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TRANSLATING TIME:PAST AND PRESENT IN HARUKI MURAKAMI'S NORWEGIAN WOOD

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INTRODUCTION

With no grammatical tense notion, Indonesian is classified as a tenseless language. In order to determine a time line or the point of time of an event, it relies on the use of a temporal adverb or aspectual marker, which sometimes simultaneously functions as a tense notion. Linguistic studies on tense and aspect of the Indonesian language have been done contrastively in many previous studies with foreign languages such as English, Russian, French, Japanese, etc. These studies generally use novels/literature and their Indonesian translated version as means of data. Hoed (1992) investigated aspects of the Indonesian language by contrasting a novel in French with the Indonesian translated version. In a Japanese-Indonesian contrastive study, Nandang (1999) uses the Japanese aspectual theory by Kudo (1995) and compares it to the Indonesian aspectual system. However, Restiani's (2010) attempt of investigating the -TE IRU¹ and -TE ITA² forms in Japanese and their counterparts in the Indonesian translation also discovered that Murakami uses tense beyond its grammatical functions, and as such, is often unintentionally unrecognized and/or even overlooked by the translator³. Historical Present (HP) has been used in novels to display special effects, particularly in a narration or conversation (Nessa 1979 ; Schiffirin 1981 ; Banfield 1982, Fludernik 1993). HP is commonly found in novels written in English and Japanese languages.

This paper focuses on the use of HP in both

narrations and conversations and the visualization of special effects in the Japanese original *Norwegian Wood* as the Source Text (ST). Furthermore, this research examines how they are interpreted/translated and investigates the equivalence—or loss—of the intended effects in the Indonesian translation Target Text (TT). Haruki Murakami's *Norwegian Wood* was first published in 1987, and by 2009 has sold over 10 million copies in Japan only. This is his first best-selling work and it has been translated into many languages, including Indonesian. The Indonesian translation was done by Jonjon Johana—a Japanese language scholar, and published by Kepustakaan Populer Gramedia in 2005.

THE JAPANESE TENSE

The tense of Japanese language can be determined by looking at the verb conjugation at the end of the sentence. Generally, Japanese tense is classified into two ; a non-past tense notion with -RU form and a past tense notion with -TA form (Teramura 1984). Hasegawa (1999) summarizes the functions of each tense notion as follows :

Non-past tense -RU form

1. Present state.
2. Present psychological state.
3. Speech act.
4. An event occurring in front of one's eyes.
5. A situation that is certain to occur in the future.

¹ -TE IRU form: Progressive/resultative non-past tense

² -TE ITA form: Progressive/resultative past tense

³ The research discusses methodology in translating tense and the aspectual function of -TE IRU and -TE ITA to Indonesian. The study suggests that the time stretching effect resulting from the aspectual function of the -TE IRU and -TE ITA in a ST is not interpreted and translated into the TT.

6. The speaker's present intention or plan.
7. A past event.
8. Habitual repetition.
9. A step-by-step procedure
10. A situation regularly occurring under a certain condition.
11. A characteristic or general truth
12. A command.

Past tense -TA form

1. A situation completed in the past or that lasted for a certain length of time in the past.
2. Habitual repetition in the past.
3. A situation that materialized in the past and still exists.
4. Sudden discovery that a certain state has continuously existed (The discovery -TA).
5. A request for the hearer's confirmation of a fact.
6. Proclamation or assertion of the realization of a situation which has not realized.
7. A command.

Sentence 1-2 in example 1 below shows how the tense notion of -RU form (non-past tense) and -TA form (past tense) are used in *Norwegian Wood*.

Example 1 :

十八年という歳月が過ぎ去ってしまった今でも、僕はあの草原の風景をはっきりと思い出すことができる₁₋₁。何日かつづいたやわらかな雨に夏のあいだのはこりをすっかり洗い流された山肌は深く鮮やかな青みをたたえ、十月の風はすすきの穂をあちこちで揺らせ、細長い雲が凍りつくような青い天頂にびたりとはりついていた₁₋₂。

*Juuhachinen to iu saigetsu ga sugisatteshimatta ima demo, boku ha ano sougen no fuukei wo hakkirito omoidasu koto ga dekiRU*₁₋₁. *Nannichi ka tsudzuita ya yawarakana ame ni natsu no aidano hokori wo sukkari arainagasareta yama hada ha fukaku azayakana aomi wo tatae, juugatsu no kaze ha susuki no ho wo achikochi de yurase, hosonagai kumo ga kooritsuku you na aoi tennchou ni pitari to haritsuite iTA*₁₋₂.

