schiller & Goethe, 1845, p. 136). In September, he sent "The Hostage" to Goethe, asking for his opinion, which was positive with the exception of the parts Goethe thought were "physiologically inconsistent and therefore hard to imagine" (Schiller & Goethe 1845, p. 140).

The story of the ballad is similar to Hyginus's. Merus plans to kill the king but is caught and sentenced to death by crucifixion. He wants a delay of three days to attend his sister's marriage, as is the case with Hyginus's character (Gantar, 2017). The main changes take place when Merus is returning to Syracuse to be executed. Instead of Hyginus's overly flooded river, Schiller's character encounters a broken bridge. Two additional obstacles are also added to his journey – he confronts three bandits and has to kill one of them, after which he soon becomes too tired to continue walking. He cries to Zeus again and a stream starts flowing from the rock. Melos drinks the water and gets his strength back, barely managing to return in time. On the last part of his journey, he encounters a few people talking about the hostage, which further intensifies the tension as he decides to die, even if he arrives too late: "*Und ist es zu spät, und kann ich ihm nicht, / Ein Retter, willkommen erscheinen, / So soll mich der Tod ihm vereinen.*" (Schiller, 1994-1999a)¹¹. Selinuntius's name is not mentioned, nor does the story imply his feelings or thoughts, which is a deviation from Hyginus's version.

¹¹ "Too late! what horror hast thou spoken! / Vain life, since it cannot requite him! / But death with me can yet unite him" (Schiller, 1994-1999b).

7 Dazai: "Run, Melos!"

Dazai Osamu's version of the story is similar to Schiller's but, as mentioned before, Dazai's own feelings and the anecdote made "Run, Melos!" somewhat different from the previous versions of the legend.

Dazai's character, Melos, is a shepherd who visits Syracuse to buy all that is necessary for his sister's wedding and meet his childhood friend, Selinuntius, while there (Gantar, 2017). He is "a simple man" (Dazai, 1988b, p. 116), so when he sees the fear and terror in the city, he decides to kill the tyrant who is putting people to death. He is caught and has a deep conversation with the king about human nature before being sentenced to death. Dionysus states that every man is selfish and arrogant, while Melos claims that doubting others is the most shameful evil (Gantar, 2017). To prove to Melos that he is right, the king lets him go in exchange for a hostage and even offers him a deal (Dazai, 1970, p. 171):

[三日目には日没までに帰って来い。おくれたら、その身代りを、きつと殺すぞ。ちょっとおくれて来るがいい。おまえの罪は、永遠にゆるしてやろうぞ。[...] はは。いのちが大事だったら、おくれて来い。おまえの心は、わかっているぞ。]¹²

Melos returns home and persuades his sister to marry the next day without revealing his fate to anyone (Gantar, 2017). At dawn on the third day, he leaves home and is in a fairly good mood until he comes to the broken bridge. After managing to cross the river, he is attacked by mountain bandits who may have been sent out by the king (Dazai, 1988b). He kills them after not being able to get away with talking. A while later, he loses his ability to walk due to dehydration and fatigue. Pondering the situation, he starts feeling guilty and hopeless for he will most likely not be able to save Selinuntius, even though he is willing to become a hostage and prepared to sacrifice his own life for the sake of their friendship. The fact that the king will prove his point that all men are selfish pains Melos deeply. He does not beg Zeus for mercy, but Selinuntius, thankful and full of regret: "Forgive me, Selinuntius. You were constant in your trust in me. Nor have I deceived you. You and I were good, true friends. [...] Even now, you patiently await my return. Ah, I know you are waiting. Thank you, Selinuntius. You trusted me, and trust between friends is life's greatest treasure." (Dazai, 1988b, p. 127). Then suddenly, just for a moment, he considers himself surviving as not the worst possibility since righteousness, trust, and love probably are not worth much (Dazai, 1970, p. 179):

¹² "You are to return before sundown of the third day. Should you be late, the hostage shall die. Yes, you would do well to come a bit late: you will be absolved forever of your crime. [...] Ha, ha! Be late, if you value your life. I know your heart." (Dazai, 1988b, p. 118–119).

[君と一緒に死なせてくれ。[...] いや、それも私の、ひとりよがりか？あ
あ、もういっそ、悪徳者として生き伸びてやろうか。村には私の家が在
る。羊も居る。人を殺して自分が生きる。それが人間世界の定法ではな
かったか。]¹³

Amidst those thoughts, a stream starts running from a crack in the rocks. Melos drinks it and his mind clears up. He continues his journey back, thinking only of his friend's unconditional trust on his return (Gantar, 2017). Desperate to arrive in time, he runs pushing people away, coughing blood, and not listening to Selinuntius's apprentice, Philostratus, that it is too late. He barely arrives in time and makes his way through the cheering crowd. Instead of a happy reunion, Melos breaks down crying and asking for punishment, since he betrayed his friend with the thought of not returning in time. Selinuntius punches him and demands the same for himself, since he also had a moment of doubt. Melos returns the favor of punishing his friend and they finally embrace, tears streaming down their faces. At the end, the king acknowledges his being wrong and wants to be their friend, since people seem to be worth the trust: "You have subdued my heart. Trust between men is not just an empty illusion. I, too, would be your friend." (Dazai, 1988b, p. 133).

As can be seen in the summary above, the main change Dazai made was to Melos's and Selinuntius's thoughts, which they themselves consider as betrayal, and the guilt that followed. Friendship, which has been the essence of the legend since its origin, remains the most important theme but in a completely different aspect. While it is still a story of the ideal friendship portrayed in Schiller's ballad, Dazai's characters turn out to be imperfect, digressing from the legend that has been presenting their friendship as a model example (Gantar, 2017).

Compared to Schiller's characters, who are either good (Merus and Selinuntius) or bad (the king) (Gantar, 2017), Dazai's characters are never unilateral. His King Dionysus is not really an evil tyrant, for he reveals his pitiable suffering ("What do you know of my pain and solitude?" (Dazai, 1988b, p. 117)) in the conversation he has with Melos at the beginning of the story. Similarly, Dazai demythologizes Melos's character of a brave, immensely loyal friend (Gantar, 2017). Dazai's Melos is aware of his own weakness and is scared of dying, which is why he "betrays" his friend and in this dark moment becomes an immoral, dishonorable traitor. Therefore, after his moment of weakness passes, he tries so hard to not only save his friend, but also to "perform his 'duty' and maintain his honor" (Vardaman, 1987, p. 247).

The betrayal, which is Melos momentarily favoring survival over keeping a promise and saving his friend, is definitely the biggest deviation from "The Hostage". Schiller's

¹³ "Let me die with you. But have I the right? Should I not live on, in corruption and wickedness? I have my home in the village. I have my sheep. [...] We kill others that we may live. That is the way of the world." (Dazai, 1998b, p. 128).

character even decides to die in case he returns late, just so he could prove to the king his faith in the friendship (Schiller, 1994-1999a). Dazai's Melos appreciates Selinuntius's sacrifice but, in that one moment of doubt, he does not treasure it to the point where he would want to die regardless of the outcome. Moreover, he understands that he would not be late because he wished so and, therefore, it would be a waste to die even if it meant being called a traitor and a bad friend. He feels a shameful life, obtained through Selinuntius' sacrifice, is worth more than dying an unnecessary death after having already lost a friend. He is not selfish, he is human (Gantar, 2017). He is prepared not to be able to prove the king wrong, which he states himself would be more painful than death (Dazai, 1988b). Choosing to live as a traitor, ironically, makes him lose the arrogance of the man who always wants to prove himself right – the arrogance that the king assigned to all men and, on the basis of which he hates them. Melos wakes up from these thoughts after drinking the water, and he is more determined than ever to return and save his friend (Gantar, 2017).

By contrast, Dazai does not disclose how Selinuntius beats his own moment of weakness. His side of the story – aside from mentioning his being a faithful, patient friend – was mostly omitted in the previous reworks of the legend. To intensify his perfect loyalty, many authors kept him silent, which is the case with Schiller's "The Hostage" as well. Dazai's "Run, Melos!" makes Selinuntius nod and take the place of a hostage as well, but takes a different turn at the end of the story when Melos returns and it seems like the only thing left is a happy ending, quintessential for the legend as shown in the previous retellings. Melos, who has been suffering ever since the realization that he betrayed Selinuntius in his moment of weakness, confesses his sin on the spot. But what is even more unexpected is his friend's confession that follows. As the whole story mostly consists of Melos' thoughts and trials, Selinuntius remains in his shadow. But in the end, even Dazai's hostage is not perfect. He is just as human as Melos, and was at some point stricken by the thought that Melos may betray him:

「[メロス、私を殴れ。 (...) 私はこの三日の間、たった一度だけ、ちらと君を疑った。生れて、はじめて君を疑った。]” (Dazai, 1970, p. 183)¹⁴.

Nevertheless, he kept his feelings for himself, as is evident from Philostratus's words: "My master believed in you. (...) His faith in you was unshaken until the end." (Dazai, 1988b, p. 131). But just once, Selinuntius, too, considers the value of his life in opposition to dying for his friend's crime. Despite that, he still remains faithful in his actions, not saying a word, defeating his own weakness by stubbornly claiming Melos will return (Gantar, 2017). Dazai does not mention whether Selinuntius is physically weak in his moment of doubt or not, nor does he state what precisely happens to him during his time as a hostage expect for being mocked. That being put aside, both

¹⁴ "Hit me. (...) Once during the past three days, I doubted you. Just once, but for the first time in my life." (Dazai, 1988b, p. 133).

friends' doubts are similar, especially in the aspect that both of their sins remain a thought and do not change the outcome. No one would know about it if the friends did not confess to each other, and their doubts were dismissed before there could be any actual consequences (Gantar, 2017).

The theme of honesty and trust comes into play with the friends' trial and in the moments of doubt, while those two are self-evident in Schiller's case. The theme of friendship also holds a different meaning in each work. Vardaman (1987, p. 247) states that the friendship in Schiller's ballad "has no psychological or ethical motivation; it is pure ideal", while the friendship of Dazai's Melos and Selinuntius represents an entirely different, more realistic view of the subject. In contrast to Schiller's characters, who define impeccable friendship by never doubting each other at all, Dazai's friends do doubt each other at some point, but are able to get through the dark moment and carry on for the sake of their bond.

Despite the fact that the moment of doubt does not alter the events of the story and all ends well, both friends suffer from guilt, which is a prominent theme in Dazai's works (Gantar, 2017). Selinuntius endures in silence, awaiting either his own death or his friend's return, while Melos feels immense guilt for the remainder of his way to Syracuse, and even after saving Selinuntius. Neither of them is relieved of the guilt until they confess their weakness and feel their sins forgiven after taking a strike to the face. Their reunion is not an immediate embrace with tears of joy, but rather a reunion of two broken men who have played their parts until the very end but betrayed themselves and each other in the process, which is why they can only embrace each other once they are relieved from their guilt (Gantar, 2017).

In opposition to Selinuntius's silent wait even after the moment of doubt, Melos becomes not only full of guilt but also insane as he runs back to Syracuse. His insanity can be observed from the moment he drinks the water from the stream – he runs as though he were ten times faster than the setting sun (Dazai, 1988b); as if driven by an unnatural, boundless force while thinking of nothing but his friend's trust (Gantar, 2017). He loses his humanity, running without feeling pain or fatigue, and despite coughing blood. He does not care about others anymore, pushing people over and kicking animals in his way (Gantar, 2017). He does not even care about appearances and strips off almost all his clothes (Dazai, 1988b). As stated in his dialogue with Philostratus, who tries to persuade him to stop running as it is probably too late, Melos says:

[それだから、走るのだ。信じられているから走るのだ。間に合う、間に合わぬは問題でないのだ。人の命も問題でないのだ。私は、なんだか、もっと恐ろしく大きいものの為に走っているのだ。] (Dazai, 1970, p. 182)¹⁵

Philostratus replies with interesting words: “Ah, it is madness that drives you then?” (Dazai, 1988b, p. 131). The madness mentioned is Melos’s sheer determination to be worthy of his friend’s trust and at least try to fulfill his promise, knowing their friendship to be the most precious thing he will ever have. Even the life with his family that he loved so much just a day ago is suddenly worth nothing. For Melos, there is no future or past. There is just the moment of running, more necessary than life. Only when he runs is he worthy of the faith and friendship – no matter the outcome (Gantar, 2017).

Another addition Dazai made in his rework of the legend is the significance of music and sound as opposed to silence. It does not hold much importance to the general story, but it does deepen certain contrasts in it (Gantar, 2017). In the very beginning, Melos is described as “a mere shepherd [...] who spent his days playing his flute” (Dazai, 1988b, p. 114). He misses music in the silent, empty streets of Syracuse, and enjoys singing and watching people dance at his sister’s wedding. He also sings in the first part of his return to the city to calm himself down (Dazai, 1988b). The sound of the stream wakes him from the moment of doubt, so that he can drink the water and carry on. Afterwards, he is unable to scream from the distance to save his friend, and Selinuntius almost gets executed in his stead. By contrast, his voice and words save him from his despair when confessing his sin to Selinuntius. On these grounds, music not only expands Melos’s character, but also adds to the atmosphere of the story. While sounds and music represent positivity and brightness, silence usually intensifies the tension and is present when the situation is not good (Gantar, 2017).

Another characteristic typical of Dazai’s works that appears in “Run, Melos!” is the presence of biblical motifs; however, his knowledge of the Holy Bible is vague (Gantar, 2017) and, as such, it makes it hard to determine whether these elements are deliberate or not. Melos does resemble King David from the Old Testament in many aspects – both of them are shepherds who play an instrument and use it to comfort someone (in Melos’s case, himself; while David helps king Saul chase away the evil spirit) (Gantar, 2017). Moreover, Melos paraphrases Jesus’s words from the Gospel of Mark (14,38 New International Version), “[...] The spirit is willing, but the flesh is weak”, twice, both times implying that the weak body is causing the spirit to suffer as well, referring to his fatigued self, lying on the ground. Furthermore, Melos being a shepherd also bears resemblance to Jesus Christ. As the latter takes care of his sheep (the people)

¹⁵ “I run because of that faith, that trust. Whether I make it in time is not the question. Nor is it merely a question of man’s life. I am running because of something immeasurably greater and more fearsome than death!” (Dazai, 1988b, p. 131).

and saves them from damnation, so does Melos try to save the people of Syracuse from a tyrant, as well as trying to redeem the king's soul by displaying true friendship to him (Gantar, 2017). Selinuntius, being prepared to die on the cross for the sake of someone else, could also have been a biblical element, but it is not considered one since crucifixion appears as a means of execution in many other versions of the legend (Gantar, 2017).

It is unclear whether Dazai knew about other reworks of the legend than Schiller's "The Hostage". There are a few details that appear in "Run, Melos!" that are absent from the ballad but present in other versions. For instance, Dionysus was not a solely evil character until Dazai's rework, since he was also lonely and had trust issues in Cicero's version (Gantar, 2017). Schiller also omitted the detail with people dying because of the king, which was mentioned by Hyginus, so the latter might have been Dazai's source for this detail. However, the breadth of his knowledge of literature is believed to have been limited, so any similarity to the reworks of the legends other than Schiller's might be incidental (Gantar, 2017).

8 The contemporary significance of "Run, Melos!"

Dazai, as well as the short story "Run, Melos!", are still relevant today. The story is a part of the second-year curriculum in Japanese middle schools (Gantar, 2017). The reason for lecturing children on this exact story is probably because its theme is less dark and more children-appropriate than the majority of Dazai's works, while at the same time bringing his most prominent themes and motifs into the forefront.

