

Abstract

The comparison of demonstratives in between Japanese and Chinese language—based on the materials from the two renown novels.

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There are three types of demonstratives in Japanese, namely “ko,” “so,” and “a,” whereas there are only two in Chinese, namely “zhe” and “na.” In this thesis, we will discuss the differences between the demonstrative systems in Japanese and Chinese by using the Japanese novel “*Norwegian Wood*,” and its three Chinese versions, as well as the Chinese novel “*The True Story of Ah Q*” and its three Japanese versions, as examples.

This thesis contains the following sections:

Chapter 1: This section introduces the purpose of the study, classification of demonstrative usages, and main contents of this study.

Chapter 2: This section summarizes the previous research on demonstrative usage in Japanese and Chinese.

Chapters 3 and 4: This section analyzes the correspondent relationship between Japanese and Chinese demonstratives. The Chinese demonstrative “zhe” can be understood as a “free visual point” or “distance-neutral” demonstrative, which corresponds to the demonstrative “ko” or “so” in Japanese. “So” can be used as a “distance-neutral” or “further distance” demonstrative, corresponding to the Chinese demonstrative “zhe” or “na.” “Na” can be used as a “further distance,” “recognitional distance,” or “free visual point” demonstrative. However, only two demonstratives in Japanese, “so” and “a” correspond to “na” when used to refer to “further distance” and “recognitional distance.” In other words, the Japanese demonstratives “a” and “so” cannot express the meaning of the Chinese demonstrative “na” when it refers to “free visual point.”

Chapter 5: This section analyzes the different translations of the demonstratives by comparing the source text with different translation versions. For example, the demonstrative “na” can be translated to “ko” to generate a rhetoric effect. Both “zhe” and “na” in Chinese can

be used as a “free visual point” demonstrative. Therefore, “na” can be translated into the Japanese demonstrative “a” or “ko,” with the former emphasizing “recognitional distance” and the latter emphasizing “free visual point.” In addition, the correspondent relationship between the Chinese demonstrative “zhe” and Japanese demonstrative “so” varies among different translation versions, which might be attributed to the diversity in meaning of “zhe” and “so” in different scenarios.

Chapter 6: This section compares the target texts in which “so” is usually translated into “zhe” with the target texts in which “so” is usually translated into “na”. The comparison revealed that the latter (type 2) is generally used in the following situations:

1. The context deviates from the main time axis in the novel
2. The referent is an unrealistic object
3. The narrator takes a negative attitude toward the referent

Chapter 7: This section summarizes the main points and significance of the presented study and points out the problems to be addressed in future research.