

A Study of Cohesive Relation in Japanese Honorific Expression

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「日本の尊敬・謙讓に於ける統合的關係の研究

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I. Introduction

It has been widely known Japanese has several forms to express the same idea by relating to the expression of politeness. Of course, Japanese isn't the only language which has such characteristics among the languages in the world, but the Japanese ways of expressing politeness are much more complicated than others. In Japanese, such ways of expression in politeness do affect not only its vocabulary but also the system of its grammar. And this often creates a lot of serious problems among the learners of Japanese. For this reason, various kinds of complicated explanations for the point can be seen in many Japanese textbooks for foreign learners. Thus, for example, in the one of the most popular textbooks among American learners of Japanese "Learn Japanese: College Text Vol. 4," following description can be seen:

"Generally speaking, a speech style is determined by the speaker's relative-status-relationship with the listener, and a speech level is determined by the speaker's evaluation of the relative-status-relationship of the subject person with other people or the object-person involved in the speaker's talk." (Young and Nakajima 1968, p. 1)

However, such explanation as in above could not be quite sufficient to discuss the colloquial use of the politeness expression or the honorific expression in Japanese, because those expressions frequently do not appear in full-form, that is to say, omission of the subject or object "ellipsis" occurs, but the expressions without subject or object still have full functions to express the politeness or honor. And sometimes such ellipsis can be more effective than the one in full-forms in terms of expressing the politeness or honor. Furthermore, in Japanese, deletion of verb also occurs, but such deletion does not affect the politeness expression as well as the linguistic data.¹⁾ To discuss such ellipsis or deletion, lexical priming must be centered in English (Tanenhaus, Carlson and Seidenberg 1985, p. 389). But, in Japanese, the expression of politeness or honorific can function as a marker to infer the missing word in those cases. Thus expressions of politeness or honor can be described more clearly by referring to the cohesive relations between the honorific pronouns and the honorific markers or affixes in the text.²⁾

Focusing on the cohesive analysis of Japanese honorific expression, two famous Japanese stories are used as texts and a method of discourse analysis is applied in this study. One of the stories "Hizakurige" was written between 1812 and 1822 by Ikku Jippensha, and the other, "Izu no Odoriko," was written in 1926 by Yasunari Kawabata, who received the Nobel Prize in 1968. The age when the former one was written was still the feudal age in Japan and the society was organized vertically, from top to bottom, so the honorific expressions at that time were much more complicated than those in the age when the latter one was written. For this reason, the honorific expressions must be something differ from each other in the two stories, as do basic background factors.

In this study only a few paragraphs from each story are used as a text for the cohesional analysis; however, these selections should be sufficient to show clear cohesive relations between the “honorific pronouns” and the “honorific markers or affixes” in Japanese. Comparing the result of the cohesional analysis with English versions, some translation problems are also discussed.³⁾

II. General Studies of “Honorific Expressions” in Japanese

Halliday and Hasan mention that when we talk of the cohesive function of personal reference, it is particularly the third person forms that we have in mind and only the anaphoric type of reference is relevant to cohesion (Halliday and Hasan 1976, p. 51). However, when we consider the Japanese personal reference, we also need another point of view for the property of reference, that is, we need to identify each person who can be substituted by several different forms for each single pronoun. Furthermore those different forms which substitute for each person have restrictions in their combination with the “honorific markers or affixes.” As it was mentioned before, Japanese honorific expression is really complicated and is based on these complicated restrictions.

In this study, however, very much details of such rules for the combinations of the honorific pronouns and the honorific markers or affixes will not be discussed, since it takes enormous numbers of pages to describe those and it doesn't have a direct relation to the cohesive analysis in discourse which is the main topic of this study.

The honorific expressions are almost always used in speech situations, but they also occur in narrative situation.

Example 1: Speech situation

i) A is talking to B

A: “Otaku no bocchan wa kono haru chugaku ni ohairi ni nattan desu ne?”

(Your son entered the junior high school this spring, didn't he?)

B: “Hai, so desu.”

(Yes, he did.)

ii) A: Bsan no musukowa kono haru chugaku ni haittan datte.”