Dazai is often mentioned alongside Akutagawa, who also rewrote existing literary works by making deviations without ruining the original quality of the stories (Gantar, 2017). He and Dazai both had to combine the original, often written in a non-Japanese narrative style, with their own (Gantar, 2017). In the case of "Run, Melos!" and Dazai's other works, the story starts with an intriguing beginning, but later includes long monologues that can interrupt the flow of the story (Ueda, 1976) or would do so if Dazai did not use very short sentences to reduce the tension (Gantar, 2017). According to Ueda (1976, p. 169), "Dazai's style is far more spontaneous than that of any other modern Japanese writer of the first rank," which is another argument as to why he should be considered as one of the greatest writers of his time.

"Run, Melos!" is a popular basis for non-literary adaptations, as well. It was adapted into a TV drama in 1955, and later on into three animes, two being adaptations for younger audiences. In 2013, "Run, Melos!" was staged as a theater play (Gantar, 2017).

9 Conclusion

At first, "Run, Melos!" does not seem to be Dazai Osamu's typical short story, considering how his works often depict themes of suicide, despair, and troublesome relationships, mostly based on his life. Nonetheless, even though it is a retelling of an Ancient Greek legend of Damon and Pythias, based on Schiller's version, motifs that are most typical of Dazai's literature are included in "Run, Melos!"

Dazai changed the characters by broadening their personalities, and by making the two main characters less perfect and more realistic. Instead of an ideal friendship, Dazai managed to present a friendship of two realistically imperfect people that ultimately wins despite the friends' weaknesses, struggles, and despair. Instead of unwavering trust, Dazai's friends show their loyalty to each other by holding on through the moments of doubt. Dazai's story also includes biblical elements that correspond with Dazai's views on Christianity, as well as musical motifs that emphasize the flow of the story.

Since its publication in 1940, the many adaptations are indicative of both the popularity and the topicality of this Dazai story in the past and the present, which is most likely why his literature is being taught in Japanese schools alongside Akutagawa's.

"Run, Melos!" represents a typical Dazai story in an atypical way, connecting the Western and Ancient Greek literature to Japanese modern literature. As such, it is one of the stories that make Dazai one of the greatest Japanese writers of the modern time.

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LANGUAGE THEORY, ACQUISITION AND PEDAGOGY

FUZZY LOGIC BASED TEACHING/LEARNING OF A FOREIGN LANGUAGE IN MULTILINGUAL SITUATIONS

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Abstract

The concept of Fuzzy Logic (FL) has gained momentum in areas of artificial intelligence and allied researches because of its absolute ability to present efficient solutions to real life problems. Contrary to the paradigmatic approach to the solutions of being either absolutely true or false [0 or 1] the fuzzy sets provide a range of possible outputs with error prone inputs which are vague and inaccurate using linguistic objects instead of mere mathematical numbers. A multilingual situation poses a similar challenge for a language teacher/learner where languages exist in continuum. Learners with heavy mother tongue influence tend to use their natural languages instinctively in a way that can create their own fuzzy rules to encounter the situation of being taught an entirely new language. A typical Indian language classroom is highly multilingual where scope of errors is numerous though they are ignored. This leads to stress both for the teachers as well as the learners making the classroom ambience more mechanistic than human. To combat such situations FL based Three-Phase Model of language teaching has been proposed which derives its basis on the presumption that the language instructor is aware of general rules of linguistics. An empirical longitudinal study on 150 undergraduate technical students designed on the proposed framework has been conducted to establish the efficiency and the success of the model. Observing language pedagogy through the lens of fuzzy logic and fuzzy thinking will not only make the classroom more real-like but it will also tap the pre-existing linguistic knowledge of the learners. Language interference will be more of a resource than a challenge.

Keywords: Fuzzy Logic; FLT; multilingualism; language teaching; language pedagogy

Povzetek

Koncept mehke logike je zaradi svoje popolne zmožnosti podati učinkovito rešitev k problemom vsakdanjega življenja najprej pritegnil pozornost s področij, kot je na primer umetna inteligenca. V nasprotju s paradigmatičnim pristopom navadne logike, kjer so rešitve lahko le absolutno pravilne in absolutno nepravilne [0 ali 1], mehka logika dovoljuje tudi vmesne vrednosti in torej opisno dovoljuje delno pravilnost. Večjezikovne situacije, kjer je meja med jeziki ni jasna temveč prehodna, predstavljajo za učitelja in učenca izziv, ki ga lahko predstavimo z mehko logiko. Učenci tujega jezika z močnim naglasom, ki je posledica vpliva maternega jezika, običajno jezik uporabljajo na način, da ob učenju tujega jezika ustvarijo svojevrstna mehka pravila. Tipična indijska jezikovna učilnica je običajno polna učencev iz različnih jezikovnih okolij, zato je tudi obseg napak zelo velik. Kljub temu,

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da so številne napake namenoma večkrat spregledane, to predstavlja velik stres tako za učitelje kot učence in hkrati naredi učno okolje bolj mehansko kot človeško. Da bi preprečili takšna stanja, je bil vpeljan trisopenjski model jezikovnega učenja pri učenju tujega jezika. Model izhaja iz osnovne ideje, da se jezikovni učitelj zaveda osnovnih pravil v jezikoslovju. Longitudinalna empirična raziskava na 150 dodiplomskih študentih tehničnih smeri je bila izpeljana z namenom prikazati učinkovitost in uspešnost omenjenega modela. Opazovanje in opis jezikovnega poučevanja skozi prizmo mehke logike prikaže učno situacijo v veliko bolj naravni luči, hkrati pa se loti jezikovnega predznanja učencev s popolnoma drugačnim pristopom; vpliv maternega jezika na usvajanje tujega jezika deluje kot sredstvo in ne motnja pri učenju tujega jezika.

Ključne besede: mehka logika; učenje tujega jezika; večjezičnost; poučevanje jezikov; jezikovna pedagogika

1 Introduction

Alice Kaplan's 1993 evocative account of her own love story with learning and teaching French reminds us that not all language learning is doomed (also in Lee, 1995, Chapter 8). Kaplan is blunt about the difficult task of being a language teacher: '[L]anguage teachers are always in search of the full proof method that will work for any living language and will make people perfectly at home in their acquired tongue' (Lee, 1995, p. 130). She has gone beyond the lure of method having seen its infinite regress where methods change completely in no time. (Davies, 2007)

From the forties on, people looked at linguists to revolutionize language teaching where 'labs' were made the prerequisite and the teaching was assessed based on scientific data and results. In the late 1950s Chomsky's hypothesis of language acquisition device and critical period did no good to the practice of language teaching as the teachers could not hope to reproduce childhood as a model for second-language learning. (Davies, 2007)

In the meantime rapid evolution in the field of technology transformed language pedagogy as well as perspectives on discourse. This transformation brought the language instructors face to face with advanced technological facilities that could be used to the advantage of the learner as well as the instructor. Despite this, technology based language teaching has undergone various changes and a perfect method to teach a foreign language is still far from reality. Kaplan addresses this issue when she suggests that: 'Language teaching methods make for a tale of enthusiasm and skepticism, hope and hope dashed. Every once in a while someone comes along and promises a new language method.....Whatever the method, only desire can make a student learn a language, desire and necessity' (Davies, 2007, p. 131). An important point to be taken from her suggestion is the need of desire among the learners. While devising methodologies it is very important to ignite such desire in learners and to keep the desire alive till the process is completed.

With this kind of background the case of a multilingual classroom appears to be both challenging as well as resourceful. Multiple first languages interfere at varying degrees in a language classroom. Despite this, the anxiety in a typical ELT classroom cannot be ignored. From devising technology intensive techniques to the formation of differential learner groups (Sinha, 2016), ELT has come a long way. The very fact that ELT has emerged as a hugely researched area in the last fifty years justifies its increasing demand in the globalized world of today. One of the most fundamental causes that trigger anxiety in human behavior is the compulsion to perform in an artificial environment which takes one out of his/her comfort zone. The chief objective of this research paper is to propose a pedagogical model that can convert language interference' into 'language resource' in a multilingual classroom setting. The central idea of proposing this methodology is to tap the pre existing linguistic knowledge among the learners through an approach that is based on the concept of Fuzzy Logic.

2 From Logic to Fuzzy Logic: The evolution

One of the most relevant features that define us as human beings is that of possessing the capability to reason. Traditionally the science of reasoning has been deductive logic. But the idea of vagueness too has influenced the philosophical debate since ancient times. Thus, Aristotle highlighted the philosophical dimension of the formal study of vagueness with discussions on free will. Teaching of logic has formed part of mainstream education system for many years, fuzzy logic is a more recent development. Since 1965 (Zadeh, 1965) it has garnered increasing credibility and dissemination. Institutionally, formal logic is taught in the schools of Philosophy, Mathematics and more recently in Computer Science. But crisp reasoning has its own limitations. But, the adoption of Fuzzy Logic in the school of thought has been revolutionary. It has not remained mere theory; on the contrary, it has given rise to manufactured products, of industrial and domestic use. Therefore, according to (Sobrino, 2013) it is a theory that has received its own technology. It is not only a scientific matter but also a tool with which to do things; i.e. an applied logic. It deals with common sense reasoning; i.e. approximate reasoning (Zadeh, 1974). While crisp arguments are characteristics of mature stages of our cognitive development, individuals come across common argumentation from childhood (Beth & Piaget, 1961) which explains the anxiety less comprehension of similar situations in adulthood.

3 Fuzzyfication of learning

Students' cognition utilizes in general concepts that are inherently graded and therefore fuzzy. Fuzzy Logic is much closer in spirit to human thinking as a natural language. The adjective 'fuzzy' gained wide popularity at least in two different

prominent media: reporting and advertising. The scientific dissemination of fuzzy logic has been encouraged by the robustness of its solutions and the ease of management. This system has four principle components; a fuzzyfication interface, a knowledge base, decision making mechanism and a defuzzyfication. The target of this paper is to advocate the adoption of fuzzy logic based approach and propose a model that could be adopted in each particular case in order to represent the process of the corresponding didactic situation.

The concept of learning is fundamental to the study of human cognitive action; but while everyone knows in general what learning is, the understanding of its nature has proved to be complicated. This basically happens because it is very difficult for someone to understand the way in which the human mind works, and therefore to describe the mechanisms of the acquisition of knowledge of the individual. As (Voskoglou, 2011) states the problem is getting even harder by taking into consideration the fact that these mechanism, although they appear to have some common general characteristics, actually they differ in details from person to person.

Voss (1987) adopted an argument raised much earlier by (Ferguson, 1956) and others that learning is a specific case of the general class of transfer of knowledge and therefore any instance of learning involves the use of already existing knowledge. Accordingly learning basically consists of a continuous sequence of problem-solving activities, in which the input information is processed as per the existing knowledge, with the solution occurring when the input is appropriately interpreted. Learning, therefore, consists of developing an appropriate number of interpretations and generalizing them to a variety of situations.

4 Fuzzy Logic: Theoretical point of view

Human beings reach a decision through a thinking process whereas expert systems make decisions through the inference process. Human beings make decisions in fuzzy environments using fuzzy variables. This uniqueness of human cognition and decision making has been adapted in various technological inventions and applications. As (Trillas & Guadarrama, 2010) write that this theory is based on the intuition of people materialized in the design of each fuzzy set. Thus, it is obvious that the relevance of Fuzzy Logic (FL) comes with technological developments (Mamdani, 1974; Sugeno & Murofushi, 1991) but the essence of FL goes further of its applications. In 1965 Zadeh introduced the concept of Fuzzy Set (Zadeh, 1965), this fact enlarges the definition of a Classical Set, it allows the existence of elements that are not necessary in the set or outside, and elements can belong to the set with a degree. He tries to provide a more humane approach to science taking the analysis from the realms of mathematical figures to linguistic variables. To put it simply, human mind operates on vagueness and approximation most of the times unless the task demands some sort of expertise. This

vagueness/approximation are what that lends a level of comfort to human behavioral pattern. Real life situations are not either Yes or No [1 or 0]. The situations range from 0 to 1 where arguments can neither be completely true nor completely false; partially true but not false and partially false but not true are also the possibilities. The FL has been tried by the westerners as a probabilistic logic, endless values of truth among the value of void probability 0 and the value of probability! (Spagnolo, 2003)

More so specifically the set theories have been made popular in basic education under the name of Modern or Abstract Mathematics (Garcia-Honrado, 2013). Once setting the axioms, Mathematical knowledge could be built. This fact goes together with Piaget's Constructivism (Piaget, 1962). Following the ideals of Constructivism and the relation with intuition, Fuzzy Set Theory could appear naturally, since its aim is to formalize people intuitions and the theory is built over strong but, under mathematical point of view, not very difficult bases.

The main idea here is to introduce propositions that are not actually true or false but to make logic closer to reality, capable to translate human perceptions and languages; therefore, it could be considered to be more related to humans' intuition than Classical logic, having the same solid mathematical bases.

5 Fuzzy logic and Language Teaching/ Learning

A language has four primary skills listening, speaking, reading and writing (LSRW) and in a typical language classroom the learners are evaluated on the basis of their performance in these skills. The tests are output oriented focusing solely on the correctness/ incorrectness of the responses ignoring the perception or the psycholinguistic processes occurring in the mind prior to the generation of the responses.

These tests grade a learner either in PASS or FAIL category but the knowledge of a language, more so natural language must have a continuum in gradation. A learner can only be more/less bilingual/multilingual in comparison to others. If asked a question in the target language (TL), the learner might fail to respond in TL but may respond correctly in mother tongue (MT). Such learners should not be failed simply because he/she is able to correlate the concepts in TL and MT.

5.1 Bivalence-Polyvalence debate

The advent of science has affected our perception of the world around us to a great deal and this has fuelled the debate between the schools of bivalence and polyvalence.

Table 1: Bivalence-Polyvalence Dichotomy

Bivalence	Polyvalence
A not A	A and not A
Exact	Partial
All or Nothing	To a certain exact
Boolean system	Neural Networks
Artificial language	Natural Language
Bits	Fits (Fuzzy Units)

The knowledge representation of a natural language is polyvalent. Response generated from the learners should not be judged merely for the validity of truth but it should be considered from the angle of the degree of the validity of truth.

6 Representation of Fuzzy sets for Natural languages: the drawback and the way ahead

According to (Challa, 2015) in general there are two approaches for constructing fuzzy models:

- a. identification of fuzzy modeling, using input-output data and
- b. derivation from given non-linear system equations.

The chief purpose of this section is to adopt the aforesaid approach and propose a model that can be adopted in language teaching/ learning classrooms. In order to understand the avenue for the application of fuzzy logic in language pedagogy classes and its subsequent implications it is imperative that we take two distinct cases for general understanding and argument thereafter. Let us consider two typical cases and see how can this be analyzed where one learner (L_1) is a monolingual proficient in a language X and another learner (L_2) is bilingual (proficient in natural languages X and Y). In a language classroom L_1 and L_2 will be exposed to a new natural language M. This situation is typical of India as well as most of South Asia and South East Asia where a speaker of an indigenous language is exposed to a more popular second language but then is expected to be proficient in a third language for the purposes of education and commerce.

