ANALYSIS OF LEXICON IN JAPANESE ADULT AND CHILDREN'S LITERATURE

Comparison of Kawauso and Serohiki no Gauche

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Abstract

This paper investigates the usage of Japanese vocabulary in two different texts: *Kawauso (The Otter)* by Kuniko Mukōda and *Serohiki no Gauche (Gauche the cellist)* by Kenji Miyazawa.

Japanese vocabulary is commonly divided into three main lexical classes: Native Japanese words (NJ, 和語), Sino-Japanese Words (SJ, 漢語) and foreign loan words (FL, 外来語). In addition, many scholars consider onomatopoeia as a fourth lexical class. It has therefore been considered as such in this study.

The framework for this study is based on the work of Yamaguchi (2007) and the frequency of appearance of the four lexical classes in each of the texts is measured and compared between each other.

The results show that with respect to the total number of words in each respective text, Mukōda more frequently used NJ, SJ than Miyazawa while FL was used more frequently by Miyazawa. Both authors however used many hybrid words, which were not included in this study. Nonetheless, when comparing the number of appearance of NJ, SJ and FL with respect to the appearance of those three categories in the texts, the results show very similar results between both texts. Finally, onomatopoeia was used infrequently, with Miyazawa using much more than Mukōda.

Preface

This paper constitutes my concluding task during my three years at the International Language program, University of Gothenburg. I am happy to have made it, and I would like to thank my supervisor for the valuable input during my work with this paper.

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I. Introduction

Japanese language is very rich and employs an intricate and intriguing form of communication that reflects the prosperous Japanese culture itself. For instance, the Japanese language can put into use different forms of formal and informal ways of communication. These layers of language formality are essential to the existence of the complex Japanese hierarchical social system. The history of Japan enriched the Japanese vocabulary so that words could be divided into three different main lexical classes: Native Japanese words (NJ, henceforth), Sino-Japanese words (SJ, henceforth) and foreign loan words (FL, henceforth) (Yamaguchi, 2007). Furthermore, Japanese, since ancient times, also contains a significant array of sound symbols known linguistically as idiophones and more commonly as mimetic words or onomatopoeia. This form of communication includes a large range of meanings and is greatly integrated in everyday language, both written and spoken.

This paper will to some extent cover the usage of the Japanese vocabulary in difference contexts, i.e., NJ, SJ, FL words and onomatopoeia. One way of doing so is to compare the usage of the Japanese lexical classes in two short stories one aimed at adult readers and the other children. The reason behind this choice is that the manuscripts are naturally expected to differ greatly in writing style and usage of Japanese vocabulary. After thorough assessment, the two following texts have been selected; the first text chosen was written by Kuniko Mukōda and is called *Kawauso (The Otter)*. It is about the older couple Takuji and Atsuko whose lives are put on its edge when Takuji has a sudden stroke. The second text chosen was written by Kenji Miyazawa and is called *Serohiki no Gauche (Gauche the cellist)*. It is about the young man Gauche who struggles with playing the cello and receives unexpected help from a group of animals.

The comparison of the two texts will mainly be classified with literature about lexical Japanese such as the work of Toshiko Yamaguchi, famous for her books about the Japanese language. Her chapter regarding vocabulary in the book Japanese Linguistics will function as the framework for this paper (Yamaguchi, 2007).

II. Previous research

A lot of effort has already been done in order to study the different lexical strata of Japanese vocabulary or 語彙 *goi* as it is also called. Most authors, such as linguist Yamaguchi

(2007), tend to divide it into three main lexical classes: NJ (和語 *wago*), SJ (漢語 *kango*) and FL (外来語 *gairaigo*). A fourth stratum termed hybrids, which is a combination of *goi*, NJ, SJ and FL but not always considered as one of the most essential stratum, will for the sake of simplicity not be much further investigated in this paper (Hasegawa, 2014).

NJ words, as the name implies, are words that existed prior to the exportation of Chinese words (also known as Chinese loan words) prior to the sixth century. According to Ōno (1974), NJ words are most commonly used in the basic concepts found in everyday language like body parts, natural objects and natural phenomena as described further in the framework section. In general, NJ words are basic words that are composed of few moras. This gives the property of a single word to describe a wide semantic range. Consequently a word as '*au*' for example can be written in a variety of kanji. This gives rise to the unique Japanese phenomenon called '*ijidōkun*' where the same word expresses an identical meaning but is written in different kanji. The meaning of the word '*au*' can differ with respect to which kanji is used (e.g. 会う 'meet with someone', 合う 'match' and 遭う 'encounter'. On the other hand, it is to be said however that there are many cases in NJ words such as 丘 and 岡 both meaning 'hill' where hardly any differences in the meaning can be perceived between the two ways of writing. From a grammatical point of view, NJ words have the properties necessary to determine the framework of the syntactic structure. Furthermore, according to Kageyama and Kishimoto (2016), the NJ stratum is unique in its property to include all parts of speech including lexical and functional categories (i.e. nouns e.g. 木 *ki* 'tree', verbs e.g. する *suru* 'do', verbal nouns e.g. 貸し借り *kasi-kari* 'borrowing and lending', adjectives e.g. 柔らかい *yawaraka-i* 'soft', adjectival nouns e.g. 穏やかな *odayaka-na* 'gentle', modal auxiliary e.g. ようだ *yooda* 'It looks like', adverbial e.g. 昨日 *kinoo* 'yesterday', conjunction e.g. しかし *sikasi* 'but', particle e.g. から *kara* 'from').