(B's son entered the junior high school this spring.)

C: “Ara, so.”

(Really.)

In this example, both “bocchan” and “musuko” indicate “B's son,” however, “bocchan” is [+honorific] and “musuko” is [0 honorific] (there is a [−honorific] word for the son, like “Gaki”). Also both “ohairi ni nattan” and “haittan” mean “entered,” but the former is [+honorific] and the latter is [0 honorific] (there is a form “hairiyagatta” for [−honorific]). The use of the binary features is the writer's own idea ([+honorific] indicates more polite situations than the normal expression which is [0 honorific], and [−honorific] indicates decreased politeness than the normal). So in i), “A” uses the honorific expression to “B”, but in ii), “A” does not use it to “C”, since “B” was not present in the scene.

Example 2. Narrative speech

i) Tennouheika wa “Chin wa tsukareta” to nobereareta.

(The emperor said, “I am tired.”)

ii) Otoko wa “Boku wa tsukareta” to itta.

(The man said, “I am tired.”)

In this example, sentence i), “Tennouheika”, “Chin” and “nobereareta” have the cohesive relation of [+honorific], while in the sentence ii), the cohesive relation between “Otoko”, “Boku”, and “itta” is [0 honorific]. This difference can be referred to the narrator's attitude toward the person in the topics.

In these two examples, only the binary features are used to describe the aspect of the honorific expression of Japanese. However, actual situations should be much more complicated and it should be necessary to introduce some general ideas about the honorific expressions of modern Japanese (Pre-modern Japanese honorific expression systems

were much more complicated).

First, several different forms of pronoun are used to express politeness for a single person.

Table 1 shows that:

Table.1

Self Respect	(surface) Honorific Features	1st Person	2nd Person	3rd Person
—	+	Watakushi Watashi	Anatasama Anata	Anokata
0	0	Boku	Kimi	Kare
+	—	Ore Washi	Omae Kisama	Aitsu Yatsu

Note: The plural forms can be derived by a suffix “-tachi”.

The relational concept between the forms in the table 1 is very interesting. If a form of self-respect is used, then disparagement can be expressed to the listener. Such relational concept is shown in Figure 1:

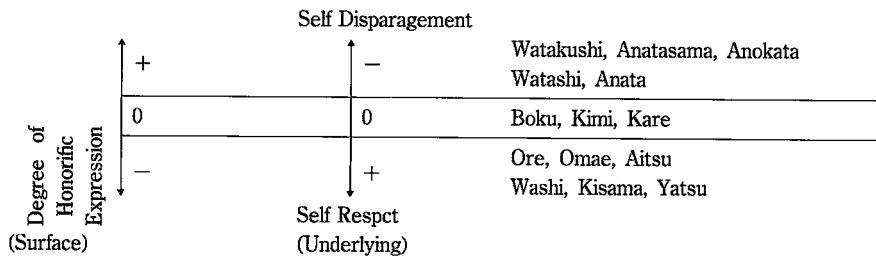


Figure 1

Secondly, the use of several markers or affixes expresses the honorific expressions. However, in this case, a very large number of honorific markers and affixes are used in Japanese, hence they are classified into four major categories according to their functions in this study. Table 2 shows the classification and the degree of honorific expression is marked with the binary features.

Table.2

Types of Honorific Expressions		Examples of Markers or Affixes
Sonkeigo (Respect form)	+	ossharu, kudasaru oVninaru, oVnasaru, oVdesu, goVninaru, goVkudaru V: Verb
Kenjogo (Modesty form)	—	ageru, itasu, mairu, oVsuru, oVitasu, goVitasu, goVsuru, goVitashimasu V: Verb
Teineigo (Politeness form)	(+)	desu, masu, gozaimasu, itashimasu, zonjimasu, moushimasu
Bikago (Decoration form)	(+)	meshiagaru. oN, goN N: Noun

The relational aspect of the four categories is almost the same as the aspect of the pronoun usage. Figure 2 shows it.