If 'x' is the acquired linguistic competence of X for L_1 and if she/he has completed being instructed for M then the advancement in the cumulative competence (CC_{L_1}) can be represented mathematically as:

$$CC_{L_1} = x + m$$

Similarly, for L_2 who has a previously acquired competence in X and Y and has been instructed for M, the representation can be:

$$CC_{L_2} = x + y + m$$

Here CC_{L_2} is the cumulative competence of Learner L_2 in languages X, Y and M. So far, there does not seem to be any contention. The mathematical equations presented above are indicative of the advancement on the cumulative competence of the speakers L_1 and L_2 . The major drawback lies with the methodology of language teaching which compartmentalizes one natural language from another. The language instructors do not attempt sufficiently to tap on the previously acquired linguistic information of (X) and (X and Y) for the two learners respectively who are being exposed to (M). Consequently it leads to a situation that can be represented as in Figure 1 be

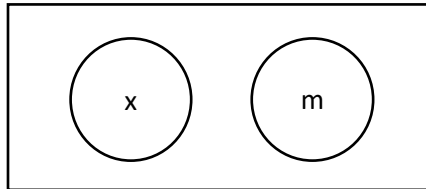


Figure 1: L_1 case where natural languages are compartmentalized during language teaching/ learning process

Similarly, for L_2 the representation can be somewhat similar to Figure 2 below.

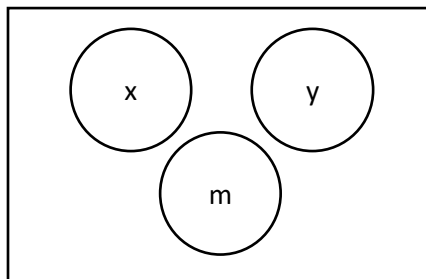


Figure 2: L_2 case where natural languages are compartmentalized during language teaching/ learning process

The natural languages should not be seen in isolation as in Figures 1 and 2 above. Natural languages have many linguistic similarities with respect to sounds, word categories, word order or semantic interpretation of referents to name a few. The similarities may count from few to many but two languages cannot be absolutely different from one another at all the linguistic levels. The languages have certain very general structural properties in common (O'Grady et al., 2009) and some distinctive features which add to their uniqueness.

The chief argument here is to focus on the overlapping features of the concerned languages so that appropriate model can be proposed to make teaching/ learning interesting and familiar. If this argument is adapted then figures 1 and 2 need to be revised as figures 3 and 4 respectively.

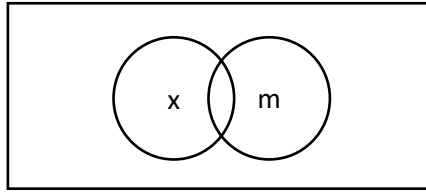


Figure 3: L_1 case where natural languages are overlapping

The cumulative competence of L_1 in languages X and M can be expressed as:

$$CCL_1 = x \cup m$$

and the competence developed based on the overlapping features of the two natural languages can be expressed as:

$$CCL_1 = x \cap m$$

Similarly for the second case L_2 the revised figure would be

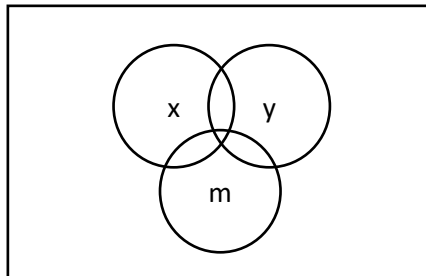


Figure 4: L_2 case where natural languages are overlapping

The cumulative competence of L_2 in languages X, Y and M can be expressed as:

$$CCL_1 = x \cup y \cup m$$

and the competence developed based on the overlapping features of the three natural languages can be expressed as:

$$CCL_1 = x \cap y \cap m$$

If the language instructor attempts to work on finding out the linguistic features lying in the $(x \cap m)$ region then the task of instructing M reduces from 'm' to $'(x \cup m) - x'$ as can be seen in Fig. 3. Similarly, for L_2 as in Figure. 4 the quantum of instruction for M changes from 'm' to $'(x \cup y \cup m) - (x \cup y)'$. this will not only reduce the timeframe involved in accomplishing the task of instructing a new language but it will also reduce anxiety on the part of the learners who will start on a more familiar note in the classroom, ie. the overlapping features of the previously acquired language and a new language. However this argument does not come without certain challenges. One major

challenge lies with the instructors who would be expected to do a check on the linguistic background of the students before commencing with the instructions in a new language. A thorough database regarding the languages known by the learners will have to be maintained which can be initially time consuming requiring proper analysis and framing appropriate approaches with respect to the language known by the prospective learners. The need to form smaller groups may also rise in all probability but once these challenges are successfully handled the overall process of teaching/learning will become immensely efficient and anxiety free. The following section is an attempt to propose a framework to combat the aforementioned challenge.

7 Proposed Three-Phase Model (TPM) for instructors

The entire process of teaching language can be divided into three phases each with a distinct objective and plan of action. The three phases are:

a. Phase I or the Pre-Instructional Phase

In this phase, the main objective of the instructor is to find out the degree of similarity and difference between the first language/ second language and the target language. In order to accomplish this, the instructor needs to know about the linguistic background of each of the student and then compare and contrast the languages.

b. Phase II or the Instructional Phase

Tabulation of such similarities and differences make Phase I of TPM. Once done the instructor is expected to draw a correlation between the languages at major linguistic levels like Phonology, Morphology, Syntax and Semantics. The chief purpose here is to make the teaching/ learning practice more conscious and human. Once this stage is reached the first stage of Phase II of the model is accomplished. According to Sinha (2016) the methodology of graded evaluation with respect to perception, processing and production is employed which has its basis in FL. Put simply; the boundaries between two levels of competence are fuzzyfied.

c. Phase III or the Post-Instructional Phase

Lastly, the instructors provide a feedback on the overall performance of the learners using linguistic variables chiefly. This is the phase III of the model. In a nutshell, the entire model is based on the identification of Input-Output data. The input by way of instruction is correlated with the output. The correlation may not be one-to-one. So, essentially, the correlation will be more on the lines of the natural process of language learning and the overall feedback would be the responsibility of the instructor who would base his evaluation model on FL

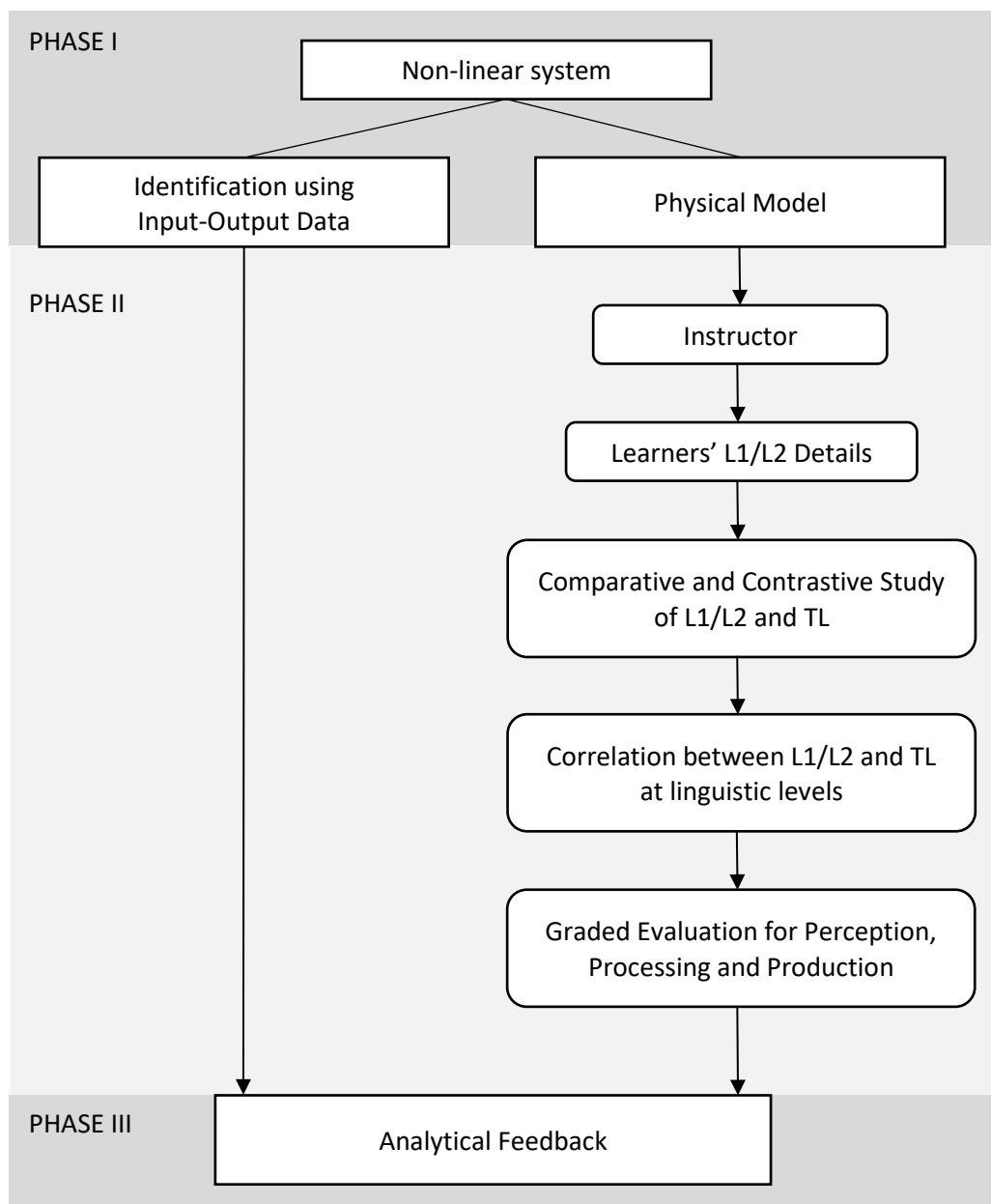


Figure 5: Proposed Three-Phase Model (TPM)

8 Empirical Study to test the validity of TPM

In a multilingual country like India, devising a standard test battery for language skill evaluation is tough because of varied factors like: socio-economic background of the speakers, linguistic background, and educational background of the speaker as well as the linguistic background of her/his immediate family members, political environment and power position of various languages. These issues need to be accounted for in a

more progressive manner as Davies (2007) suggests that language teaching should be 'context-sensitive'. There is a major flaw with the existing system of language skills development classes/ training classes currently operative in India. There are basically two modes of language training: ILT (Instructor Led Training in which the instructor is the centre) and CBT (Computer Based Training which are primarily self-help exercises on PC). Since the learners came from different backgrounds so their degree of proficiency in the four (LSRW) skills might differ and the generalized approach of training does not consider individual difference with respect to the skills. Psychological factors (Tanveer, 2007) have been found to retard the process of language learning and anxiety being a major player. It acts as a major obstacle in second language learning and the research findings suggest that there is a direct relation between anxiety and problems in second language communication. As a result, public speaking becomes anxiety provoking. Therefore, the proposed model was found suitable to be implemented in the language instruction classroom.

The data was collected twice, firstly, before the model was implemented (as in A below) and secondly, five months after the model was implemented (as in B below).

Data Collection and analysis

A class size of 150 B.Tech students (between the age group of 18 to 20 years) chiefly belonging to Bihar, Himachal Pradesh and Rajasthan (Indian states with different state languages) were considered for a longitudinal study over a period of five months. They were marked on a scale of 10 based on four language skills (LSRW). Table 2 below shows their performance before the proposed model was introduced. Depending on the performance, the students were grouped into five categories: outstanding, very good, good, average and poor.

Table 2: Parameter for Data Analysis

Group	Category	Score Range	Score Per Skill
I	Outstanding	36 - 40	9 or <
II	Very good	32 - 35	8
III	Good	28 - 31	7
IV	Average	20 - 27	5
V	Poor	1 - 19	0

Initially majority of the students fell in the categories of poor and average based on their performance as shown in Figure 3.

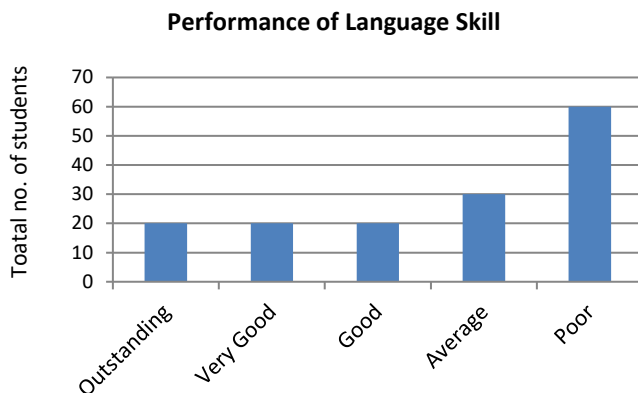


Figure 6: Before introducing TPM based instruction

Second set of data was collected after five months of introduction of the proposed pedagogical model in the classroom. The performance was evaluated on a scale of 10 where for each language error (0.5) mark was deducted that excluded punctuation errors. After the second phase of analysis it was noticed that there was a marked shift in the category of students from poor to average and average to good in the performance of language skills as shown in the following figure.

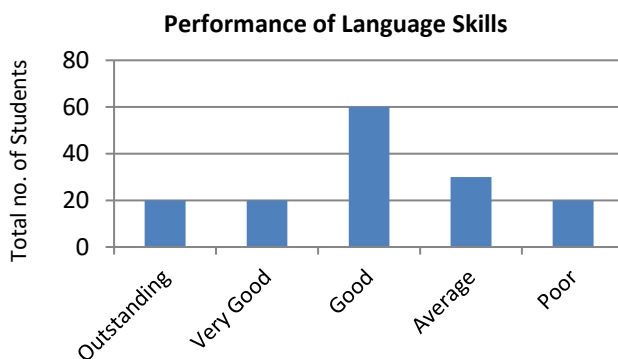


Figure 7: After introducing TPM based instruction

9 Conclusion

Spagnolo (2003) in his discussion on the relationship of natural language and the understanding of mathematics tries to answer a few very pertinent questions. He tries to figure out the contribution of natural language in the development of reasoning as well as to account for the impact of multicultural situations of teaching/learning of mathematics. Basin my argument on Spagnolo's research questions, it is very apt to focus on the fuzzyness of the relationship between two natural languages.

The interpretation of the phenomenon of learning/ teaching of a language is quite complicated. The interpretative tools have to be kept in mind and according to Spagnolo “the structure of natural language” is one such tool. In the process of learning/ teaching in multicultural/ multilingual situation a very important role is played by the fact that it has to exist a moment in which there are moments of socialization of the decisive strategies of a situation/ problem in the classroom.

This paper tries to advocate the adoption of a very revolutionary approach of Fuzzy Logic in the teaching/ learning of languages. The main idea that is being conveyed through this paper is to teach language in a continuum. Natural languages have various similarities with each other so framing pedagogies around them has a strong possibility to make the teaching/ learning process anxiety free. Another point that has been raised subtly in this paper is the awareness of linguistic levels of natural languages among the instructors. If the instructors have an adequate exposure of Linguistics as a subject then the adoption of the proposed Three-Phase Model (TPM) would not only ease the task of language teaching but it would also increase the overall efficiency. Before concluding the paper it must be reiterated that FL based system operates like a human describing the results in linguistic terms which are more humane, fair and objective. It is aimed to provide a reasonable and flexible evaluation system along with making the entire process of teaching/ learning prejudice free and bias free.

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REVISIT ADJECTIVE DISTRIBUTION IN CHINESE

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Abstract

This study re-classifies Chinese monosyllabic adjectives and verbs in light of ‘scale structure’. It examines how various adjectives are associated with different scalar layers of verbs. The investigation focuses upon direct perception expressions and resultatives. The finding reveals that the closed-scale perceptual verb *jiàn* ‘see’ does not tolerate open-scale APs. This is because, (a) syntactically, Chinese perception verb complements do not represent a result state as the AP-complement is encoded into the perception verb root; (b) semantically, *jiàn* ‘see’ not only represent an accomplishment predication but contributes to a potential indirect perception, describing the observer’s evaluation of the perceived event. *kàn* ‘look’ is open-scale and is likely to render a direct perception report. The degree of *kàn*’s associations with different APs runs from ‘Totally open-scale AP’, down to ‘Upper closed-scale AP’, ‘Lower closed-scale AP’, ‘Totally closed-scale AP’. Resultatives seem to welcome all layers of adjectives. Various APs may match with a transitive verb, an unergative verb, a light verb or an unaccusative verb. This is down to the fact that, resultative complements are framed outside the verb roots and thus, do not receive restriction from the verb.