SJ words can be defined as words that originate in China and have been incorporated into the Japanese language. SJ words started to be regularly used in Japan around the middle of the sixth century and were brought to the country from Korea via Buddhism. Prior to the Meiji restoration (1867 - 1868), the Japanese language was mainly composed of NJ words (Morita, 1989). However, the Meiji restoration created the need of a massive inventory of words in order to translate foreign concepts. Since the formulation properties of SJ words are

more adaptive and productive, a great number of SJ words have been adopted by the Japanese vocabulary (Yamaguchi, 2007). 'Recent' estimates approximate that SJ comprises as much as 60% of modern Japanese vocabulary (Shibatani, 1990). According to Hasegawa (2014), manuscripts with high concentration of SJ, on the one hand, give the impression of being formal, well mannered and 'noble in tone'. On the other hand, texts with prominent usage of NJ are considered informal and cordial. Concerning productivity in word formation, NJ are generally said to be less productive than SJ, in reference to the fact that it is difficult to make long compounds with NJ. However, several researchers such as Nishio (2002) have pointed out that this observation is not completely correct. Fresh NJ compounds are commonly found in specialized fields such as the stock market for example, where specialized terminology like *taka-domari* 'a stock retains a high price without falling' or the *soko-gatai* 'the market can go lower but it does not' are NJ compounds.

Foreign loan words are basically words borrowed by the Japanese starting from the sixteenth century when Japan was introduced to Western civilization (Yamaguchi, 2007). Briefly, the introduction of FL can be divided into three main stages: The first initiated when Portuguese traders and Catholic missionaries set foot in Japan in 1543. The second stage took place during the Edo era from around 1600 to 1868. The third phase was kicked off by the Meiji Restoration in 1867 - 1868 with the resumption of Japanese foreign trade with the West. Nowadays, employing FL gives the impression of elegance, finesse and modernity (Hasegawa, 2014).

Finally, Japanese language is extremely rich in onomatopoeia or idiophones (Hamano, 1998). It has also been extensively studied in the literature to the point that entire dictionaries about onomatopoeia can be found in the literature (Ōno, 2007). Some scholars even consider it to be a separate lexical class similar to NJ, SJ and FL since its members are following the same rules and constraint (Itō and Mester 1995). Simply put, idiophones in Japanese are defined as words that not only depict sounds (or onomatopoeia, such as bow-wow and tick-tock in the English language), but also certain situations, human internal feelings and perceptual sensations associated with an entity or an action (Hamano, 1998; Yamaguchi, 2007). In Japanese, idiophones are commonly used as a basic verb + onomatopoeia that are used as an adverb in contrast to creating a separate verb as occurs in English. Semantically,

they serve to enhance the vivacity and the expressivity of speech events. Consequently, onomatopoeia is very frequent in manga and some children's books (Yamaguchi, 2007).

III. Purpose and Research questions

The purpose of this paper is to compare the usage of the Japanese vocabulary in two different texts written by Kuniko Mukōda and Kenji Miyazawa. As described previously, the Japanese vocabulary can be divided into different lexical classes: (NJ 和語, SJ 漢語 and FL 外来語). In addition to the 'classical' classes of Japanese words that were just mentioned, many scholars also include onomatopoeia as a fourth lexical class. Therefore, onomatopoeia should be included in order to completely exploit how the different strata of the unique Japanese language can be employed to adjust the writing style in accordance to aimed readers.

Following these considerations, two main research questions have been investigated in this research:

1) How does the frequency of appearance of NJ, SJ, FL and mimetic words vary significantly between the two texts? How does that affect the impression of them?
2) In what sense does a prevalence of SJ render the text formal and well-mannered, while prominence of NJ makes it more informal and friendly?

IV. Framework

The theoretical framework that is used in this study comes from the work of Toshiko Yamaguchi. More precisely, the analysis in this paper will be based on the chapter regarding vocabulary from her book Japanese Linguistics (Yamaguchi, 2007). In addition, complementary information about the three main lexical strata of Japanese vocabulary was also inspired by the work of Hasegawa, (2014). In that chapter, Yamaguchi firstly provides a brief explanation of each of the stratum and then demonstrates how to analyze each of them in an example text. In this paper, we will follow her example as much as possible, although there will be other authors contributing to the research as well when Yamaguchi's work is not sufficient.

IV.1 Native Japanese words (和語 *wago*)

As stated previously, *wago* are words native to Japanese or more precisely they are words that have not been borrowed from the Chinese vocabulary. In a matter of fact, the character 和 or *wa* refers to the ancient name of Japan before the adoption of 日本 *Nihon*. 和, when used, is actually an easy indicator that the word is *wago*. For example, 和菓子 *wagashi* 'Japanese confectionary', 和室 *washitsu* 'Japanese-style room', 和食 *washoku* 'Japanese-style food' just to mention a few, directly indicate that it is *wago*. NJ words can be recognized from its kun-reading, which indicates that the word is a native Japanese word. One way of easily recognizing if a word is NJ is that the kun- reading is always accompanied by hiragana to conclude the meaning of a whole word. Furthermore, Ōno (1974) claims that NJ often is used to describe 'basic vocabulary' or in other terms, words that are common to daily life usage. For example, 日 *Hi* 'sun', 空 *Sora* 'sky', 木 *Ki* 'tree', 川 *Kawa* 'river' etc. According to Yamaguchi (2007), basic vocabulary where NJ is commonly used, also involves body parts (Hoshino 1976), verbs that involve one or two body parts such as basic human activities, and weather expressions (Shibatani 1990) see Table 1.

Table IV.1

Body Parts	Verbs (human activity)	Weather expressions
足 'foot'	歩く 'walk'	梅雨 'rainy season'
手 'hand'	走る 'run'	春雨 'spring rain'
腿 'thigh'	立つ 'stand'	秋雨 'autumn rain'
腰 'waist'	休む 'rest'	氷雨 'chill rain'
肩 'shoulder'	眠る 'sleep'	春風 'spring breeze'
首 'neck'	食べる 'eat'	朝風 'morning breeze'
顔 'face'	飲む 'drink'	夕風 'evening breeze'
耳 'ear'	見る 'see'	木枯らし 'cold wind'
目 'eye'	触る 'touch'	朝露 'morning dew'

IV.2 Sino-Japanese words (漢語 *kango*)

SJ are basically Chinese words that have been borrowed by the Japanese starting the sixth century with the spread of Zen Buddhism. This event not only introduced Chinese words but also writing to the Japanese culture. Nowadays, unlike the kun- reading that is used to describe NJ, SJ can be recognized from its on- reading. Yamaguchi (2007) divides SJ into

four distinct categories: (1) Words that have the same meaning in both Japanese and Chinese; (2) Words that have a different meaning in Japanese with respect to Chinese; (3) Words that do not exist in Chinese; (4) Words that originate in Japan but were re-imported into Chinese.