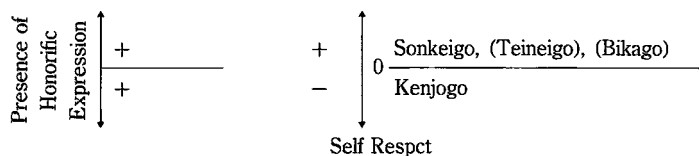


Figure 2

To understand the concept of the Japanese honorific expression, it should be easier to think about a situation in which two persons are standing on the steps of a stairway, and if one person goes down the stair, the other person can stand higher position-wise and the other case causes the same situation. Thus, each form shows a different approach to express politeness, but the results can be almost the same, so cohesive analysis in this study is simply based on the binary features (+, 0, -), which are related to the subjective matter, though the underlying concept to express the honorific expression is different from the surfaced ones.

III. Cohesive Analysis of the Two texts

The following are the results of the cohesive analysis for the two texts.

1. "Hiza Kurige" by Ikku Jippensha

- 1) "Hai, Oisha sama ga oideta waina."
- D+ D+[Onna-] K+
- 2) Sa sa kore e"
- D+
- 3) Kouchi kinjo no isha no deshito miete, kogecha no monen montsuki ni kurochirimen no kata no hiketaru haori o, hikkaketaru boosama.
- 4) "Ehen Ehen, kore wa jun na amagui de gozaru, dore omyakuo"
- D+ D+[K-] K+
- 5) "Iya watakushi dewa gozarimasenu."
- K-[D+] D+
- 6) "Hate tasshanamonono myaku kara mikurabeneba, byonin no myaku ga wakaran waino. Saki Kisama o misenasare."
- D+[K-] D+[K-] D+[K-]
- D+
- 7) Kitahachi no soba e suwari kitahachiga myaku o tori shibaraku kangae,
- 8) "Hahaa, naruhodo kisama wa nantomonai youjya."
- D+[K-] D+[K-]
- 9) "Sayoude gozaimasu."
- K-[D+]
- 10) "Oshoku wa doujya."
- K+ D+[K-]
- 11) "Hai, kesahodo meshi o sanzen, shiruo sanbai tabe mashita."
- K-[D+]