Keywords: scale structure; adjective distribution; Chinese

Povzetek

Raziskava ponudi prerazvrstitev kitajskih enozložnih pridevnikov in glagolov po teoriji skalarnih struktur. V njej se avtorica posveča izrazom neposrednega zaznavanja in rezultativnim izrazom ter preuči načine, s katerimi se pridevniki preko različnih skalarnih nivojev navezujejo na glagole. Rezultati kažejo, da na primer zaprti tip glagola zaznavanja *jiàn* ‘videti’ ne sprejema odprtega tipa pridevniškega dopolnila. Vzroka za to sta dva. Prvi vzrok je sintaktični; kitajska dopolnila glagolov zaznavanja namreč ne izražajo rezultatske vsebine, saj je pridevniško dopolnilo vključeno že v glagolski osnovi. Drugi vzrok je semantični; glagol *jiàn* ‘videti’ predstavlja ne samo predpostavlja izpolnitev, ampak tudi prispeva k možni posredni zaznavi, saj opisuje opazovalčevo oceno zazanega dogodka. Odprti tip glagola *kàn* ‘gledati’ po drugi strani zagotavlja neposredno poročilo o zaznavi. Stopnje povezanosti glagola *kàn* ‘gledati’ z različnimi pridevniškimi obrazili se lahko zelo različne; od popolnoma odprtega do popolnoma zaprtega odnosa. Rezultativni glagoli sprejemajo vse pridevnike, ker se rezultativna določila pojavljajo zunaj glagolskih osnov in zato niso omejena z značilnostmi samega glagola. Različna pridevniška obrazila se tako lahko vežejo s prehodnimi glagoli, pravimi neprehodnimi glagoli, netožilniškimi glagoli in glagoli z oslavljenim pomenom.

Ključne besede: skalarna struktura; porazdelitev pridevnikov; kitajski jezik

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1 Introduction

Chinese is alleged to be a Sino-Tibetan language. Adjectives are of four subtypes: (i) one-syllable adjectives, e.g. 好 *hǎo* ‘good’; (ii) two-syllable adjectives, e.g. 干净 *gānjìng* ‘clean’; (iii) overlapping of two-syllable adjectives, e.g. 干干净净 *gāngān-jìngjìng* ‘clean’ and (iv) three-syllable adjectives, e.g. 滑溜溜 *huá liūliū* ‘skittery’.

One-syllable adjective

- (1) 妈妈 烤 好 了 蛋糕。
 māma kǎo **hǎo** le dàngāo.
 mother bake RESULT.COMP PERF cake
 ‘Mother has baked the cake.’

Two-syllable adjectives

- (2) 妈妈 洗 干净 了 衣服。
 māma xǐ **gānjìng** le yīfu
 mother wash clean PERF clothes
 ‘Mother has done the laundry.’

Overlapping of two-syllable adjectives

- (3) 那个 戴 眼镜 的 学生, 衣服 总是 干干净净 的。
 nàgè dài yǎnjìng de xuésheng yīfu zǒngshì **gāngān-jìngjìng** de.
 DEM wear glass NLZR student clothes always neat and tidy EXCL
 ‘The student, who wears glasses, always seems neat and tidy.’

Three-syllable adjectives

- (4) 肥皂 湿 了 以后, 变 得 滑溜溜。
 féizào shī le yǐhòu, biàn de **huá liūliū**
 soap (get) wet PERF after become ADV skitter
 ‘Once the soap is wet, it becomes skittery.’

There are three ways of denoting a perceptual result in Chinese, i.e. an infinitival VP (5a), an adjectival complement (5b), or a locative adjunct (5c).

- (5) a. 张三 看见 他 买 衣服¹. (infinitival VP)
 Zhāngsān kànjiàn tā mǎi yīfu
 Zhangsan look-see him buy clothes
 ‘Zhangsan saw him buy clothes.’

¹ (5a) can also be treated as being denoted by a gerund VP, i.e. ‘Zhangsan saw him buying clothes’. Moreover, a reviewer pointed out that (5a) is a serial verb construction (c.f. Westermann, 1930; Stewart, 1963; Bradshaw, 1982; Griffiths, 1991; Collins, 1993; Andrews, 1997; Aikhenvald, 1999, 2006; Foley, 2009). Our position is that although SVC existed in Old Chinese, where monosyllabic roots played the essential role, it started declining during Middle Chinese and has been completely lost in Contemporary Chinese. Li (to appear) proposes that an SVC must meet the following conditions: (a) semantically, the events rendered by the multiple verbs are either successive or

- b. 张三 看 他 裸 着。 (adjectival complement)
 Zhāngsān kàn tā luǒ zhe
 Zhangsan look.PAST him naked PROG
 'Zhangsan saw him being naked.'
- c. 张三 看见 他 在 酒吧。 (locative adjunct)
 Zhāngsān kànjiàn tā zài jiǔba
 Zhangsan look-see him PREP pub
 'Zhangsan saw him in the pub.'

In Chinese direct perception expressions, two issues in particular are worthy of discussion. First, not all adjectival perceptual complements are licensed in direct perception expressions. The following AP 裸 *luǒ* 'naked' seems unable to perform as the complement for 看 *kàn* 'look'.

- (6) a. *张三 看 狗 死 了。 (ill-formed)
 Zhāngsān kàn gǒu sǐ le
 Zhangsan look dog dead past
 '*Zhangsan watched the dog dead.'

The following expression is rendered by the same AP but appears natural.

- (6) b. 张三 见 狗 死 了。 (well-formed)
 Zhāngsān jiàn gǒu sǐ le
 Zhangsan see dog dead past
 'Zhangsan saw the dog dead.'

The ungrammaticality of (6a), if supplemented with an addition of syntactic context (e.g. a locative adjunct or an adverb), can be improved, as shown in (7).

- (7) 张三 看 狗 死 在路边。 (well-formed)
 Zhāngsān kàn gǒu sǐ zài lù biān
 Zhangsan look dog dead by the road
 'Zhangsan looks at the dog which has died at the side of the road.'

The different treatments in (6a)-(7) are possibly down to the scalar property of adjectives and perceptual verbs. It should be further pointed out that during the pre-Qin period, Chinese perceptual verbs were conveyed by monosyllabic roots. In the Early Han Dynasty, disyllabic word roots occurred and by the Middle Han Dynasty, verb compounds started to play a significant role. In Modern Chinese, three perceptual verbs co-exist, i.e. 看 *kàn* 'look', 见 *jiàn* 'see', 看见 *kànjiàn* 'look-see'. 看 *kàn* behaves

coordinate. Each verb is independent and conveys an individual event; (b) syntactically, the multiple verbs all function as the heads. 'Argument-sharing' is possible but not obligatory. Given this, it is not proper to treat (5a) as SVC.

like an action verb, corresponding to the English 'look/watch' or the Japanese transitive verb '見る *miru*'. 见 *jiàn* is likely to indicate the result of a perceived event. It corresponds to the Japanese unaccusative verb '見える *mieru*' and English 'see'. 看见 *kànjiàn* 'look-see' is a resultative compound verb (V-V). The first constituent 看 *kàn* denotes the perception action; the second constituent 见 *jiàn* renders the result of the perceived event.

The purpose of this paper is two-fold. First, the scalar property of adjectives and verbs in Chinese is revisited, followed by a re-classification of AP and V, which differs from traditional categorisation. Then we discuss how various layers of adjectives distribute in direct perception expressions and resultatives.

To consider the above issues, this paper is mapped out as follows: Section 1 sets the stage for what follows by giving a brief introduction to adjective distribution in direct perception expressions as well as resultatives in Modern Chinese. Section 2 revisits Chinese verbs and mono-syllabic adjectives. Section 3 tackles the question on how adjectival complements are treated in direct perception expressions. Section 4 delves into the distribution of adjectives in resultatives. Section 5 highlights the results and concludes the paper.

The perception expressions and resultative constructions tackled in this study are confined to the form of NP₁ V NP₂ AP, where the AP is a one-syllable adjective predicated of NP₂. The verb in resultatives is monosyllabic. In perception expressions, three verbs contribute to the perceptual event.

The data for Modern Chinese is adopted from the corpus of Modern Chinese constructed by the Center for Chinese Linguistics at Beijing University. See <http://ccl.pku.edu.cn/>. This study also uses hand-made examples.

2 Framework: scale structure

The scale structure framework is adopted to help us to measure the scalar properties of various grammatical elements, i.e. verbs, adjectives and copular verbs. The term *scale* was initially put forward by Sapir (1944). During the 1970s, it was mainly adopted in formal semantics (Bolinger, 1972). In the 1990s, scale was introduced to the study of syntax (Hay et al., 1999). Recently, Kennedy and McNally (2005) developed its use in the study of lexical semantics and introduced 'scale structure' into the study of resultatives. Accordingly, a scale is constituted of a set of degrees (points or intervals indicating measurement values) on a particular dimension (e.g. cost, depth, height, temperature), with an ordering relation. The dimension represents an attribute of an entity, with the degrees indicating the possible values of this attribute (Kennedy & McNally, 2005).

Scale measures the change undergone by the incremental theme, patient or figure participant. It may have the following variations:

- (a) totally open-scale: a scale may have neither a minimal nor maximal element;
- (b) lower closed-scale: a scale may have a minimal but no maximal element;
- (c) upper closed-scale: a scale may have a maximal but no minimal element;
- (d) totally closed-scale: a scale may have both maximal and minimal elements.

Kennedy and McNally (2005)

The scalar properties of APs and (pre) postpositions further link to the combinatorial possibilities with verbs. Wechsler (2005, p. 264) indicates that resultative constructions with maximal endpoint adjectives often have durative verbs, e.g. *wipe*, *pull*. On the other hand, non-gradable adjectives are more likely to occur with punctual verbs, e.g. *shoot*, *kick*. This view is supported by Beavers (2008), who proposes that punctual verbs tend to yield non-gradable de-verbal adjectives while durative verbs tend to yield gradable de-verbal adjectives.

With this in place, the ‘scale structure’ framework may help us measure the scalar properties of various grammatical elements.

2.1 The scalar property of Chinese mono-syllabic adjectives

To account for the adjective distribution in Chinese, it is essential to revisit adjectives. Below is a list of monosyllabic adjectives that are mostly employed to convey the perceptual results.

累 *lèi* / 紧张 *jǐnzhāng* / 疯 *fēng* / 伤心 *shāngxīn* / 破 *pò* / 旧 *jiù* / 醉 *zuì* / 苍白 *cāngbái* / 纯 *chún* / 密 *mì* / 裸 *luǒ* / 死 *sǐ* / 空 *kōng*

This study uses the modifiers, i.e. 很 *hěn* ‘very’, 完全 *wánquán* ‘completely’ and 一点儿 *yīdiǎnr* ‘a bit’, to diagnose their scalar properties. The results are summarised in (8).

(8) (i) 很 *hěn*

累 *lèi* / 疯 *fēng* / 破 *pò* / 旧 *jiù* / 醉 *zuì* / 纯 *chún* / 密 *mì* / ?裸 *luǒ* /
*死 *sǐ* / *空 *kōng*

very

tired / crazy / broken / shabby / drunk / pure / thick / ?naked /
*dead / *empty

(ii) 完全 *wánquán*

*累 *lèi* / 疯 *fēng* / *破 *pò* / *旧 *jiù* / 醉 *zuì* / *纯 *chún* / *密 *mì* / 裸 *luǒ* /
死 *sǐ* / 空 *kōng*

completely

*tired / crazy / *broken / *shabby / drunk / * pure / *thick / naked /
dead / empty

(iii) 有一点儿 *yǒu yīdiǎnr*

累 *lèi* / ?疯 *fēng* / 破 *pò* / 旧 *jiù* / 醉 *zuì* / *纯 *chún* / *密 *mì* / *裸 *luǒ* /
*死 *sǐ* / *空 *kōng*

a bit

tired /? crazy / broken / shabby / drunk / *pure / *thick / *naked /
*dead / *empty

Building on this, we arrive at a four-layer classification of perceptual APs:

- (9) a. totally open-scale: 累 *lèi* 'tired', 疯 *fēng* 'crazy';
b. lower closed-scale: 破 *pò* 'broken', 旧 *jiù* 'shabby', 醉 *zuì* 'drunk';
c. upper closed-scale: 纯 *chún* 'pure', 密 *mì* 'thick', 裸 *luǒ* 'naked';
d. totally closed-scale: 死 *sǐ* 'dead'², 空 *kōng* 'empty'.

Moving on to monosyllabic adjectives that render resultative results, the modifiers 很 *hěn* 'very', 完全 *wán quán* 'completely', and 有一点儿 *yǒu yī diǎnr* 'a bit', helped us with the diagnosis. The results are provided in (10).

(10) (i) 很 *hěn*

长 *cháng* / 贵 *guì* / 深 *shēn* / 累 *lèi* / 平 *píng* / 苦 *kǔ* / 破 *pò* / 湿 *shī* /
硬 *yìng* / *死 *sǐ* / *空 *kōng* / *光 *guāng*

very

long / expensive / deep / tired / flat / bitter / broken / wet /
hard / *dead / *empty / *bare

(ii) 完全 *wán quán*

*长 *cháng* / *贵 *guì* / *深 *shēn* / *累 *lèi* / 平 *píng* / *苦 *kǔ* / 破 *pò* / 湿 *shī* /
*硬 *yìng* / 死 *sǐ* / 空 *kōng* / ?光 *guāng*

² Another possible interpretation is that 死 *sǐ* is a verb with inherent resultative meaning, which is a different view from the one in this paper. Indeed, unlike Indo-European languages, where part of speech corresponds to grammatical functions, the category of Chinese is rather vague, which is due to the lack of inflectional morphology. There has been a long-term debate on the classification of lexical categories (Ma (1898); Karlgren's (1949, p. 68); Wang (1957, 1958); Chao (1968, pp. 498–815); Fan (2005); Che (1981); Shen (2009), among others). This study adopts functional criteria as the starting point, and combines semantic factors. It defines an intransitive verb as a verb that does not take a direct object and can not be modified by an adverb. Note that very few intransitive verbs in Chinese can take objects that behave like a VP and license two arguments. However, they do not function as causative verbs but rather, they denote a sense of an indirect passive voice. An adjective is a lexeme that denotes a descriptive property and that can be used attributively before a noun as in example 死人 *sǐ rén* (a dead person, Adj + N). With this in place, it seems proper to deem 死 *sǐ* as an adjective; rather than an intransitive verb.

completely

*long / *expensive / *deep / *tired / flat / *bitter / broken / wet /
 *hard / dead / empty / ?bare

(iii) 有一点儿 *yǒu yīdiǎnr*

长 cháng / 贵 guì / 深 shēn / 累 lèi / 平 píng / 苦 kǔ / 破 pò / 湿 shī /
 硬 yìng / *死 sǐ / *空 kōng / *光 guāng

a bit

long / expensive / deep / tired / flat / bitter / broken / wet /
 hard / *dead / *empty / *bare

Incorporating this, the following four variations of resultative APs are proposed:

- (11) a. Totally open-scale: 长 cháng ‘long’, 贵 guì ‘expensive’, 深 shēn ‘deep’, 累 lèi ‘tired’;
 b. Lower closed-scale: 苦 kǔ ‘bitter’, 破 pò ‘broken’, 湿 shī ‘wet’;
 c. Upper closed-scale: 硬 yìng ‘hard’, 平 píng ‘flat’;
 d. Totally closed-scale: 死 sǐ ‘dead’, 空 kōng ‘empty’, 光 guāng ‘bare’.