Table IV.2

SJ-Category (1)	SJ-Category (2) ('Japanese') – ['Chinese']	SJ-Category (3)	SJ-Category (4)
秘密 'secret'	汽車 ('train') - ['bus', 'car']	挨拶 'greeting'	自然 'nature'
時間 'time'	試験 ('exam') - ['experiment']	度胸 'courage'	社会 'society'
調和 'harmony'	便宜 ('convenient') - ['cheap']	運転 'drive'	科学 'science'
娯楽 'leisure'	工作 ('handicraft') - ['work']	財布 'wallet'	工業 'industry'
国民 'nation'	新聞 ('newspaper') - ['news']	自転車 'bicycle'	哲学 'philosophy'
困難 'difficulty'	愛人 ('mistress') - ['wife']	映画 'movie'	心理 'psychology'

IV.3 Foreign loan words (外来語 *gairaigo*)

FL words are those that were (and continue to be) imported to Japan, starting from the sixteenth century. As stated previously, FL words arrived to Japan during three main distinct time-periods. The loan words that made their way to Japan via the Portuguese traders are often written in kanji. The kanji assignment, however, can be divided in two parts: (1) the kanji corresponds to the imitation of how the word is actually pronounced in the original language. E.g. (天ぷら) *tempura* 'deep-fried food', (羅紗) *rasha* 'woolen cloth' (2), the kanji reproduces the meaning of the word. Examples here include (煙草) *tabako* 'cigarette' (Yamaguchi 2007).

On the other hand, the Dutch and Chinese words that were mainly borrowed in the second phase (1600-1868), and the predominately English words that were adopted following the Meiji restoration (1868 until now) are commonly written using katakana. Examples serve such as following: (サンドイッチ) 'sandwich', (アイスクリーム) 'ice cream' (Yamaguchi 2007).

I.V4 Onomatopoeia

Onomatopoeia by definition is a word that is phonetically similar to the sound that it describes. It is present in many languages but is particularly rich in Japanese. It is frequently used as an adverb and is employed to enrich and enhance the content of a sentence.

Traditionally, onomatopoeia has been divided in three separate categories: Phonomines (擬音語 *giongo*), phenomines (擬態語 *gitaigo*) and psychomines (擬情語 *gijōgo*).

- Phonomines reproduce auditory sounds of animate and inanimate beings; e.g. (ニャ) 'meow', (どしん) thud, (バキバキ), crack, (くすくす) chuckle.
- Phenomines portray visual and tactile senses; e.g. (しっとり) moist, (ニヤリ) grinning, (ネバネバ) sticky, (ちょこまか) bustling restlessly.
- Psychomines describe emotional or psychological states and bodily sensations; e.g. (びっくり) surprised, (くよくよ) worrying, (チクチク) prickled.

(Martin, 1975).

V. Analysis

V.1 Material

In this paper the two primary texts being analyzed, *Kawauso (The Otter)* and *Serohiki no Gauche (Gauche the cellist)* are written by Kuniko Mukōda and Kenji Miyazawa respectively. Both were two acclaimed and well-known authors in Japan, but active during different time periods. Mukōda was not only an author of books but also a TV screenwriter making a lot of popular television series and she was known to add her own characteristic tone to everything she did. Amongst her critically acclaimed stories, we find Kawauso that was part of her collection of short stories called *Omoide Turampu (Trump cards which I recall)*, and which she also received the prestigious award Naoki Prize for.

Miyazawa Kenji was a Japanese author and poet, and up until today he is still considered one of the most influential writers of all time but did not achieve much recognition until after his death. Despite this he wrote a great deal of books and poetry, in particular much of the popular poetic style called tanka. He was born in the end of nineteenth century, and died very young at the age of 37, 1933. Amongst his works of children's books there is the one entitled *Serohiki no Gauche (Gauche the cellist)* that will be analyzed and treated in this paper. This book also shows the love Miyazawa had for using onomatopoeia, which he was well- known for.

The two authors, and therefore the manuscripts, do not have much in common, such as a mutual award or other significant rewards for their work. Furthermore, one text was written

for children and the other was aimed for an adult reader. The enormous contrast between the two writing styles could be exploited to highlight the richness and diversity of the Japanese language and is behind why they have been chosen amongst others.

V.2 Method

As already mentioned, the main aim of this paper is to compare two manuscripts by means of evaluating the usage of the vocabulary used in the texts. Since Japanese vocabulary can be divided into three categories, NJ, SJ and FL, the appearance frequency of each group will be studied. To do so, the number of appearance of each of the NJ, SJ and FL in both texts was counted. The percentage of each category with respect to the total number of words in both of these two texts was then calculated and reported in a table similar to those provided by Itō (2007) and Hasegawa (2014).

To extend the investigation even further, the ratios of NJ: SJ, NJ: FL and SJ: FL, were calculated. This allows quantifying how much the usage of a category was prevalent with respect to another. For example, an NJ: SJ ratio of 2:1 indicates that the first category of words was used twice as much as the latter and so on. Since, as explained previously, SJ words tend to render a text more formal, the NJ: SJ ratio could be a good indicator of the formality of a manuscript (with a low ratio indicating a very formal text and vice versa). On the other hand, since FL words are by definition the newcomers in the Japanese dictionary, the NJ: FL ratio could be used as an indicator of modernity and informality.