- 12) $\frac{\text{Sou de arou Sou de arou}}{D+[K-]}$. Hiru wa ohkata, ippai $\frac{\text{jarou}}{D+[K-]}$. Kaete wa $\frac{\text{mairumai}}{D+[K-]}$.”
- 13) $\frac{\text{“Sayou de gozaimasu .”}}{K-[D+]}$
- 14) $\frac{\text{“Sou de arou soude arou . Kono myakutei dewa, doko mo nantomo naiyoujiya .”}}{D+[K-]}$
- 15) $\frac{\text{“Sayoude gozaimasu .”}}{K-[D+]}$
- 16) “Nanto you atari $\frac{\text{mashitaro}}{D+[K-]}$. Oyoso i wainari to $\frac{\text{moushite}}{D+[K-]}$, myakutei o motte kankoku $\frac{\text{itasu tokoro}}{D+[K-]}$ ga daiichi de $\frac{\text{gozaru}}{D+[K-]}$. Kizu kainai . Mohaya oitoma $\frac{\text{itasou}}{D+[K-]}$.”
- 17) $\frac{\text{“Moshi moshi , byomin o goroujite Kudasarimase .”}}{K-[D+]}$
- 18) $\frac{\text{“Honni soujyatta . Washi}}{D+[K-]}$ wa kawatta kuse de tokaku byoya e $\frac{\text{maitte mo}}{D+[K-]}$, byoninno myaku o mirukoto o, doumo wasurete $\frac{\text{naran waino}}{D+[K-]}$. Shikashi mizutomo $\frac{\text{shiretakotojiyaga}}{D+[K-]}$ tsuideni mite $\frac{\text{shinijo}}{D+[K-]}$. Byonin wa doreni $\frac{\text{gozaru}}{D+[K-]}$.”
- 19) “Hai, tadaima secchin e $\frac{\text{maitte orimasu}}{\text{Yajiro}-[D+]}$. Kore Kore Yajisan, $\frac{\text{oishasama}}{D+}$ ga $\frac{\text{gozatta}}{D+[Y-]}$. Hayaku denasee . $\frac{\text{K0[Y0]}}$
- 20) Okina koe o sureba Yajiro secchin no nakakara,
- 21) “Iya mada dera $\frac{\text{remu}}{\text{Y0[K0]}}$. $\frac{\text{Oishasama}}{D+}$, $\frac{\text{douzo kore e oide}}{\text{Y}-[D+]}$ $\frac{\text{kudasarimase .”}}{\text{Y}-[D+]}$
- 22) $\frac{\text{“Ee, Messona . Oishasama}}{\text{K0[Y0]}}$ ga sokoe $\frac{\text{ikareru}}{\text{K}-[D+]}$ monoka . $\frac{\text{Burei na koto o iu .”}}{\text{K0[Y0]}}$
- 23) $\frac{\text{“Sonmara imaderu .”}}{\text{Y0[K0]}}$
- 24) You you secchin yori dereba, isha shikatsuberashiku Yajiro no myaku o mite,
- 25) $\frac{\text{“Hahaa , Kikou}}{D+}$ wa korya chi no $\frac{\text{michijyawaino}}{D+[Y-]}$, tokaku ringetsu nado niwa $\frac{\text{okorumonojiya .”}}{D+[Y-]}$
- 26) “Iya, $\frac{\text{watakushi}}{\text{Y}-[D+]}$ wa haranda oboe wa $\frac{\text{gozarimasenu .”}}{\text{Y}-[D+]}$
- 27) Nani kaitai $\frac{\text{denai}}{D+}$. Hate $\frac{\text{myona}}{D0}$. Iya korya $\frac{\text{washiga}}{D+[Y-]}$ $\frac{\text{shisho}}{\text{Shisho}+[D-]}$ ga warui . Hirokoujino $\frac{\text{Igakoshiya}}{+Igakoshiya}$ kara yobini $\frac{\text{okoshitaga}}{+Igakoshiya}$, akono byonin wa, umizuki jyasakai, ohkata chino michiga $\frac{\text{okotta no jyaro}}{\text{Shisho}+[D-]}$. Sonotsumo-ride, kusuri moru ga yoito $\frac{\text{oshieteokoshita}}{\text{Shisho}+[D-]}$ ga, sorya $\frac{\text{kikou}}{D+[Y-]}$ no kotode wa nakatta $\frac{\text{waino}}{D+[Y-]}$.
- 28) $\frac{\text{“Sayou de gozarimasho . Chino michi wa kokono naigino kotode gozarimasho . Kono otoko}}{K-[D+]}$ wa soredeba $\frac{\text{gozarimasenu .”}}{D+}$

Note) i) A bracket [] indicates an underlying honorific expression (the real concept of the expression).