2.2 The scalar property of Chinese monosyllabic verbs

Having demonstrated the adjectives in resultatives and perceptions, this section moves on to examine how verbs might be sensitive to the ‘scale structure’.

Traditionally, verbs are classified according to the internal temporal structure of the events they describe. The most representative diagnosis is the aspectual classification (Vendler, 1967). Accordingly, English verbs can be classified into four types in terms of dynamicity, duration and telicity. Examples are shown in (12).

- (12) state verb: love, hate
 activity verb: hit, walk
 accomplishment verb: paint, draw
 achievement verb: arrive, reach

Applying the equivalent classification of (12) to Chinese would give the following result (13).

- (13) state verb: 爱 ài ‘love’
 activity verb: 揍 zòu ‘beat’
 accomplishment verb: 画 huà ‘draw’
 achievement verb: 到 dào ‘arrive’

Testified by the adverbials 完全 wánquán ‘completely’ and 一直 yīzhí ‘keep doing’, Chinese verbs present the following characters.

(14) (i) 完全 *wánquán*

进 jìn / 出 chū / 过 guò / 到 dào / *上 shàng / *下 xià / *切 qiē / *揍 zòu / *砍 kǎn

completely

enter / exit / cross / reach / *ascend / *descend / *cut / *beat / *chop

(ii) 一直 *yīzhí*

*进 jìn / *出 chū / *过 guò / *到 dào / 上 shàng / 下 xià / 切 qiē / 揍 zòu / 砍 kǎn

keep doing

*enter / *exit / *cross / *reach / ascend / descend / cut / beat / chop

The above variations are summarised in Table 1.

Table 1: Illustrations of new classification

Verbs	完全 'completely'	一直 'keep doing'	Scalar property
(i) Scalar change			
(a) 进 jìn, 出 chū 'exit', 过 guò 'cross', 到 dào 'reach'	○	×	totally closed-scale
(b) 上 shàng 'ascend', 下 xià 'descend', 升 shēng 'ascend'	×	○	open-scale
(c) 切 qiē 'cut', 揍 zòu 'beat, break', 砍 kǎn 'chop'	×	○	upper closed-scale
(ii) Non-scalar change			
爱 ài 'love', 恨 hèn 'hate'	○	○	non-scalar change

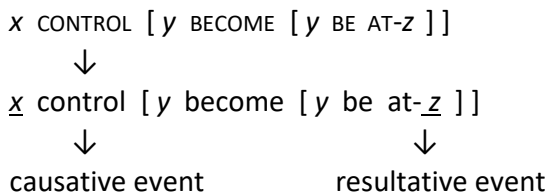
In the group (a): 进 jìn 'enter', 出 chū 'exit', 过 guò 'cross', 到 dào 'reach' are punctual verbs, bearing an endpoint. They may be modified by the adverb 完全 *wánquán* 'completely'. In the corpus CCL, there are three tokens of 完全出 *wánquán chū*, two tokens of 完全过 *wánquán guò* and, three tokens of 完全到 *wánquán dào*. 完全进入 *wánquán jìnrù* seems better than 完全进 *wánquán jìn*. Here 入 *rù* functions as a directional complement. Since Early Han Dynasty, 入 *rù* has been grammaticalised and changed from an intransitive or transitive verb into a complement. It retains the substantive transitive function only when its meaning is lexicalised, e.g. 入赘 *rù zhuì* 'marry into and live with one's bride's family'. 出 chū 'exit', 过 guò 'cross' and 到 dào 'reach' have been partially grammaticalised but their verb function retain. In the corpus CCL, there are three tokens of 完全出 *wánquán chū*, two tokens of 完全过 *wánquán guò* and, three tokens of 完全到 *wánquán dào*.

In Group (b): 上 *shàng* ‘ascend’, 下 *xià* ‘descend’³, 升 *shēng* ‘ascend’ can be modified by 一直 *yīzhí* ‘keep doing’, e.g. 一直升 *yīzhí shēng* ‘keep rising’.

In Group (c), 切 *qiē* ‘cut’, 揍 *zòu* ‘beat, break’, the verbs are action verb and do not indicate an endpoint. They can be modified by 一直 *yīzhí* ‘keep doing but cannot occur with ‘完全 *wánquán* (completely)’. When adding a resultative complement (e.g. 好 *hǎo*, 满 *mǎn*, 光 *guāng*) to verbs 切 *qiē* ‘cut’ and 揍 *zòu* ‘beat, break’, these action verbs can be modified by the adverb 完全 *wánquán* ‘completely’, c.f. the supplement provides the result of the action. The lexical conceptual structures of 切 *qiē* ‘cut’ and 切好 *qiēhǎo* ‘cut-finished’ are given in (15).

- (15) a. 切 *qiē*: X CONTROL [y BECOME [y BE AT-Z]]
 b. 切好 *qiēhǎo*: X CONTROL [y BECOME [y BE AT-Z]] (x=y)

(15a) and (15b) are actually transitive/intransitive alternation. The alternation process can be described as follows:



Building on this, we re-classify Chinese verbs into two macro groups, i.e. scalar change verbs and non-scalar change verbs. Scalar change verbs can be divided into: open-scale verb, upper closed-scale verb and totally closed-scale verb. The classification is summarised in Figure 1.

³ There is a possibility that the expression 下 *xià* gets modified by 完全 *wánquán* as in 太阳完全下了 *tàiyáng wánquán xià le* (the sun descended completely). However, the sentence sounds odd and could be improved by 太阳完全下了 (山/湖面) ‘the sun descended completely (behind hills/lake)’. 下 *xià* in this expression is lexicalised. Other such examples are 下海 *xià hǎi* ‘go into business’, 出国 *chū guó* ‘go abroad’ where 出 *chū* gets lexicalised, and others. The motion verbs tackled here are delimited to their original function and meaning.

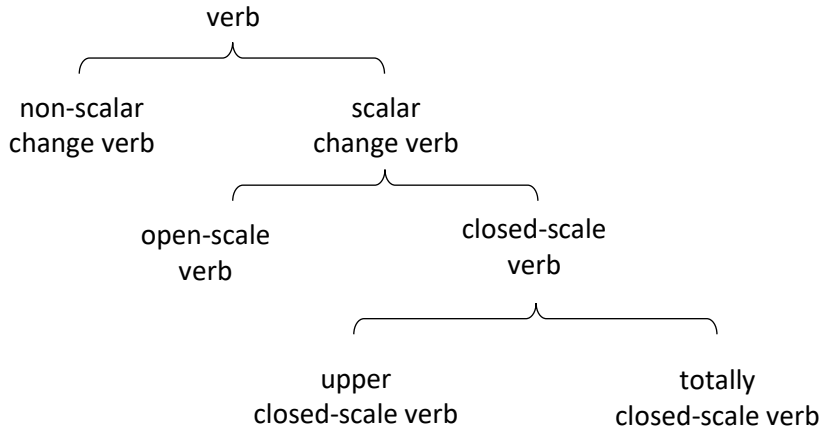


Figure 1: Classifications of Chinese verbs in light of scale structure

3 Adjective distribution in direct perception expression

With the classifications of adjectives and verbs highlighted, the following sections proceed, posing the questions of (a) how different layers of perceptual APs associate with different perceptual verbs; (b) how adjectival complements show sensitivity to the scalar structure in resultatives. Discussions start from the adjective distribution in direct perception expressions.

As touched upon in earlier, there are three perceptual verbs, i.e. 看 *kàn* 'look', 见 *jiàn* 'see', 看见 *kànjiàn* 'look-see'. In light of 'scale structure', they have the following distinctions. 看 *kàn* is an open-scale morpheme while 见 *jiàn* bears *closed-scale* character. The resultative verb compound 看见 *kànjiàn* 'look-see' is closed-scaled. The scalar property of each verb is summarised in (16).

(16) Scalar property of Chinese perceptual verbs

- a. 看 *kàn*: open-scale, corresponding to English 'look'
- b. 见 *jiàn*: closed-scale, corresponding to English 'see'
- c. 看见 *kànjiàn*: resultative compound verb [action + result]; closed-scale, corresponding to English 'see'

It occurs that upper closed-scale APs do not match well with closed-scale perceptual verbs, e.g. (17).

(17) Upper closed-scale AP + closed-scale perceptual V

?张三 见 他 裸。 (unnatural)
 Zhāngsān jiàn tā luǒ
 Zhangsan see him naked
 'Zhangsan sees him naked.'

The oddness of (17) has to do with the perceptual verb 见 *jiàn* 'see'. As a closed-scale constituent, 见 *jiàn* requires a complement that contains an endpoint. Given that 裸 *luǒ* 'naked' is not a totally closed-scale constituent, (17) is unnatural. If, however, supplying the expression with a tense or a syntactic context, the oddness will be mended, c.f. (18).

(18) 张三 见 他 裸 了。 (well-formed)
 Zhāngsān jiàn tā luǒ le
 Zhangsan see.PAST him naked PERF
 'Zhangsan saw him naked.'

Here, 了 *le* appears right next to 裸 *luǒ*, behaving like a perfective aspect marker. Most crucially, it functions on the perceptual complement, i.e. 裸 *luǒ* (naked) rather than the perceptual verb from the main clause, i.e. 见 *jiàn* 'see'. Given this, the sub clause, i.e. 他裸了 *tā luǒ le* '(saw) him naked' in (18) turned into a closed-scale event and can be interpreted as an EVENTUALITY expression. The illustration in (19) is a combination of an upper closed-scale AP and an open-scale perceptual verb.

Upper closed-scale AP + open-scale perceptual V

(19) a. *张三 看 他 裸。 (ill-formed)
 Zhāngsān kàn tā luǒ
 Zhangsan look.PAST him naked
 'Zhangsan sees him naked.'

b. 张三 看 他 裸 着。 (well-formed)
 Zhāngsān kàn tā luǒ zhe
 Zhangsan look.PAST him naked PROG
 'Zhangsan saw him being naked.'

It appears that upper closed-scale APs cannot be tolerated by open-scale perceptual Vs. The additional progressive marker 着 *zhe* in enables the upper closed-scale AP temporarily transit into an open-scale AP (c.f. 19b). Thus, the event turns into a totally open-scale STATE. Another way to improve the illness of [upper closed-scale AP + open-scale perceptual V] is by supplying it with an adjunct, c.f. (20).

(20) 张三 *看/见 他 裸 着 上半身。
 Zhāngsān kàn/jiàn tā luǒ zhe shàng bàn shēn
 Zhangsan look/see him naked prog upper body
 'Zhangsan watched/saw him half naked.'

The adjunct 裸着上半身 *luǒ zhe shàng bàn shēn* ‘being half naked’ is closed-scaled. The sub clause 他裸着上半身 *tā luǒ zhe shàng bàn shēn* ‘him half naked’ can be tackled as an EVENTUALITY expression and thus is capable to combine with a closed-scale verb (见 *jiàn* ‘see’). The closed-scale EVENTUALITY expression fails to match with the open-scale verb 看 *kàn* (c.f. 20).

Upper closed-scale APs seem possible to associate with the closed-scale perceptual V-V, 看见 *kànjiàn*, as exemplified by (21).

- (21) 张三 看见 他 裸。 (well-formed)
 Zhāngsān kànjiàn tā luǒ
 Zhangsan look/see him naked
 ‘Zhangsan sees him naked.’

Below is an illustration of [totally closed-scale AP + closed-scale V].

Totally closed-scale AP + closed-scale V

- (22) 张三 见 狗 死。 (ill-formed)
 Zhāngsān jiàn gǒu sǐ
 Zhangsan see dog dead
 ‘Zhangsan sees the dog dead.’

死 *sǐ* here can have two functions, either as an adjective⁴ as in example (22) or as a verb as in example (23). If tackling 死 *sǐ* as a closed-scale adjective, (22) would entail the following nuance: Zhangsan perceived the STATE of the dog, i.e. being dead. If tackling 死 *sǐ* as a verb, the tense marker 了 *le* is obligatory in the perception expression, c.f. (23).

- (23) 张三 见 狗 死 了。 (tense addition: obligatory)
 Zhāngsān jiàn gǒu sǐ le
 Zhangsan see dog die PAST
 ‘Zhangsan sees the dog has died.’

⁴ Due to the lack of inflectional morphology, the classification of lexical categories has been debated a good deal (Wang, 1957, 1958; Zhu, 1982; Chao, 1948, 1968; Packard, 2000, etc). Ma Jianzhong’s pioneering work ‘Mashi Wentong’ (1898) argues that western categories of word classes can be applied to Chinese. Karlgren (1949, p. 68) and Maspero (1934, p. 35) consider Chinese to be a language with no distinct word classes. Chao (1968, pp. 498–815), in his *Grammar of Spoken Chinese*, tries to define word classes in Chinese, but he is unable to come up with concrete criteria for doing so. This study adopts functional criteria as the starting point and combines semantic factors. It is argued that ‘an adjective is a lexeme that denotes a descriptive property and can be used attributively before a noun: Adj + N’. ‘An adjective is also a word that can be modified by words 很 *hěn*, 非 *fēi* *cháng* ‘very’ with the word order ‘很 + Adj’’. The relative marker 的 *de* may be added after the word: Adj + 的 + N though it3 is not always required.

The tense marker 了 *le* indicates the endpoint of the ACTION, i.e. 死 *sǐ* 'die'. Apart from the tense marker 了 *le*, an addition of adjuncts such as 在路边 (*zài lù biān* 'by the road') may also provide an endpoint to the perceived event, c.f. (24).

- (24) 张三 见 狗 死 在路边。 (adjunct addition)
 Zhāngsān jiàn gǒu sǐ zài lù biān
 Zhangsan see dog die by the road
 'Zhangsan saw the dog die by the road.'

The adjunct provides extra information about the location that the sub clause (i.e. 狗死 the dog die) takes place.

By adding the tense marker, adjunct indicates an accomplishment of the sub clause, which ensures the perceived event to be an EVENTUALITY expression. As a result, they are possible to co-occur with the closed-scale perceptual verb 见 *jiàn* 'see'.

On the other hand, it is not very likely that the open-scale perceptual verb would combine with a totally closed-scale AP, as shown in (25).

- (25) a. *张三 看 狗 死。 (ill-formed)
 Zhāngsān kàn gǒu sǐ
 Zhangsan look dog dead
 'Zhangsan watches the dead dog.'
- b. *张三 看 狗 死 了。 (ill-formed)
 Zhāngsān kàn gǒu sǐ le
 Zhangsan look dog die PAST
 'Zhangsan watches the dog die.'
- c. *张三 看 狗 死 在路边。 (ill-formed)
 Zhāngsān kàn gǒu sǐ zài lù biān
 Zhangsan look dog die by the road
 'Zhangsan watches the dog die by the road.'

The closed-scale perceptual V-V (看见 *kànjiàn* 'look-see'), however, may well form with a totally closed-scale AP, as illustrated in (26).

- (26) a. 张三 看见 狗 死。 (well-formed)
 Zhāngsān kànjiàn gǒu sǐ
 Zhangsan look-see dog dead
 'Zhangsan saw a dead dog.'
- b. 张三 看见 狗 死 了。 (well-formed)
 Zhāngsān kànjiàn gǒu sǐ le
 Zhangsan look-see dog die PAST
 'Zhangsan saw the dog had been dead.'