Furthermore, the number of appearance of onomatopoeia in each of the texts has also been investigated and that too, provided in a table. Finally, the obtained results for each of the two texts will be compared in order to provide a thorough discussion about the difference in style of writing as seen by the different usage of vocabulary by these two authors.

V.3 Results

Briefly, a short qualitative description about the two manuscripts is provided here in order to help in the subsequent quantitative comparison between them. Mukōda's *Kawauso* is the story about Takuji and Atsuko, an elderly couple living their everyday lives, as Takuji is a man preferring to stay on the verandah and smoke while Atsuko deals with the household. He has a sudden stroke one day, which changes both of their lives and secrets from the past are gradually being revealed. Miyazawa's *Serohiki no Gauche* is the story about Gauche, a young

cellist who does his very best to play better in his orchestra while his teacher never seems to be satisfied with his efforts. Gauche is determined to improve himself and to practice hard, but what he does not expect is help from a group of animals who come visiting him in the course of a few evenings.

V.3.1 Comparison in the usage of NJ, SJ, FL:

This section describes the analysis of the usage of Japanese vocabulary in both texts, i.e., NJ, SJ and FL. For simplicity throughout the results, the texts entitled *Kawauso (The Otter)* and *Serohiki no Gauche (Gauche the cellist)* will be referred to by their author's name Mukōda and Miyazawa, respectively. The reader is kindly asked to note that hybrid words, i.e. words formed from any combination of NJ, SL and FL, were not considered in the analysis.

The frequency of appearances of NJ, SJ and FL are presented in Table V.1. The table also contains the total number of appearance of NJ, SJ and FL together and the total words (all words included except particles). Generally in both texts, NJ words were more frequently used than SJ while FL words were used scarcely. When comparing the two texts, the table shows that both NJ and SJ words were used more frequently in Mukōda's text with respect to Miyazawa's manuscript. On the other hand, FL words were used a more by Miyazawa than by Mukōda. It is to be underlined that the word Gauche, which is the name of the main character in Miyazawa's text, appeared 87 times. Accordingly, it was deemed convenient not to include it in the FL word count.

Table V.1

	NJ	SJ	FL	Total NJ, SJ & FL
Mukōda	629	234	43	903
Miyazawa	847	253	94	1194

However, the frequency of appearance of NJ, SJ and FL does not take into consideration the total number of words in the manuscripts. To overcome this problem the percentage of appearances of NJ, SJ and FL words were calculated with respect to the total number of words in the texts, i.e., 4th column in Table V.1.

Table V.2

	NJ %	SJ %	FL %
Mukōda	69.7	25.9	4.8
Miyazawa	71.8	21.2	7.8

Table V.3

	NJ:SJ	NJ:FL	SJ:FL
Mukōda	2.6	14.6	5.4
Miyazawa	3.4	9.1	2.7

Table V.2 contains the percentage of appearance of NJ, SJ and FL with respect to the number of appearance of those three categories in the texts, i.e. 3rd column in Table V.1. Table V.3 shows the ratio of NJ over SJ and of NJ over FL for both texts. Table V.2 shows that when considering only NJ, SJ and FL the percentages of appearances is strikingly very similar between both texts. Furthermore, both tables V.2 and V.3 show a prevalence of the usage of NJ and FL in Miyazawa's text, while Mukōda seems to have favored SJ a bit more.

V.3.2 Evaluation of onomatopoeia:

The lists of onomatopoeia that were detected in Mukōda and Miyazawa are included in the appendix, respectively. As one would expect, onomatopoeia was occasionally used in the texts. However, Miyazawa (number of words: 31, which accounts as 1.1% with respect to total words) used much more of onomatopoeia than Mukōda (number of words: 8; which accounts as 0.5 % with respect to total words).

V. Discussion

This section will go through a general description of the two texts, provide arguments about the efficiency of the framework in responding to the research questions and finally discuss the results of this study in the aim of comparing style and vocabulary usage in the two manuscripts.

Firstly, it is important to note that the difference in writing background of both authors is very notable. On the one hand, there is Mukōda who was well- known for her work mainly aimed for an adult audience and who was active during the 1960s, 1970s. On the other hand there is Miyazawa, who instead oftentimes wrote for a younger audience and was also active many decades before Mukōda, more precisely in the beginning of 20th century until early

1930s. Moreover, the intended audiences and time periods of both manuscripts seem to be the main factors of their differences.

For instance, Miyazawa was known to very frequently use onomatopoeia in his works, which should appeal to his younger readers. Actually, in セロ弾きのゴーシュ (*Serohiki no Gauche*) Miyazawa not only takes advantage of onomatopoeia, but generally uses much of repetition in his sentences, which also is suitable for his characters and for kids. Using this kind of repetition looks slight more childish and one understands that it is mainly directed at kids. Knowing the story, one is also aware of the fact that these sounds are accurate since it is either animals that say it or Gauche who is repeating what they are saying. At several occasions in the text, Miyazawa repeats an onomatopoeic word more than the usual number of times, which gives the meaning more intensity for the reader. The following example is taken from *Serohiki no Gauche* when Gauche is being visited by a cat that wants to hear him play a rhapsody but instead receives something else:

“しまいは猫はまるで風車のようにぐるぐるぐるぐるゴーシュをまわりました。”

'In the end the cat turned round and round like a windmill around Gauche'

Here, the onomatopoeic word ぐるぐる which is translated as 'wrapped around' or 'round and round', is repeated another time so that it appears four times in a row instead of the normal two times, which makes it look even more intense and it gives the reader a feeling of an impatient cat who is very eager to get out of Gauche's house while he is playing the powerful '*Tiger hunt in India*'.