ii) D→doctor

K→Kitahachi

Y→Yajiro

Personal Reference

Speaker	Addressee	Others
Watakushi Washi	Kisama Kikou Oishasama	Oishasama Shisho

The Relation of the Personal Reference

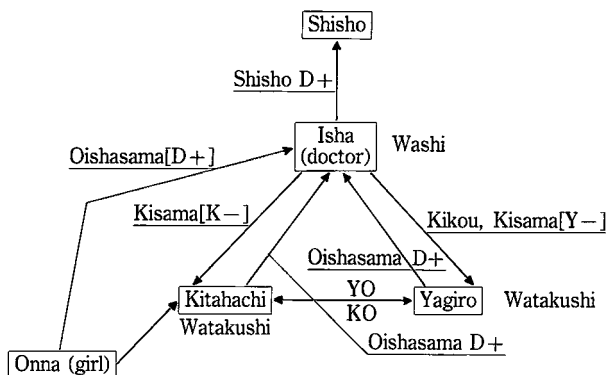


Figure 3

Discourse Analysis

<u>Speaker</u>	<u>Addressee</u>	<u>Honorific expression</u>	<u>Other Reference</u>
1) Onna	Kitahachi	$\overline{D+D+}[O-] \cdot K+$ (embedded)	
2) Kitahachi(K)	Isha (D)	D+	Koree (D+)
3) *Narrative			Boosama & Deshi (doctor)
4) D	K	{ i) D+ (self respect) ii) D+[K-] iii) $\overline{K+}$ (respect)	
5) K	D	{ i) K-[D+] ii) D+	
6) D	K	{ i) D+[K-] ii) D+	
7) *Narrative			
8) D	K	D+[K-]	
9) K	D	K-[D+]	
10) D	K	{ i) $\overline{K+}$ (respect) ii) D+[K-]	
11) K	D	K-[D+]	
12) D	K	D+[K-]	
13) K	D	K-[D+]	
14) D	K	D+[K-]	
15) K	D	K-[D+]	
16) D	K	D+[K-]	

- 17) K D K-[D+]
 18) D K D+[K-]
 19) K D { i) Yajiro-[D+] (expression of modesty by kita)
 ii) D+
 iii) D+[Y-] (indirect)
 iv) K0[Y0]
- 20) *Narrative
 21) Y K Y0[K0]
 D { i) D+
 ii) Y-[D+]
 22) K Y Y0[K0]
 D D+· $\frac{K}{Y}$ -[D+]·Y0[K0] (embedded)
 23) Y K Y0[K0]
 24) *Narrative
 25) D Y { i) D+
 ii) D+[Y-]
 26) Y D Y-[D+]
 27) D Y { i) D+·D0 (no referential speech)
 ii) D+[Y-]
 iii) D0 (no referential speech)
 iv) Shisho+[D-] (honorific expression for the 3rd person)
 28) K D { i) K-[D+]
 ii) D+[Y-]·D+

2. "Izu no Odoriko" by Yasunari Kawabata

- 1) Cha o irenikita baasan ni, samuitoyuto,
 2) "Oya, $\frac{\text{dannasama}}{N+[-B]}$ $\frac{\text{onureni}}{N+}$ $\frac{\text{natteruja}}{N+}$ $\frac{\text{gozaimasenka.}}{N+}$ $\frac{\text{Kochira}}{N+}$ de yoku $\frac{\text{oatari}}{N+}$ $\frac{\text{nasaimashi,}}{N+}$ sa, $\frac{\text{omeshimono}}{N+}$ o $\frac{\text{okawakashi}}{N+}$ $\frac{\text{nasaimashi.}}{N+}$."
 3) to, te o toru you ni shite, $\frac{\text{jibuntachi no}}{N+}$ ima e sasotte kureta.
 (omission)
 4) Baasan wa mise ni dete tabigeinin no onna to hanashiteita.
 5) " $\frac{\text{Soukane.}}{G-[-B+]}$ $\frac{\text{Konomae tsureteita koga mou}}{B+ \text{ or } B0}$ $\frac{\text{konnani}}{G-[-B+]}$ $\frac{\text{natta no kai.}}{G-[-B+]}$ Iikoni natte $\frac{\text{omaesan}}{G-[-B+]}$ mo $\frac{\text{kekko dayo.}}{G-[-B+]}$ $\frac{\text{Konnani}}{B+ \text{ or } B0}$ $\frac{\text{kireini}}{G-[-B+]}$ $\frac{\text{nattanokanee.}}{B+}$ Onna no ko wa hayai $\frac{\text{mondayo.}}{B+}$."
 (omission)
 6) Karera o okuri dashitekita baasan ni Kiita.
 7) "Anogeinin wa konya dokode $\frac{\text{tomarundesho.}}{B+}$."
 8) " $\frac{\text{Annamono,}}{G-[-B+]}$ dokode $\frac{\text{tomaruyara}}{G-}$ wakarumonde $\frac{\text{gozaimasuka,}}{N+}$ $\frac{\text{dannasama.}}{N+[-B-]}$ Kyaku ga areba arishidai, dokoni $\frac{\text{datte}}{G-}$ $\frac{\text{tomarun}}{G-}$ de $\frac{\text{gozaimasuyo.}}{N+}$ Konya no yado no atenzan $\frac{\text{gozaimasumonoka.}}{N+}$."

point can be seen in the sentence 27 in “Hizakurige”, in which a honorific expression for the third person “shisho” is used and some affixes are also used to express the cohesive honorific expression. This kind of cohesive relation between the personal pronoun and the affixes is the point that many foreigners have a difficulty in their learning.