- c. 张三 看见 狗 死 在路边。 (well-formed)
 Zhāngsān kànjiàn gǒu sǐ zài lù biān
 Zhangsan look-see dog die by the road
 ‘Zhangsan saw a dead dog by the road.’

The reason for the well-formed combination of the closed-scale perceptual V-V with a totally closed-scale AP lies in that the perceptual V-V 看见 *kànjiàn* ‘look-see’ is right-headed. Therefore, the scalar property relies on the second constituent, i.e. 见 *jiàn* ‘see’. 见 *jiàn* determines which adjectival complement to take.

Lower closed-scale APs do not seem possible to associate with closed-scale perceptual verbs, as exemplified by (27).

Lower closed-scale AP + closed-scale V

- (27) ?张三 见 房屋 破。 (unnatural)
 Zhāngsān jiàn fáng wū pò
 Zhangsan see house damaged
 ‘Zhangsan sees the house damaged.’

If supplied with another AP, i.e. 旧 *jiù* ‘shabby’, the oddness would be improved, as in (28).

- (28) 张三 见 房屋 破旧。 (better)
 Zhāngsān jiàn fáng wū pòjiù
 Zhangsan see house damaged-shabby
 ‘Zhangsan sees the house damaged and shabby.’

The improvement can be explained from a semantic point of view. As a lower closed-scale AP, 破 *pò* ‘damaged’ solely conveys an objective description about the appearance of the house. Thus, it fails to co-occur with a closed-scale perceptual verb. On the other hand, although 旧 *jiù* ‘shabby’ is also a lower closed-scale AP, it does not only render a perception action but also conveys the perceiver’s evaluation of the object (i.e. shabby). Moreover, from a prosodic point of view, (28) sounds more appropriate. At any rate, the combination of 旧 *jiù* ‘shabby’ is accepted. With this in place, we may possibly deduce that the closed-scale perceptual verb 见 *jiàn* ‘see’ is somehow subjective.

Likewise, the adverbial 很 *hěn* ‘very’ may also improve the unnaturalness of the expression a great deal, c.f. (29).

- (29) 张三 见 房屋 很 破。 (well-formed)
 Zhāngsān jiàn fáng wū hěn pò
 Zhangsan see house extremely damaged
 ‘Zhangsan sees the house extremely damaged.’

Adding the modifier 很 *hěn* ‘very’ provides an endpoint to the open-scale AP. 很破 *hěn pò* ‘extremely damaged’ turns into a boundary predicate and is therefore licensed by the closed-scale perceptual verb 见 *jiàn* ‘see’.

This phenomenon comes to resemble German perceptual verb *sehen*. The ill-formed German expression: ‘Mary sah den Jungen traurig (Mary saw the boy sad) can be improved by an extra adverb or a syntactic context, as in (30b).

- (30) a. *Mary sah den Jungen **traurig**. (ill-formed)
 Mary see.PAST the boy sad
 ‘Mary saw the boy sad.’
- b. Mary sah den Jungen **traurig am Tisch sitzen**. (well-formed)
 Mary see.PAST the boy sad at table sit
 ‘Mary saw the boy sitting at the table, looking sad.’

Open-scale adjectival perception verb complements are ruled out by German perceptual verb *sehen* and Chinese closed-scale perceptual verb 见 *jiàn* ‘see’. Open-scale adjectival perception verb complements may invite temporary predications only by the addition of a syntactic context. Syntactic context enables the German *sehen* and Chinese 见 *jiàn* ‘see’ to make a conceptualisation of the perceived event, offering an ‘evaluation’. The conclusion we may draw from the picture outlined here is that syntactically, Chinese and German perception verb complements do not represent a result state as the AP-complement is encoded into the perception verb root. Chinese and German perceptual verbs, i.e. 见 *jiàn* ‘see’ and *sehen* represent not only a predication of accomplishment but contribute to a potential indirect perception by describing the observer’s conceptualisation of the perceived event and thus offering an ‘evaluation’ or ‘interpretation’. On the other hand, the open-scale perceptual verb 看 *kàn* ‘look’ denotes a direct perception report and requires the sub-event to a state predication.

Incorporating this, we may explain the ill-formedness of lower closed-scale APs with open-scale perceptual verb 看 *kàn* ‘look’, c.f. (31).

Lower closed-scale AP + open-scale V

- (31) *张三 看 房屋 破/旧。 (ill-formed)
 Zhāngsān kàn fáng wū pò/jiù
 Zhangsan look house damaged/shabby
 ‘Zhangsan watches the damaged/shabby house.’

The lower closed-scale AP 破 *pò* ‘damaged’ seems incapable to combine with the closed-scale V-V 看见 *kànjiàn* ‘look-see’ (32a). Intriguingly, the combination of V-V and another lower closed-scale AP 旧 *jiù* ‘shabby’ appears better (32b). The reason lies in that V2 may render a subjective reading. Since the scalar property depends on the

second constituent, the V-V can take the lower closed-scale AP 旧 *jiù* ‘shabby’. Consequently, (32b) sounds better than (32a).

Lower closed-scale AP + closed-scale V-V

- (32) a. *张三 看见 房屋 破。 (ill-formed)
 Zhāngsān kànjiàn fáng wū pò
 Zhangsan look-see house damaged
 ‘Zhangsan sees the house damaged.’
- b. 张三 看见 房屋 旧。 (better)
 Zhāngsān kànjiàn fáng wū jiù
 Zhangsan look-see house shabby
 ‘Zhangsan sees the house shabby.’

Concerning the question of how totally open-scale APs might associate with different layers of perceptual verbs we find out that the combination of [totally open-scale AP + closed-scale perceptual verb] is ill-formed.

Totally open-scale AP + closed-scale perceptual verb

- (33) *张三 见 他 累。 (ill-formed)
 Zhāngsān jiàn tā lèi
 Zhangsan see him exhausted
 ‘Zhangsan sees him exhausted.’

The combination of [totally open-scale AP + closed-scale perceptual verb] can only be acceptable under the following circumstance:

- (34) 张三 见 他 累, 就 去 安慰 他。
 Zhāngsān jiàn tā lèi jiù qù ānwèi tā.
 Zhangsan see him exhausted then go comfort him
 Seeing him exhausted, Zhangsan (immediately) went to comfort him.

In this regard, the perceptual verb 见 *jiàn* ‘see’ is not solely a perceptual verb but also conveys a lexicalised meaning, i.e. ‘find, think’. The extra context is obligatory, as it specifies a successive relation of the two events (i.e. as soon as finding him sad/exhausted/nervous, Zhangsan went to comfort him). The APs, i.e. sad/exhausted/nervous, in this restricted context are no more open scale.

Totally open-scale APs seem possible to combine with an open-scale perceptual verb.

Totally open-scale AP + open-scale perceptual verb

- (35) 张三 看 他 累。 (unnatural)
 Zhāngsān kàn tā lèi
 Zhangsan look him exhausted
 'Zhangsan sees him exhausted.'

In addition, totally open-scale APs are not entirely ruled out by the closed-scale perceptual V-V 看见 *kànjiàn* 'look-see', as can be seen in (36).

Totally open-scale AP + closed-scale perceptual V-V

- (36) ?张三 看见 他 累。
 Zhāngsān kànjiàn tā lèi
 Zhangsan look-see him exhausted
 'Zhangsan sees him exhausted.'

To summarise, this section addressed the question on how various layers of APs might be treated by three types of Chinese perceptual verbs, i.e. open-scale V: 看 *kàn* 'look'; closed-scale V: 见 *jiàn* 'see' and closed-scale V-V 看见 *kànjiàn* 'look-see'. Findings can be summarised as follows.

First, 看 *kàn* is open scaled. It fails to combine with lower closed-scale APs or totally closed-scale APs. The degree of 看's association with different layers of APs runs from a totally open-scale AP, down to an upper closed-scale AP, lower closed-scale AP, and totally closed-scale AP. Below are the combinations of 看 *kàn* with different layers of APs.

The combinations of 看 *kàn* with four layers of APs.

- (37) Totally open-scale AP + Open-scale perceptual V: O
 Upper closed-scale AP + Open-scale perceptual V: ?
 Lower closed-scale AP + Open-scale perceptual V: *
 Totally closed-scale AP + Open-scale perceptual V: *

Second, 见 *jiàn* bears a *closed-scale* character and is likely to indicate the result of a perceived event. The acceptability of perceptual complements of 见 *jiàn* is as follows.

The combinations of 见 *jiàn* with four layers of APs.

- (38) Totally closed-scale AP + Closed-scale perceptual V: O
 Upper closed-scale AP + Closed-scale perceptual V: ?
 Lower closed-scale AP + Closed-scale perceptual V: ?
 Totally open-scale AP + Closed-scale perceptual V: *

Third, 看见 *kànjiàn* 'look-see' is a resultative compound verb, where the first constituent 看 *kàn* denotes the perception action and the second constituent 见 *jiàn* renders the result of the perpetual event. Essentially, the scalar property is determined

by V2. Thus, 看见 *kànjiàn* 'look-see' is deemed a closed scale. The combination with different layers of APs is given in (39).

The combinations of V-V 看见 *kànjiàn* 'look-see' with four layers of APs.

- (39) Totally open-scale AP + Closed-scale perceptual V-V: ?
 Totally closed-scale AP + Closed -scale perceptual V-V: O
 Upper closed-scale AP + Closed -scale perceptual V-V: O
 Lower closed-scale AP + Closed-scale perceptual V-V: ?

4 Adjective distribution in a resultative construction

Having drawn the picture of adjective distribution in direct perception expressions, this section moves on to see how adjectival complements are treated by resultatives. To begin with, there are four argument structures of resultatives in Chinese, namely,

The variation of argument structure of Chinese resultative constructions:

- (40) [Transitive verb + AP];
 [Unergative verb + AP];
 [Light verb + AP];
 [Unaccusative verb + AP].

Crucially, both inherent and derived resultatives in Chinese are licensed. In the following discussions, we shall look into the distribution of adjectives in these two types of resultatives. Consider adjectives in inherent resultatives first, c.f. (41)-(44).

4.1 Adjectives in inherent resultatives

Totally closed-scale AP

- (41) a. 张三 打 死 了 那 条 狗。 (Light verb + AP)
 Zhāngsān dǎ sǐ le nà tiáo gǒu
 Zhangsan beat die PERF that QUAN dog
 'Zhangsan beat the dog to death.'
- b. 张三 喝 光 了 牛奶。 (Transitive verb + AP)
 Zhāngsān hē guāng le niúǎi
 Zhangsan drink up PERF milk
 'Zhangsan drank up all the milk.'

Totally open-scale AP

- (42) a. 张三 拉 长 了 绳子⁵。 (Transitive verb + AP)
 Zhāngsān lā **cháng** le shéngzi
 Zhangsan stretch long PERF rubber
 'Zhangsan stretched the rubber long.'
- b. 张三 挖 深 了 井。 (Transitive verb + AP)
 Zhāngsān wā **shēn** le jǐng
 Zhangsan dig deep PERF well
 'Zhangsan dug the well very deep.'

Lower closed-scale AP

- (43) a. 张三 打 破 了 花瓶。 (Light verb + AP)
 Zhāngsān dǎ **pò** le huāpíng
 Zhangsan LIGHT V. broken PERF vase
 'Zhangsan broke the vase.'
- b. 张三 哭 湿 了 手帕。 (Unergative verb + AP)
 Zhāngsān kū **shī** le shǒupà
 Zhangsan cry wet PERF handkerchief
 'Zhangsan cried and made the handkerchief wet.'

Upper closed-scale AP

- (44) 冰箱 冻 硬 了 水饺。 (Transitive verb + AP)
 bīngxiāng dòng **yìng** le shuǐ jiǎo
 Refrigerator freeze solid PERF dumpling
 'The refrigerator froze the dumpling solid.'

Verb compounds play a significant role in Modern Chinese. Following Dexi Zhu (1982, pp. 32-33), there are five variations, i.e. (a) subject-predicate type; (b) predicate-object type; (c) modifier-predicate type; (d) predicate-complement type; (e) coordinate type.

- (45) a. [predicate-complement type] *dǎ-pò* 'hit-broken'
 b. [modifier-head type] *zhuī-shā* 'chase-kill'
 c. [subject-predicate type] *tóu-téng* 'have a headache'
 d. [paratactic structure type] *pái-huái* 'wander'
 e. [predicate-object type] *chōng-diàn* 'charge'

Among them, the (d) predicate-complement type can be associated with resultatives. The first constituent does not imply an accomplishment or an achievement. The second constituent plays the role of resultative complement, expressing a state or the result

⁵ The examples (46)-(49) are taken from Ma and Lu (1997a).

of an action. In this study, we consider the second constituents are adjectives⁶. Essentially, the resultative complements are framed outside verb roots and are therefore not restricted. All layers of APs appear to be licensed to denote a result.

4.2 Adjectives in derived resultatives

Next, we engage into the data of adjectival complements in derived resultatives, c.f. (46)-(49).

Totally open-scale AP

- (46) a. 张三 吃 穷 了 这 个 家。 (Transitive verb + AP)
 Zhāngsān chī **qióng** le zhè gè jiā
 Zhangsan eat poor PERF the QUAN family
 'Zhangsan spent too much money on food and finally the family went broke.'
- b. 张三 (干活) 干 累 了。 (Light verb + AP)
 Zhāngsān (gàn huó) gàn **lèi** le
 Zhangsan do-work do exhausted PERF
 'Zhangsan got tired from work.'

Totally closed-scale AP

- (47) a. 屋子 里 坐 满 了 上 访 者。 (Unaccusative verb + AP)
 wūzi lǐ zuò **mǎn** le shàngfǎngzhě
 room inside sit full PERF petitioner
 'The room is full of petitioners.'
- b. A 股 市 场 做 空 问 题 股。 (Light verb + AP)
 A gǔ shìchǎng zuò **kōng** wèntí gǔ
 A share market do empty unit
 'A share market shorts the unit.'

Lower closed-scale AP

- (48) a. 张三 害 苦 了 李 四。 (Transitive verb + AP)
 Zhāngsān hài **kǔ** le Lǐsì
 Zhangsan impair bitter PERF Lisi
 'Zhangsan has put Lisi in a bind.'

⁶ The category of the complements is debatable. Li and Thompson et al. (1981) regard them as adjectives. Palmer (2005) argues that they are stative verbs. This study is in support of Li and Thompson et al's. (1981) point of view for the following reason. First, the combination of this type of V-V is very productive. All layers of APs are possible combine with an act verb, which also has a variety, i.e. transitive verb, unergative verb, light verb or unaccusative verb are all welcome.

Upper closed-scale AP

- (49) a. 张三 走 平 了 路。 (Unergative verb + AP)
 Zhāngsān zǒu píng le lù
 Zhangsan walk even PERF road
 'Zhangsan walked the road even.'

Like inherent resultatives, which due to resultative complements (V2s) being framed outside the verb roots and thus have a generous acceptance by the first constituents, APs in derived resultatives are of no diverse distribution, i.e. all layers are licensed to indicate result. This displays a different picture to Altaic languages, where derived resultatives are ruled out, c.f. (50).

Derived resultatives in Mongolian

- (50) a. ?Тэр эрэгтэй төмөр таяг дабдажъ хабтагай болгаб. (unnatural)
 Ter eregtei tömör tayag dabdaji khabtagai bolgab
 DEM 1st.masc.sg metal stick pound flat PAST
 'He pounded the metal flat.'
- b. ?Тэр эрэгтэй өбөст газар усулжъ чийг болгаб. (unnatural)
 Ter eregtei öböst gazar usulji chiig bolgab.
 DEM 1st.masc.sg garden water wet PAST
 'He watered the garden wet.'