In contrast, Mukōda was first and foremost a TV screenwriter who wrote drama series for adults and the family as a whole, where focus laid on relationships and what people went through in their everyday lives. She developed her writing and stories about family bonds over the years, and had a rather complex way of writing with not too much of onomatopoeia to be found. The influences from the time period (1960s, 70s) when she was writing give you an idea about what it was like during this time in Japan, such as certain word choices and expressions. One example from かわうそ (*Kawauso*) demonstrates just this, in a scene where

the main character Takuji by accident meets a nurse he once encountered but has a vague memory of, and this is what she is referred as:

"口ごもるオールドミス、といった感じの女を、はじめは誰か判らなかった。"

'At first he did not recognize this woman, who gave him the impression of a mumbling old maid.'

Here, オールドミス is literally referred to as an 'old miss', but with several other translations such as 'old spinster', 'old maid' et cetera (Chambers, 2002). It essentially means that the woman is above 24 years old and yet unmarried. This is an expression scarcely used as of today in Japan and there are even many of the younger generation who are not familiar with its meaning. One crucial reason to why it is not commonly used today is because of the negative implications it gives. For Mukōda to use such an expression tells the reader a bit about what society looked like at the time of writing (Chambers, 2002).

Following the general qualitative discussion about the writing style of the two authors, the research questions and the adequacy of the framework in responding to them will be discussed next.

The main purpose of this paper is to compare the different usage of vocabulary in the two above- mentioned texts. One way of doing that is to classify each word according to the recognized Japanese lexical classes. Therefore, firstly the frequency of appearance of NJ, SJ, FL and onomatopoeia in each of the two manuscripts was questioned and how this significantly varied between them. This research question is relevant because it provides a quantitative method, i.e. objective way, for comparing the vocabulary in both texts.

The second research question was to investigate whether a dominant use of SJ words with respect to NJ words gives the impression of being more formal. This question was highlighted because according to some scholars such as Hasegawa (2014), a high frequency of SJ words in a text does make it seem more formal. Although this was true to some extent in both of the texts, there were occasions where a usage of SJ did not necessarily make them look more formal.

The framework used in this study was provided by Yamaguchi (2007) and more precisely the chapter entitled 'Vocabulary'. In the framework, the three different lexical strata

NJ, SJ and FL are classified as well as an additional table of onomatopoeia. It gives a historical background as well as a basic explanation to what is most essential with these aspects and was to a certain extent sufficient and relevant. However, the descriptions about the four lexical classes studied here that were provided by Yamaguchi (2007) in the chapter were a little concise. Furthermore, the examples in the tables and the exercises provided by Yamaguchi were problematic occasionally. The reason for that was because she would use very different verbs and illustrations than those appearing in the two texts. This problem was overcome by referencing other authors such as Hasegawa (2014) for the NJ, SJ and FL and Hamano (1998) for the part regarding onomatopoeia amongst others. In addition, Hasegawa provided examples of tables containing frequency of appearance of NJ, SJ and FL that were very helpful and inspiring for this paper.

After debating about the general difference in the writing style of the two authors and the efficiency of the framework that was used in this study, the following paragraph will discuss the results of the analysis that was done in order to compare the usage of the different strata of the Japanese language in Mukōda's *Kawauso (The Otter)* and Miyazawa's *Serohiki no Gauche (Gauche the cellist)*.

The main discussion will be concentrated on the NJ, SJ, FL and onomatopoeia lexical classes. Firstly, despite the fact that Japanese vocabulary nowadays is composed of more SJ's than NJ's (Shibatani, 1990; Itō, 2007), both authors employed NJ words much more frequently than SJ (see table V.1 and V.2). As stated previously, a high concentration of SJ words in a certain text gives the impression to native speakers of having a more formal, well-mannered, respectable and honorable character, while manuscripts with a high appearance frequency of NJ appear to be more informal, good-natured and cordial (Hasegawa, 2014). The writing styles of both authors are actually, despite being very different in several ways, striking to the reader as being more friendly toned and amiable rather than formal and rigid. On the one hand, Miyazawa's text *Serohiki no Gauche (Gauche the cellist)* is targeting young children with a story easy to understand by applying a fast rhythm and likeable characters. On the other hand, Mukōda's *Kawauso (The Otter)* is about an elderly couple trying to cope with the husband's sudden stroke and its consequences, while the reader is given a story of two people who are dealing with personal problems on their own. For these particular reasons,

both texts are expected to lean towards informality, which is strongly supported by the results that were obtained in this study.

Secondly, the appearance frequency results showed that Miyazawa employed 291 more NJ words than Mukōda. This is due to the fact that his text is much longer. However, when the percentages of NJ words are taken into account, the results clearly show that Mukōda's text is richer in NJ. In addition, both authors employed more or less the same amount of SJ words. Again when the percentages of appearance of SJ words are taken into account, the results showed that Mukōda's text is denser in SJ words than Miyasawa's. Since SJ words are more complex than NJ, this result is reasonable in the sense that Mukōda's readers are mainly adults, and they are expected to be more familiar with a further sophisticated and developed vocabulary than the children who are destined to read Miyazawa's *Serohiki no Gauche*.

As already mentioned, the import of FL into the Japanese language was initiated in the sixteenth century (Yamaguchi, 2007). As in other languages, foreign words have the tendency of providing a pinch of refinement and modernity to a text. In turn, FLs are often encountered particularly in technical reports such as in the fashion, economical, scientific and technology fields (Hasegawa, 2014). In addition, a common property of FL words is that the number of foreign words that is admitted to the official dictionary increases over time. This leads to the assumption that the frequency of appearance of FL in Mukōda's text should be higher than Miyazawa's. In general, the results show that, as expected, in both manuscripts FL words appear much rarer than NJ and SJ words (see Table V.1). However, the frequency of appearance of FL was strikingly similar which around 2% (see Table V.2). These results are understandable since none of the texts are particularly technical and that both stories are written in a way that makes them sound very authentically Japanese. However, it is to be noted that since Miyazawa's text tells the story about musicians, many of the FL words are the names of the instruments, rhapsodies and composers. For instance, the word セロ cello has been repeated about 36 times (see appendix).