From the analysis of the two texts, it is also clear that the absence of subjects or subjective matters is very common in the speech situations. Relating to this fact, the absence of the speaker’s identification is also very common. In spite of such ellipsis or deletion in the speech, there is not any ambiguity in the personal reference in those two texts. This is only true, however, if a person has enough knowledge about the system of the Japanese honorific expression. It is possible to say that the well-developed and very consistent relations between the personal pronouns and affixes solely make Japanese understand their speech. Because of such cohesive aspects of the Japanese honorific expressions, even if a subject or speaker’s identification of a sentence is missing, there is not any difficulty to identify who said something to whom in the texts above.

However, such ellipsis or deletion, or the absence of the speaker’s identification is very uncommon and often ungrammatical in English. This point can be confirmed in the comparison of the Japanese texts and their English versions, and often comes up as a translation problem, that is, the insertion of speaker’s identification and subjects in English version may destroy the taste of the original content in the texts. The English version of the two texts above really can not convey the complicated relation of the honorific expressions which appears in the original texts, but the chart of the personal references above will be very helpful to make up this translation problem.

There are some other points that show characteristic of Japanese in the texts above. One of them is the few occurrences of the third person pronouns. In Japanese, the first and second person pronouns are much more frequently used than the third person pronouns, and the lexical repetition is much more common for the third person. Thus “kono otoko” or “kikou” is repeated in “Hizakurige” and “bassan” is repeated in “Izu no Odoriko.”

The use of the honorific expression is very essential in Japanese. Such well-organized honorific expressions have various cohesive relations in the context and create the special taste in Japanese. The result of this study shows this point very clearly.

V. Conclusion

The two texts the writer used for the discourse analysis are chosen mainly to compare the differences in the honorific expressions in the two different eras, and the result could give us more concrete ideas concerning the systems of the honorific expression in those eras. However, much more extensive study will be necessary to show the details of such complicated systems.

Note

- 1) This type of deletion is discussed in the Stassen (1985, p. 319)
- 2) The term “honorific expression” is more widely used, so this term is mainly used in this paper.
- 3) The English versions are not presented in this paper. The writer referred to the English version by Satchell (1960) for “Hizakurige” and the one by Seidensticker, et al. for “Izu no Odoriko.”

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要 約

近年の日本語学習熱の高まりと共に、日本語の持つ独特の文法構造に起因する数々の教育法上の問題点もより活発に論議されるようになってきた。そのような日本語教育をやってゆくうえでの問題点の一つとして、尊敬及び謙譲の仕組を如何にして明確且つ正確に学習者に教育するかということが挙げられる。

このような日本語の尊敬及び謙譲の持つ複雑な文法上の構造については、これまで尊敬語、謙譲語、丁寧語そして美化語としてそれぞれ分類したうえで学習者に教育されてきており、それら各語がどの様に組み合わせられて実際に使用されているかということを、明確且つ、具体的に学習に知らせることはあまり試みられてない。このため、本研究では、談話分析の手法を基礎とし、さらに、その尊敬及び謙譲の度合を+、0、-と三段階に簡素化して考え、全体的な仕組を具体的に表示できるようチャート化してみた。こうした手法を用いて上下関係がより顕著であったと考えられる江戸時代の作品、「東海道中膝栗毛」と、近年の作品である「伊豆の踊子」を実際に分析してみた。

その結果として、前者「東海道中膝栗毛」の中で使われている尊敬及び謙譲の仕組がより複雑であることがより具体的に表示できたと同時に、それらの各語が統合的に組み合わせられている事実も明確にできた。又、英語訳された作品との比較より、日本語に於ける尊敬及び謙譲の仕組は、しばしば見られる主語等の省略や、発言者不明記の場合にも談話を成立させるという重要な役目を果している事実も確認できた。