There are two ways to convey derived resultatives in Mongolian. (a) by supplying them with an adverb (e.g. *ЖИНХЭНЭ*) to temporarily fill the GAP between CAUSE EVENT and RESULT EVENT. (b) by employing a co-verb construction (c.f. 51) a postpositional phrase (c.f. 52) to render the derived result.

Derived resultatives by co-verb construction

- (51) Тэр эмэгтэй үйлаад л байсан.
 DEM 1st.femi.sg cry-PROG-tired-PAST
 'She cried (until she got) tired.'

Derived resultatives by postpositional phrase

- (52) Тэр эрэгтэй ус хөлдөөж мөс болгов.
 DEM 1st.masc.sg water freeze solid become
 'He froze the water and the water turned into ice.'

Another Altaic language, Japanese, also lacks derived resultatives, c.f. (53a). Verb compounds (c.f. 53b) and postpositional phrase (c.f. 53c) are employed to render derived result.

Derived resultatives in Japanese

- (53) a. *彼女は魚をゼリー状に叩いた。 (ill-formed)
 Kanojo wa sakana o zerii joo ni tataita.
 She TOP fish ACC jelly into pound-PAST
 'She pounded the fish into a jelly.'
- b. 彼女は魚をゼリー状に叩き潰した。 (V-V: better)
 Kanojo wa sakana o zerii joo ni tataki-tsubushita
 She TOP fish ACC jelly into pound-smash-PAST
 'She pounded the fish into a jelly.'
- c. 彼女は魚をゼリー状になるまで叩いた。 (PP: well-formed)
 Kanojo wa sakana o zerijoo ni naru made tataita.
 She TOP fish ACC jelly into become until pound-smash-PAST
 'She pounded the fish until it turned into jelly.'

Moreover, as is acknowledged by Beavers, 2002; Levin & Rappaport, 1995, 1999, and others, Germanic languages license both inherent and derived resultatives. (54)-(55) are illustrations of German and English.

German derived resultatives

- (54) Mary tanzte sich müde.
 'Mary danced herself tired.'

English derived resultatives

- (55) Mary ran herself tired.

The cross-linguistic variation towards derived resultatives is possibly down to the following reason. In Germanic languages as well as in Chinese, the MANNER of ACTION is conveyed by the core verb while the RESULT is rendered via other elements, e.g. a PP, or an AP. Thus, the verb and the result are not necessary associated directly. In other words, the ACTION is not obligatory to lead to the RESULT. On the other hand, in Altaic languages, the verb of resultative constructions has to implicate the RESULT (inherent resultatives), i.e. the RESULT ought to be incorporated into the core verb, otherwise, the construction would become ill-formed (i.e. derived resultatives).

5 Summary

This paper has addresses the question on how adjectives distribute in Chinese direct perception expressions and resultatives. We re-classified Chinese monosyllabic adjectives and verbs in light of the scale structure framework. We also looked into how various layers of adjectives get combined with different perceptual/action verbs. The findings can be summarised as follows.

1. Upper closed-scale APs do not match well with closed-scale perceptual verbs. The ungrammaticality can be corrected by supplying the expression with a tense or a syntactic context.
2. The combination of [upper closed-scale AP + open-scale perceptual V] appears ill-formed. The progressive marker 着 *zhe* may enable the upper closed-scale AP to transit temporarily into an open-scale AP. Thus, the event turns into a totally open-scale perceiving event.
3. Upper closed-scale APs may be possible to associate with closed-scale perceptual V-V.
4. It is not very likely that open-scale perceptual verbs would combine with totally closed-scale APs.
5. The closed-scale perceptual V-V may form with totally closed-scale APs.
6. A lower closed-scale AP does not seem capable of associating with closed-scale perceptual verbs.
7. Open-scale perceptual verbs fail to combine with lower closed-scale APs.
8. The combination of V-V and lower closed-scale APs is natural.
9. The lower closed-scale AP seems unable to combine with the closed-scale V-V.
10. The combination of [totally open-scale AP + closed-scale perceptual verb] is ill-formed.
11. It is odd to combine totally open-scale APs with open-scale perceptual verbs.
12. Totally open-scale APs can well form with the closed-scale perceptual V-V.

To summarise, the degree of open-scale perceptual verb 看 *kàn*'s association with different layers of APs runs from totally open-scale AP down to upper closed-scale AP, lower closed-scale AP, and totally closed-scale AP. The acceptability of APs by the closed-scale perceptual verb 见 *jiàn* runs from totally closed-scale AP down to upper closed-scale AP, lower closed-scale AP and totally open-scale AP. 看见 *kànjiàn* ('look-see') is deemed closed-scale, and its combinations with different layers of APs is relatively loose.

Syntactically, the perceptual complement taken by the closed-scale perceptual verb 见 *jiàn* does not represent a RESULT STATE, as the AP-complement is encoded in the perception verb root and thus has to be interpreted as a whole predication denoting evaluative interpretation. In this regard, 见 *jiàn* ('see') is subjective. In contrast, the open-scale perceptual verb 看 *kàn* ('look') renders a direct perception report. It does not describe the observer's conceptualisation of the perceived event and is thus alleged to be objective.

Resultatives may welcome all layers of adjectives. Various APs may match with a transitive verb, an unergative verb, a light verb or an unaccusative verb. This is because the resultative complements are framed outside the verb roots and are thus not restricted. Nonetheless, syntactically, a closed-scale AP serves as an accomplishment predicate and thus contains an event argument in its lexical representation. The expression is an EVENTUALITY. On the other hand, an open-scale AP serves as a stative predicate, and the subclause is not an EVENTUALITY.

The distribution of adjectives in resultative and direct perception expressions are summarised in Table 2 and Table 3.

Table 2: Adjective distribution in Chinese resultatives

AP	Open-scale action V	Upper closed-scale action V	Totally closed-scale action V
Totally open scale	○	○	○
Lower closed scale	○	○	○
Upper closed scale	○	○	○
Totally closed scale	○	○	○

Table 3: Adjective distribution in Chinese direct perception expressions

AP	Open-scale perceptual V	Closed-scale perceptual V	Closed-scale perceptual V-V
Totally open scale	○	×	○
Lower closed scale	×	?	?
Upper closed scale	?	?	○
Totally closed scale	×	○	○

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Abbreviations

DEM	demonstrative
EXCL	exclamatory
1 st .masc.sg	first personal pronoun, singular, masculine
NLZR	nominaliser
PERF	perfective
QUAN	quantifier

RESEARCH ARTICLES (PROJECT REPORTS)

INVESTIGATION OF EARLY VOCABULARY DEVELOPMENT OF A PERSIAN SPEAKING CHILD AT AGE 2 YEARS OLD IN IRAN

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Abstract

This study investigates the development of early Persian vocabulary in the process of first language acquisition in case of an Iranian child at age 2. The child was named Melica in this paper and her speech was observed for the period of 6 months. The outcomes show that Melica could produce about 150 words and understand many more when she was 2 years old. Also she understood such meanings as “on”, “under”, and “in”. At that age, she mostly produced nouns, which represented more than half of her vocabulary. Observed for a period of six months, Melica showed a gradual development in word as well as in sentence production, though some discrepancies in the use of certain words, such as developmental errors and overextensions, were also reported.

Keywords: early vocabulary; word combinations; acquisition; learning

Povzetek

Študija preučuje razvoj besedišča pri iranski dveletnici, katere materni jezik je perzijsčina. Deklici je v študiji ime Melica. Njen govor je bil spremljan 6 mesecev s pričetkom pri njenem drugem rojstnem dnevu. Melica je ob pričetku študije aktivno uporabljala približno 150 besed in poznala pomene kot so “na”, “pod” in “v”. V tem času je povečini uporabljala samoglasniške besede, ki so predstavljale več kot polovico njenega celotnega besedišča. V obdobju šestih mesecev je napredovala tako v številu aktivno uporabljenih besed kot tudi v številu izraženih stavkov, čeprav avtor poroča tudi o nekaterih nepravilnostih, kot so na primer razvojne napake pri izgovarjavi in preobširno pojmovanje besed.

Ključne besede: zgodnje besedišče; besedne zveze; usvajanje; učenje



1 Introduction

Language acquisition is a skill rather than the result of a learning process. Although parents may try to strengthen the speech of their child by their own verbal behavior, facial expressions or other gestures, this can not be the primary reason for the child to become a fluent speaker in his or her native language. The relationship between children and parents may of course stimulate the native language learning. Children's exposure to the native language environment and in a social context help children develop their language.

Children appear to learn language in the same way as they learn to walk. They learn vocabulary, grammatical structures, phonological characteristics, morphological and pragmatic relations gradually. Many researches show that infants at the age of three to four months can distinguish a voice with verbal information from the one with non-verbal information, and can understand differences between /t/ (ت) and /d/ (د); or /t/ (ت) and /k/ (ک). As Fromkin (1983, p. 326) states, "children do not wake up one morning with a fully formed grammar in their heads or with all the "rules" of social and communicative intercourse". Language is acquired at stages and it is generally thought that every successive stage gets closer to the language of an adult.

At the age of about 12 months, a child tries to imitate the words that they hear. At that stage a child starts learning words gradually. Until the age of 2 learnt words are generally context bound (Barrett, et al., 1991; Dromi, 1987). This study investigates early vocabulary development of a Persian speaking child at the age of 2.

2 Literature review

Language acquisition is a "process whereby children achieve a fluent control of their native language" (Varshney, 2003, p. 307). Surveys of a child's first 40-50 words reported in diary studies for a variety of languages show that a child's first collection of words fall into a fairly small number of categories (Clark, 1979), which consist of people, food, body parts, clothing, animals, vehicles, toys, household objects, routines, and activities or states. Clark (1973) further stresses clear, objective perceptual features as the criteria bases for word applications, and defines lexical innovations as the result of lexical gaps (Clark, 1981). She discusses lexical gaps in two major headings, namely, momentary or chronic. Clark and her colleagues (Clark, 1981, 1982, 1983, 1991, 1993; Clark & Hecht, 1982; Becker, 1994) also discuss the principles and mechanisms that guide a child's lexical innovation strategies.

The first principle is the principle of productivity. The principle basically assumes that "those word-formation devices used most often by adults in word innovations are the most productive in the language for constructing new word-forms" (Clark & Hecht, 1982, p. 6), and that more productive word formation devices are acquired earlier than

the less productive ones (Clark, 1995). For instance, children with English as their first language should, when constructing new agent nouns, acquire the agentive ending *-er* earlier than the agentive ending *-ist*, as the former one is supposed to be more productive (Clark 1995).

The second principle is the principle of simplicity. According to this principle, simple forms which require the least modifications on its root are the easiest to acquire. For instance, the typical agent and instrument compounds, the children innovated during the early stages of their lexical development are composed of simple structure of noun or verb + noun as in the example of fire-man (Clark & Hecht, 1982).

The third principle is the principle of semantic transparency. On the basis of this theory Clark (1993) indicates that people interpret and coin new words by relying to roots and affixes that are transparent in meaning. In this sense, a child is expected to produce the word *animal doctor* instead of *veterinarian* because the former word is straightforwardly derived from the two already known words: *doctor* and *animal*. Semantic transparency thus “underlines the dynamic nature of children’s lexicon acquisition process because children constantly map massive numbers of word meanings onto words from their early years and each new word analysed enlarges the lexicon storage potentially available when children construct innovative words” (Clark, 1993, p. 116).

According to Chomsky (2009), language acquisition is a matter of growth and maturation of relatively fixed capacities, under appropriate external conditions. The form of language acquisition and the use of the acquired language are largely determined by internal factors; it is because of the fundamental correspondence of all human languages, because of the fact that “human beings are the same, wherever they may be”, that a child can learn any language (Chomsky, 2009, pp. 101-102). The functioning of the language capacity is, furthermore, optimal at a certain critical period of intellectual development. In addition, the term language acquisition is generally used without qualification for the process which results in the knowledge of one’s native language (or native languages). It is conceivable that the acquisition of a foreign language, may it be learned systematically at school or not, proceeds in quite a different way. Indeed, as we have seen, “the acquisition of one’s native language after the alleged ‘critical age’ for language acquisition may differ, for neurophysiologic reasons, from the normal child’s acquisition of his native language”. (Lyons, 1981, p. 252)

2.1 Important characteristics of language acquisition

Acquisition is thought to be a predisposition, the children’s ability to learn something without being taught about it. It is in general the innate capacity of every human being.

Every human being has the ability to learn the language they are born with. The ability is physical, just like the ability to walk. Nevertheless, teaching is also naturally involved in the process of language development. Teaching is done by parents, teachers, and all the surrounding people for a child to gain knowledge and to perform the language. Without such stimulation, which also carries social and cultural information, a child would not be able to do the work, such as speaking or reading.

The innate language ability is still observable in the fact that a human can at any stage of language use create words, phrases or sentences that they have never experienced before.

2.2 Stages of language development

According to Owens (2001, p. 72), there are six stages of language development generally recognized to govern first language development:

- *pre-linguistic stage* with crying, cooing and babbling
- *linguistic stage*
- *holophrastic stage*
- *two-word stage*
- *telegraphic stage*
- *immediate development stage*
- *adult stage*

The onset of the linguistic stage is what is called single-word or holophrastic stage although, through the second and third phases of pre-linguistic stage, i.e., cooing and babbling, distinct language specific sounds begin to emerge (Carroll, 2008). Babbling is thought to be a form of play in which various sounds are practiced and mastered before they are put to communicative usage (Owens, 2001). There are several reasons to think that babbling is not communicative.

One reason is that sounds made during babbling are similar to but phonologically sloppier than the corresponding sounds made later on. While the "ma" of the 7 month old and that of 18 month old may sound similar, when the two utterances are examined spectrographically, the earlier sound is generally sloppier and exhibits a greater range of acoustic properties than true speech (Carroll, 2008). Another reason is that infants have been found to babble more often when an adult is not present than when one is present (Nakajima, 1975); for instance, babies often babble in the crib when awakening and before falling asleep, and since no one is present, it is difficult to see these as communicative acts (Carroll, 2008). The emergence of the first words or vocalizations does not signal the end of vocalizations such as babbling, jargon, and phonetically consistent forms (Owens, 2001), and all three continue to be produced by the child throughout their second year of life (Robb, Bauer & Tyler, 1994), during which the child increases his or her vocabulary and begins to combine words within a single utterance.

Gradually the child realizes that a word refers not to a single referent but to a related group of referents (Oviatt, 1982).

2.3 General characteristics of a 2-year-old child

A child at 24 months of age can walk well, can run and stop, or step up. They can use the spoon and drink water from a glass by themselves. They can name four to five words of the body parts, answer simple questions beginning with “why” and “what”, and point to pictures when instructed, or name an object when asked. A child at 24 months of age can use two to three short sentences regularly.

2.4 Some important characteristics of the child at age of 2 for this study

At around 2 years of age, a child’s development forms its essential characteristics that can be divided into sensory and motor development, physical development, cognitive development, emotional and social development, and language.

Sensory and motor development. By the age of 2, most children can walk up the stairs one at a time, start to run, kick a ball, throw a ball overhand, and draw simple strokes with a pencil. Also, a child can climb on and down from furniture without the help of parents. Gradually, they learn to walk backwards, to turn corners, and improve their actions.

Physical development. At age of 2, a child becomes stronger and starts to look longer and leaner. They are active and energetic, but get tired easily. Their weight and height still grow fast though slower than in the year before. The movements of hands and eyes get somewhat coordinated.

Cognitive development. After their second birthday, a child gradually begins to think and reason. It is usually the year when a child starts learning to count and name colors.