In this paragraph, the frequency of usage of onomatopoeia will be discussed. Even though onomatopoeia exists in many different languages, it is particularly important in Japanese where it mainly serves the purpose of enriching the sentences, (see Hamano, 1998). It is particularly very well studied in the literature and some authors even consider it a lexical

class of its own (Itō and Mester 1995) and it has been more or less treated as such in this current paper. According to Yamaguchi (2007), onomatopoeia has the property of increasing the descriptiveness of a sentence. This is why it is used very frequently in manga and some children's books. Accordingly, the results of this study showed a much more recurrent use of onomatopoeia in Miyazawa's text with respect to Mukōda's. Indeed, Miyazawa is very famous for employing onomatopoeia since it appeals greatly to his young-aged readers. To illustrate this, the reader will be referred to an example from Serohiki no Gauche where Miyazawa employs onomatopoeia to enhance the text.

" セロ弾きはまたセロをとって、かっこうかっこうかっこうかっこうかっこうとつづけてひきました。"

'The cellist once again grabbed his cello, and continued playing [kackookackookackoo].'

In this example the main character Gauche speaks to a bird visiting him. The word 'kackookackookackoo' illustrates the sound of the bird when he is singing. By using onomatopoeia in this context, Miyazawa describes more thoroughly and in a further descriptive way the singing of the bird making the whole situation seem friendlier and cozier. This mimetic expression is also one of a few examples in Miyazawa's text where a word is written in a typical onomatopoeic manner, but hard or even impossible to find in a dictionary. This means that the above- mentioned sentence, with much certainty, is not onomatopoeia but was taken as an example so demonstrate how Miyazawa keeps on using repetitive expressions that still look as if it would be onomatopoeia. Nonetheless, all onomatopoeia words that were considered in the data were those that were verified in a dictionary. If words such as the previously mentioned 'kackookackookackoo' had been considered, Miyazawa's word count of onomatopoeia would have been much larger.

When it comes to adult and children's literature in general, there are some linguistic differences that should be taken into consideration. The usage of kanji is the first crucial difference, where an author writing for an adult audience has the opportunity to use as much kanji as desired. Since its readers are supposed to already be familiar with the interpretation of every commonly used kanji, there will be more of these to find here. This does not apply for an author writing for children, and it is here noticeable how hiragana and katakana are used a

lot instead of kanji. Japanese children are still learning kanji, which means that it for them is favorable with much less usage of it. Another linguistic difference is word choice, where it is easier to find old and not very common words in a text written for adults. The author for a children's book on the other hand, is likely to employ everyday phrases and words that a child easily would find recognizable.

Finally, the usage of kanji will be discussed between the two authors. As the results show that NJ was most frequently applied in both texts, it is important to mention that in the case of Miyazawa, there were many times that a word could not be taken into consideration. This is because he oftentimes changed the writing from kanji to hiragana or katakana, and in order to be faithful to the appearance frequency it was then not possible to include them. With this not said that these exceptions made a big difference in the results, just a few which could not be counted in the given tables (see appendix). For instance, the usage of 鼠 (mouse) would most frequently be written in kanji but other times appear in hiragana. Out of NJ, SJ and FL it was only with NJ words that this happened. In contrast to this, Mukōda always kept to the kanji in her writing and there would never be a word appearing throughout the text in different writings. This made her text easier in that sense to both read and analyze, but other factors instead made it more difficult with her text than with Miyazawa's. She would use old expressions and very specific words, almost impossible to figure out unless consulting with a Japanese teacher or dictionary. An example to this would be おだつ which was explained in the text as something people said on the countryside of Sendai, where the main character Takuji comes from. To directly translate this word will differ from every individual, whereas some will choose to use the original word and explain it and others will find their own translation. Overall, the two authors differed most in their usage of kanji and how they applied them.

VI. Summary

The aim of this paper was to compare the vocabulary context of two very different texts, *Kawauso (The Otter)* and *Serohiki no Gauche (Gauche the cellist)* written by Mukōda and Miyazawa, respectively. The analysis was based on the framework provided by Yamaguchi (2007) that agrees with many other scholars on the fact that Japanese vocabulary can be divided in many lexical classes: native Japanese words (和語 *wago*), Sino Japanese words (漢語 *kango*), foreign loan words (外来語 *gairaigo*), and onomatopoeia. Hybrid words were not considered here for simplicity. Despite some difficulties, the framework could be considered adequate in order to classify the different words found in both texts. The results showed that the frequency of appearance of NJ and SJ words were greater in Mukōda's text with respect to Miyazawa's. However, both manuscripts employed more NJ than SJ making them seem more informal and cordial. Miyazawa used much more onomatopoeia than Mukōda and this renders his text much more suitable and appealing to his young readers.

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Appendix

All verbs, nouns and adjectives corresponding to the three lexical classes NJ, SJ and FL were counted from both texts, and are listed below.

かわうそ (*Kawauso*)