Emotional and social development. From the age of 2 a child gradually learns how to manage their feelings by requiring approvals of their siblings, parents and other people around them, and by obeying their requests and commands. At this age they are easily affected by the general situation of the family. They feel confident and secure in their relationship with parents, and listen carefully when talked to with reason and logic. They also like to play with other children, do the magic puzzles and model.

Language. By age 2, a child usually uses two-word sentences, frequently make questions beginning in “what” and “why”, and can produce at least 60 words. They learn additional 90 words within the period of 6 months to reach a vocabulary of at least 150 words when two and a half.

2.5 Study question

In this study we examine how well a particular two-year-old child fits into the above described general developmental stages.

3 Study methodology

This study concentrates on the development of early vocabulary in the first language acquisition of an Iranian child, who is a speaker of Persian. Data for this study were collected to a) classify the child's vocabulary, its scope and content, and to b) compare the child's L1 vocabulary in Persian to the data for L1 vocabulary in English, and c) to look into general differences and similarities between vocabulary of Persian as L1 and English as L1, and discuss the differences in the process of acquisition of the two languages.

3.1 Participant

The subject of this study is a girl named Melica. She is 2 years old and lives with her elder brother (5 years), mother and father in a family of four in the city of Bushehr. The dominant language they use at home is Farsi. Melica does not attend kindergarden or nursery, and does not have much contact with other children either. She is a normally developed child. In order to collect data, we visited Melica three times a week for six months.

3.2 Method and procedures

During the visits, we recorded the child's talk. Sometimes we had a short conversation of about 5 minutes with the child. The conversation was in Persian and questions were about familiar, ordinary things. Recordings helped recognize and count the number of words the child produced. We also made notes on behavioural observations and speech characteristics during the period of six months. With the analysis of the recordings we could gain information on the number of new words per day, per month, and per six months.

Besides the recordings, we also used parents' reports to assess the girl's vocabulary. Parents were instructed to observe the girl carefully for the whole period of 6 months.

Finally, we could use a 20-minute home video-recording with Melica in a natural surrounding to evaluate her vocabulary. The camera was set in the corner of a living room to record the child's spontaneous speech.

4 Results and Analysis

This study deals with the development of early L1 vocabulary in case of one Persian speaking 2-year-old Iranian.

The main objective in this study is to identify the development of early vocabulary, and recognize the number of words in Persian as L1. Results of this study show that by the age of 2 the child has the ability to produce several different words. This production of words presumably depends on various factors such as child's genetics, physical growth, home and other surrounding environment, and other factors. By her second birthday the child is able to name her toys, some foods, animals, and members of family (father and mother). The analysis of the recorded voice shows that the number of words the child used was approximately 150.

In the period of six months, it could be observed that the child gradually started using pronouns like "me", "you", "him", and "he", though they still got confused, especially when Melica was talking about herself. She also gradually started understanding prepositions like "on", "under" and "back". Her ability to express negative expressions also increased.

In the period of six months, it could be observed that the child gradually started using pronouns like "me", "you", "him", and "he". The pronouns were sometimes used in a wrong way, especially when she was talking about herself. Besides, Melica gradually started to understand prepositions like "on", "under" and "back".

Her ability to express negative expressions also increased. While at the beginning of this study she could only use "no", she later on started using expressions within a sentence such as "Don't do that.", "This is not (my car)."

The child could already produce some complex questions, as for example "Where did the sun go?" or "Why is she crying?". It is interesting that sometimes she was satisfied with the answer she got, and sometimes not. In the latter case, the parents usually thought their answer might not have been satisfactory but in fact it seemed as if the child liked to repeat the same question because she liked the answer, or because she simply enjoyed making conversation. Such reasons could also apply to cases like when Melica said "I saw ..., I saw ..., I saw", then paused and started from the beginning.

Melica generally used short, two- to three-word phrases. She could understand most of ordinary, everyday words, and could produce words such as "mom", "dad", "shoes", "hat", "mercy", "finish", and others. She then produced various short sentences using those words. Her common sentences were "I am hungry." or "I want to go park", "Where is my doll?", etc.

Table 1: Some common words that Melica produced at age 2

Semantic field	Expressions
Family	<i>ameh</i> (aunt), <i>madar joon</i> (grandma), <i>mama</i> (mom), <i>baba</i> (dad), <i>amoo</i> (uncle), <i>ni ni</i> (baby), <i>dostam</i> (my friend), <i>bacheh</i> (child)
Food/drink	<i>keik</i> (cookie), <i>ab miveh</i> (juice), <i>shir</i> (milk), <i>sharbat</i> (syrups), <i>bastani</i> (ice cream), <i>nan</i> (bread), <i>polo</i> (rice)
Animals	<i>gorbeh</i> (cat), <i>sag</i> (dog), <i>joojeh</i> (chicken)
Toys	<i>aroosak</i> (doll), <i>moama</i> (puzzle), <i>sag</i> (puppy), <i>mashin</i> (car)
Activity	<i>bala</i> (up), <i>paeen</i> (down), <i>toop bazi kardn</i> (playing with ball), <i>dauidan run seh charkkeh bazi</i> (play with tricycle)
Routines	<i>salam</i> (hi), <i>by by</i> (bye), <i>na</i> (no), <i>baleh</i> (yes), <i>tamam</i> (finish), <i>mamnoon</i> (thank you)
Other common words	<i>kolah</i> (hat), <i>otagh</i> (room), <i>Aroosakam kojast?</i> (Where is my doll?), <i>darad</i> (hurt), <i>khordam</i> (eat), <i>maghazeh</i> (store), <i>dastam</i> (my hand)

Table 1 shows the common words that Melica used during the study. With those words she made sentences like *کیک تمام شد keak tamam shed* "This cake is over." or *این هاپو است aan hapew aset* "This is a dog."

Table 2: Vowel or consonant misarticulation. Melica's examples of developmental errors produced during the study (between the ages of 2 and 2 and a half).

Produced word	Correct word	Meaning in English
دتکر	دکتر	doctor
گذا	غذا	food
بلم پارک	برم پارک	go to park
بازی	بازی	play
قاشق	قاشق	spoon
تمد	کمد	closet
پلو	هلو	peach

Table 2 shows examples of the sounds that were misarticulated. Misarticulations which are appropriate for a certain age are called developmental errors. In case of Melica's typical developmental errors, similar sounds were commonly used instead of the expected sounds, or else, word sounds got scrambled. In the word *غذا gheda* "food",

for example, the child articulated the sound گ *gu* instead of غ *gh*, and therefore the word غذا *gheda* was pronounced in the form of گذا *guda*. Also, young speakers of Persian at this age commonly use ل *l* instead of ر *r*, which was also typical for Melica, who pronounced بلم *belm* instead of برم *berm* "I'll go". This means that the child has the ability to pronounce ل *l* better than ر *r*, and though Melica recognized the difference between the two sounds, she was not able to articulate the word correctly at the beginning of the study. Gradually she has learnt to use the correct vowel and consonant.

Table 3: Some non-typical expressions and sentences that Melica produced at age 2.

Special phrases	Romanization	Meaning in English
دعوا کن	<i>daava kon</i>	A person who quarrels
ماما غذا پزید	<i>Mama ghaza pazid.</i>	Mother cooks the food.
ظرف شو	<i>zarf shoo</i>	A person who washes the dishes
دکتر رفتم	<i>Dotcor raftam.</i>	I go to the doctor.
شياما	<i>Shiamma.</i>	I want milk.
فردا به پارک ميروم	<i>Farda be park raftam.</i>	I went to the park yesterday.
کخ مخ	<i>Kakh makh</i>	I want Yakhmak.
دوخرچه رانی	<i>Dokharcheh rani.</i>	I want to ride a bike.

Table 3 shows the non-typical expressions Melica often used during the study, and her two-word sentences from those expressions. Sentences conveyed the meaning and were grammatically correct but generally demand a slight change in vocabulary. For example, Melica would use (1) instead of (2).

- (1) کخ مخ، شو، ران، پزیدن
kekh mekh, shew, ran, pezaden
- (2) پختن، رانندگی، شستن، یخ مک
pekhetn, ranendegua, shesten, akh meke

The study results confirmed that a child gradually adjusts his or her speech to become similar to adult speech.

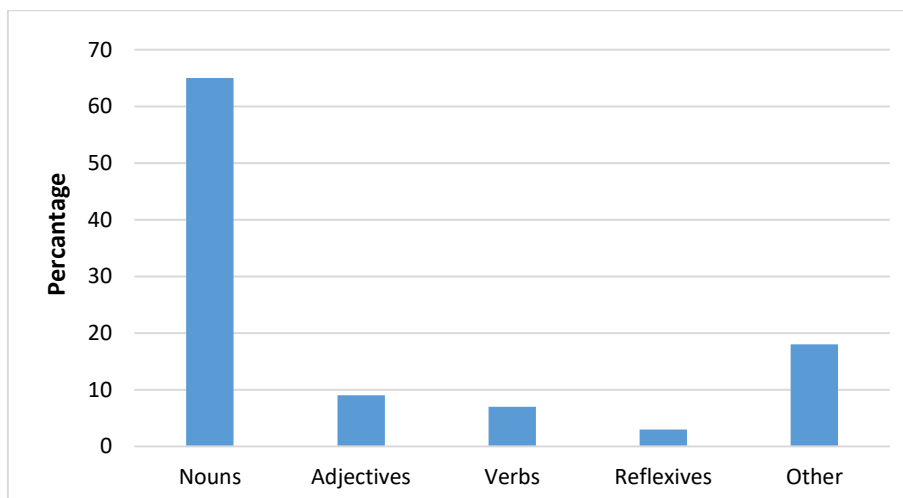


Figure 1: The appearance of word classes produced by Melica during the study

Figure 1 shows the rate of appearance of most common word groups used by Melica during the whole period of the study. According to this figure, nouns are most highly represented in the vocabulary of the child and reach to as high as 64% of all the words produced. The frequency is second highest with adjectives (9%) and is followed by verbs (7%), reflexives (2.23%), and all the rest of the words (17.56%).

Table 4: Acquisition progress by a two-year-old Melica during 6 months

	Percentage of words and sentences per month					
	M1	M2	M3	M4	M5	M6
Word production	32%	43%	49%	52%	60%	75%
Sentence production	14%	16%	19%	21%	22%	25%

Table 4 indicates that learning L1 vocabulary in the third year is progressive. The scope of vocabulary at the age of 2 and a half represents 100% of all utterances, of which 75% are words and 25% are sentences. Looking back to the detailed results of this longitudinal study, it is clear that the rise of the percentage, cf. the growth of the vocabulary, is gradual for both single words as well as sentences. Word production percentage rises from 32% in the first month after the child's second birthday, to 43% in the second, 49% in the third, 52% in the fourth, 60% in the fifth, and to 75% of all uttered expressions in the last, sixth month of the study. The same rising tendency is observed for sentence production, which was up to 14% at the beginning of the study, and gradually rising to 25% at the end of a 6-month period.

Table 5: Overextension of some words at the child at 2 years old in Persian

Word	Romanization	Overextension
پلیس	<i>pelas</i>	police, military, soldier
هابو	<i>hapo</i>	cow, dog, fox, cat
ددی	<i>dadi</i>	every girl, daughter
مار	<i>mar</i>	worm, scorpion, millipede
در در	<i>dar dar</i>	place out of house, park, store
هلو	<i>holoo</i>	nectarine, starvation, peach
ب بعی	<i>ba bai</i>	sheep, goat

Table 5 shows that the child when 2 years old overextends some words based on shape and color. For example, Melica used the word “peach” for three types of fruits, cf. nectarine, starvation, and peach, and the word “police” for police, military, and soldiers.

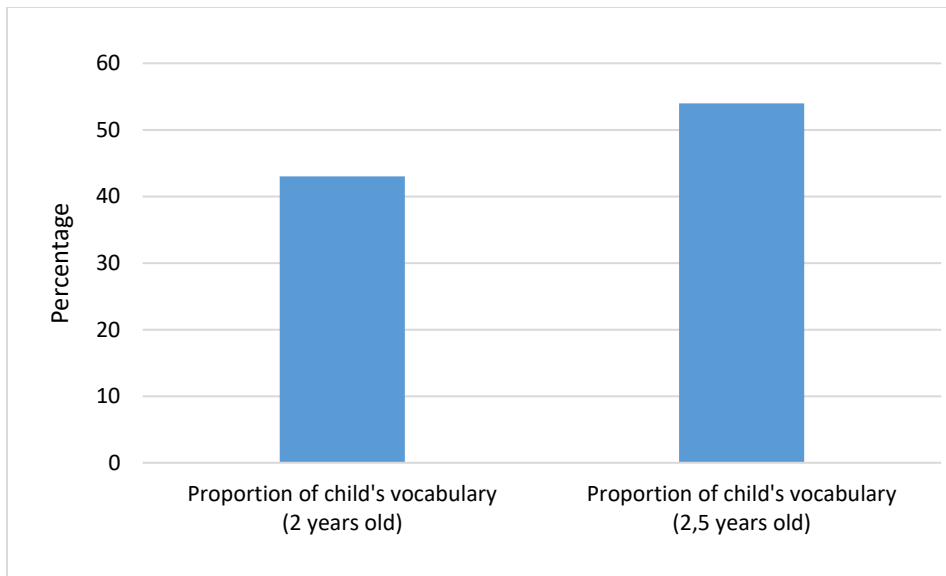


Figure 2: Development of early vocabulary in L1 acquisition; the case of Melica

Figure 2 shows that the number of words spoken by Melica confirms the general idea that children have a language developmental path. While the proportion of the vocabulary of the child at the age of 2 was at 43% , this proportion increased to 54% in the period of six months.

By the end of the second year, a child tends to use words like “me” or “myself” very often. For example, when Melica’s mother wanted to change Melica’s clothes, close her shoes, or feed her, Melica would say “myself”. The “m” that comes after itself in *خودم khewdem* is very important. Psychologically Melica wanted to say that they could do that on their own, or that they wanted to make their own decision.

In this age Melica could use the past form of verbs and nouns in plural forms. She liked the question words such as "what, who, why". She could understand and solve simple problems, and could describe simple events to her mother.

The results of this case study suggest that the child learned many new words by listening to her parents, especially to her, and other people, recorded stories, etc. At this age, Melica could guess many words from the context and could recognize many more words than he or she actually used.

She has learned many new expressions such as “brother”, “uncle”, “animals”, “toys”, words for body parts and clothes. Just like other children of her age, Melica was able to describe her emotions such as 'happy', 'sad, and 'angry'. Many concepts such as 'longer', 'smaller', and 'bigger' become understandable to her, and she could also name several colors.

In short, Melica at this age could communicate, play, role play, and managed short negotiations with other children and her parents.

5 Conclusions

This study surveyed the development of the L1 vocabulary of an Persian speaking Iranian child at age 2 during six months. Results show that the child was able to gradually expand her actively used vocabulary from approximately 150 words in the time of her second birthday to 210 within a six month period, and her understanding of words was even greater. She was also able to increase the number of sentences she used during this period.

According to Clark (1979), a child may be able to produce anywhere from 100 to 600 distinct words by their second birthday. By the age six, they have a vocabulary of around 14,000 in comprehension, with somewhat fewer in production. These numbers imply that they acquire words between age two and age six at a rate of nine to ten words a day.

At this age the child expands the number of vocabulary through various stimulants; by listening to their parent’s speech, the speech of their peers, stories, and others. Results of this study show that the growth of the vocabulary is constant though there appear some discrepancies in the use of certain words. Most common discrepancies are the misarticulation, which happens due to developmental errors, and misuse of the

meaning due to the overextension of a word. In the latter case, the majority of vocabulary seem to be based on some kind of similarity between the adult referent for the term overextended and the child target on a particular occasion (Clark, 1973a; Anglin, 1976).

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