NJ words

見る x15、思う x14、目 x12、立つ x12、日 x8、帰る x8、声 x8、前 x8、庭 x8、頭 x7、風 x7、何 x7、歌う x7、鳴く x6、面白い x6、落ちる x5、女 x5、入る x5、言う x5、倒れる x5、判る x5、小さい x4、顔 x4、聞く x4、首 x4、右手 x4、眺める x4、思い出す x4、座る x4、建つ x4、離る x4、出かける x4、来る x4、胸 x4、先 x4、死ぬ 4,上げる x3、鼻唄 x3、人 x3、出る x3、考える x3、耳 x3、車 x3、頃 x3、見せる x3、酒 x3、手 x3、次 x3、動かす x3、嘘 x3、指 x3、割れる x3、同じ x3、赤い x3、白い x3、着る x3、間 x3、足 x3、魚 x3、回る x3、鳥 x3、殴る x3、体 x3、笑う x3、歩く x2、腹 x2、細い x2、代わりに x2、子供 x2、口 x2、薬 x2、間 x2、踊る x2、奥 x2、終わる x2、取る x2、時 x2、年 x2、勤める x2、闇 x2、夜 x2、指先 x2、過ぎる x2、飲む x2、溢れる x2、横 x2、木 x2、煮る x2、話す x2、色 x2、相手 x2、重い x2、逢う x2、書く x2、使う x2、集める x2、浮かぶ x2、黒い x2、動く x2、隣 x2、父 x2、泣く x2、左手 x2、音 x2、濁る x2、刺す x2、握る x2、遊ぶ x2、右 x2、祭り x2、食べる x2、殺す x2、多い x2、頼む x2、忘れる x2、黙る x2、冴える、涙、獲物、数、夫、子、娘、朝、布、手違う、見習い、手落ち、下げる、責める、納める、歳、誰、方、思い切り、眠る、角、待つ、替えで、亡く、家、立ち上げる、凄い、持つ、一息、流し、置く、できる、急、夕方、腰かける、蒸し返す、乗る、植木、父親、残す、真っ直ぐ、暦、貌、変わる、庭木、下草、薄墨、溶ける、消える、二言三言、引き下がる、尖る、働く、言い返す、挟む、呟く、乾く、嘗める、九つ、年下、似あう、黒光り、言い出す、手足、沓脱、医師、煙、拾う、手袋、物、掴む、前触れ、名前、送る、降る、糸、切る、厚り，座り込む、助け起こす、治る、起き抜け、月、

薄れる、軽い、残る、杖、箸、覚束ない、決して、寝る、起きる、増し、豆、莢、編む、目玉、押し売り、売る、振り、追い払い、振り返す、通り、恋、幅、襖、出す、鼻、上、向かう/向かい、分厚い、焦れったい、吹く、縦、血、吸う、叫ぶ、揺り起こす、夢、青い、着替える、着物、思い当たる、お祝う、初耳、冷える/冷たい、和服、春、衿元、分かれる、胸元、押し上げる、着つける、為る、浮く、太い、実、持ち上げる、昔、市住め、弾む、小走り、呼ぶ、振り向かう、昼休み、押す、牝、水、葉、癖、餌、近寄る、朝浦、筒、下、合せる、厚かましい、離す、生きる、嬉しい、火、幸い、空、叩く、起こす、楽しい、笑いだす、買う、鈍い、小机、暑い、痛み、かんがえだす、慰める、志、得る、休み、仲間、畳、左、身、羽虫、飛ぶ、否、戸井、知る、借入、若手、男、囲む、高い、盛り上げる、突き出す、妻、演じる、違う、覚える、大きい、花、食べかける、切れっぱし、読む、好き

SJ words

気 x9、電話 x6、自分 x5、病気 x4、二頭 x4、一番 x4、本当 x3、感じ x3、関係 x3、火事 x3、銀行 x3、往診 x3、包丁 x3、停年 x2、大 x2、五輪 x2、一時間 x2、出世 x2、椅子 x2、西瓜 x2、種子 x2、妙 x2、障子 x2、亀背 x2、化粧品 x2、麻痺 x2、主人 x2、新婚 x2、一緒 x2、脳味噌 x2、先生 x2、結婚 x2、左右 x2、同女 x2、金城 x2、葬式 x2、意味 x2、字 x2、時間 x2、次長 x2、瓶 x2、獺祭図 x2、牛乳 x2、出張 x2、玄関 x2、看護婦 x2、支店長、代理、主事、管理、行員、社宅、学生時代、一枚、絵、不意味、構図、画面、旧式、茶碗、宅所、題、辞書、修正、急性、肺炎、危篤、仕事、木許、医員、学、医師、人間、駅、資格、天気、血圧、近所、屈託、返事、写真機、月曜、夫婦、意見、三年、道楽、一服、毎日、季節、石塔、半、通勤、句、文書、課長、趣向、億劫、中年、缶、広告、文句、最初、仕事中、布衣、次長、人形、地面、運転手、一週間、長官、茶、脳卒中、発作、医師式、悲観、会社、休職、百科事典、出版、毛布、瀬に、一生、退屈、方便、程度、他愛、文、情、女房、約、頓智、領分、二十年、半分、半透明、今度、血管、一貫、食堂、水、布団、高校、勲章、同窓会、幹事、三時、外出、段階、親戚、格別、当座、風、特徴、時代劇、屋上、小動物、様子、勇断、効果、最速、愛嬌、一見、大事、身長、毛布九、仙台、

銚子、鬱憤、繁盛、学校、勉強、一日中、球体、受話器、依然、大学、時代、時効、挨拶、唐突、呼吸、一体、発案、今後、相談

FL words

煙草 x6、ストロー x3、デパート x3、メロン x3、ボール x2、マンション、セールスマン、セールス、クリームソーダ、アイスクリーム、コーナー、プール、バケツ、カスタネット、ペン、ゴム、メンバー、ミルクポット、パン、オールドミス、モルタル、シャッター

Onomatopoeia

ブクブク	Swelling, loose fitting, blow
じっと	Still, calm
ぎくしゃく	Wobbling
キイキイ	Sharp, creak
ペロリ	While sticking out someone's tongue
ポカン	Openmouthed, gaping
くたくた	Exhausted, worn out
そこそこ	Reasonably, fairly well

セロ弾きのゴーシュ　(*Serohiki no Gauche*)

NJ words

弾く x41、云う x41、何 x37、見る x20、出す x19、思う x18、来る x18、狸 x16、子 x15、猫 x15、行く x13、窓 x13、出る x12、顔 x12、野鼠 x12、眼 x12、扉 x11、前 x10、手 x10、叩く x9、叫ぶ x9、飛ぶ x9、口 8、考える x8、外 x7、聞く x7、音 x7、風 x6、鳴る x6、糸 x6、足 x6、向かう/向かい x6、頭 x6、鳥 x6、出て行く x6、町 x5、悪い x5、帰る x5、床 x5、勢い x5、走る x5、下 x5、直し x4、赤い x4、困る x4、教える x4、人 x4、入る x4、黒い x4、水 x4、置く x4、血 x4、誰 x4、肩 x4、過ぎる x4、舌 x4、立つ x4、孔 x4、治す x4、君 x4、仲間 x3、今 x3、所 x3、込む x3、引き

x3、壁 x3、夜 x3、畑 x3、倒れる x3、持つ x3、食う x3、済む x3、怒る x3、虎狩 x3、首 x3、面白い x3、次 x3、間 x3、笑う x3、合せる x3、東 x3、待つ x3、眠る x3、狸磁路 x3、位 x3、十日 x3、係り x2、遭う x2、落ちる x2、家 x2、包む x2、小さい x2、一つ x2、虎 x2、夜中 x2、物凄い x2、三毛猫 x2、大きい x2、部室 x2、耳 x2、穴 x2、嵐 x2、風車 x2、青い x2、戻って来る x2、教わり x2、少し x2、私 x2、下げる x2、弓 x2、息 x2、起きる x2、呆れる x2、知る x2、お父さん x2、習う x2、早く x2、時々 x2、明るい x2、急ぐ x2、歩く x2、児 x2、お母さん x2、切る x2、兎 x2、方 x2、中 x2、声 x2、泣く x2、目 x2、戸棚 x2、参る x2、小屋 x2、火花 x2、一人 x2、円く、歌う、手伝う、結ぶ、皿、見つめる、汗、通る、進む、形、血被ける、踏む、寄り、集まり、負ける、送る、喜ぶ、靴、休む、玉枝、箱、涙、川、枝、蒸し、夕方、棚、押す、重い、茎、変わる、消す、月、吹く、鼻、生、許す、牧、尖る、長い、荒れる、驚く、蚊帳、灰、降る、歌、啼く、所、取り上げる、羽根、曲げる、構える、同じ、続ける、痛い、恨めしい、指、雲、北、日、黙る、朝飯、飛び立つ、落ちる、開く、口橋、限り、力、三尾河機、上げる、砕ける、弥、追い払う、待ち構える、居る、広い、座る、吹きだす、怖い、塩、煮る、笑い出す、俄か、駒、吸う、戻す、混む、世同市、明け方、知覚、戸、栗、実、死に、助ける、間違う、泣き出す、片手、床下、代わりに、底、間もなく、小麦、粉、膨らむ、運ぶ、腹、鼠、話し、人達、裏、嬉しい、高い、白い、胸、答える、押し出す、間中、終わる、逃げ込む、組む、間、赤ん坊、死ぬ、遅い、帰って来る、飲む、速い、屋根裏、勝手、二つ、三つ、六日、大物

SJ words

学長 x14、先生 x13、気 x11、譜 x8、病気 x7、一生懸命 x6、曲 x5、方 x5、第 x4、六 x4、楽器 x4、音楽 x4、番 x4、十二時 x4、大変 x4、付帯 x4、上手 x3、交響曲 x3、二 x3、毒 x3、君 x3、半分 x3、一 x3、庄志 x3、棒 x3、位 x3、練習 x2、楽譜 x2、金星音楽団 x2、一疋 x2、用 x2、演奏 x2、一本 x2、外国 x2、一度 x2、三 x2、一万 x2、本気 x2、一寸 x2、今夜 x2、愉快 x2、変 x2、中 x2、拍手 x2、首尾、司会者、挨拶、呆気、一番、象、聴取、火事、一週間、兵隊、上部、普通、自分、活動、写真館、票、実、楽手、下手、今度、音楽会、額、小説、別、心臓、諸君、専門、金沓鍛冶、

鉄柱、面目、表情、感情、後期、悪評、六時、粗末、水車、午前、甘藍、椅子、後、塾、運搬、遠慮、作曲、一生、一代、失敗、時、天井、性格、途中、残念、育児、銀、元来、枚、一杯、無理、一足、二本、一枚、表紙、二番、元気、毎晩、自費、医者、毎日、楽隊、病院、返事、大丈夫、心配、沢山、気分、十、世話、大事、公会堂、安心

FL words

セロ x36、ドレミファ x8、トマト x5、マッチ x3、ガラス x3、トロメライ x3、パン x3、ホール x3、ヴァイオリン x2、キャベジ x2、コップ x2、シューマン x2、印度 x2、トランペット、クラリネット、ボックス、バケツ、ロマチック、タクトン、ソラシド、ドア、ジャズ、ゴムテープ、ラプソディー、ポケット、ケース、リボン、アンコール

Onomatopoeia

ボーボー	Bow, baud
ぼろぼろ	Worn-out, torn, crumbling
ごつごつ	Rugged, scraggy
ごくごく	Gulping repetitively, (extremely, highly)
ぐるぐる	Wrapped around
よろよろ	Unsteady on its feet, tottering
ぐんぐん	Steadily
こつこつ	Knocking, tapping
ばたばた	Flapping, rattling, noise
こんこん	Cough-cough or bark from a fox
ふらふら	Wandering, without knowing what one has in mind
がたがた	Whining, grumbling
くたくた	Exhausted, worn out

ちょろちょろ	Water flowing, small animal moving quickly
きょろきょろ	Looking around restlessly
ごうごう	Thunderous, rumbling or noise
ぶるぶる	Shivering with cold and fear
ぐうぐう	Fast asleep, snoring or grumbling sound
めいめい	Dark, invisible
ぞろぞろ	In groups, in succession
がぶがぶ	Sloshing around (esp. from drinking too much)
ペロリ	While sticking out someone's tongue
シュット	Quickly, swishing
するする	Smoothly, swiftly
ちらちら	Falling lightly, fluttering
ポンポン	Bang-bang, pop-pop
ぼんやり	Aimlessly, carelessly
のそのそ	Move slowly, heavily
ぱちぱち	Cracking, snapping
とんとん	Tapping, tap
ポロンポロン	Strumming, thrumming