Meskipun kini sudah 18 tahun berlalu, aku masih bisa mengingat dengan jelas pemandangan di padang rumput itu₁₋₁. Punggung gunung yang berselimut debu selama musim panas terbilas bersih oleh hujan lembut yang berlangsung beberapa hari, kini menunjukkan birunya yang cemerlang, angin Oktober menggoyang pucuk-pucuk ilalang berarak di langit biru yang seolah membeku₁₋₂.

Many writers use verb conjugation not only to notion tense, but also to add special impact to the story, particularly in *Norwegian Wood*. The title of the novel is based on the song by the Beatles, and is also mentioned frequently in many parts of the book. The story begins when the main character Watanabe is sitting in an airplane and suddenly hears the orchestral version of *Norwegian Wood* playing, drawing him back to his past memories. When narrating his recollection of memories, Watanabe refers to himself as *Boku*. *Boku* is a first person pronoun used by males in the Japanese language. The story is mainly about *Boku*'s consciousness and memories are recollected from certain parts of his life closer to the present time. Naturally, the author uses the past tense -TA forms quite extensively. In between a series of -TA form usage, Murakami also uses a non-past tense notion of -RU forms. This kind of alternating usage of non-past tense in sequences of past tense sentences is a typical style of narration known as Historical Present (HP).

HISTORICAL PRESENT IN NARRATION

This section examines several special effects achieved by the author with the use of HP. One of the effects of using HP in novels is to accentuate narration by giving it a reality nuance as if the event feels more than mere memory and to bring the whole event to the readers' point of view. Flashes of non-past in a past tense narration give a dramatic effect.

Due to the story line, *Norwegian Wood* consists of an abundant use of past tense overall. Restiani (2010) extracts over 737 samples of -TE ITA form in contrast to the 391 samples of the non-past tense -TE IRU

⁴ Samples for the simple past tense -TA forms and the non-past tense -RU are not included but are predicted to be a lot more frequent than those of the -TE IRU and -TE ITA forms.

form⁴. See example 2 below :

Example 2 :

その寮は都内の見晴しの良い高台にあった₂₋₁。敷地は広く、まわりを高いコンクリートの塀に囲まれていた₂₋₂。門をくぐると正面には巨大なけやきの木がそびえ立っている₂₋₃。樹齢は少くとも百五十年ということだった₂₋₄。根もとに立って上を見あげると空はその緑の葉にすっぽりと覆い隠されてしまう₂₋₅。

Sono ryo ha tonai no miharashi no ii takadai ni atTA₂₋₁. Shikichi ha hiroku, mawari wo takai konkurii to no hei ni kakomareTA₂₋₂. Mon wo kuguruto shoumen ni ha kyodai na keyaki no ki ga sobietatte iRU₂₋₃. Jurei ha sukunakutomo hyakugojuu nen to iu koto datTA₂₋₄. Nemoto ni tatte ue wo miageru to sora ha sono midori no ha ni suppori to ooikakusareteshimaU₂₋₅.

Asrama itu terletak di dataran tinggi kota Tokyo dengan pemandangan cukup bagus₂₋₁. Tempatnya luas dan dikelilingi benteng tinggi₂₋₂. Begitu masuk gerbang, tampak menjulang pohon Keyaki yang besar₂₋₃. Konon, usia pohon itu sekurang-kurangnya 150 tahun₂₋₄. Kalau kita berdiri di bawahnya lalu menengadah, langit terhalang oleh dedaunannya yang hijau₂₋₅.

In the ST, by looking at the verb conjugation at the end of the first couple of sentences 2-1 and 2-2, readers can immediately identify that each of the events took place and were completed in the past. Although example 2-3 is expressed in the non-past tense -RU form, this does not mean that the time of the event is a non-past. It is still a part of a description of the bigger picture of *Boku's* memory recollection. Later, in sentence 2-4, the author uses the past tense -TA form and reverts to a non-past tense -RU form in 2-5. This backward and forward use of tense between past tense markers and non-past tense is said to add the dramatic effect to the reality sense of *Boku's* memory recollection. This dramatic effect relates to one of the functions of the non-past tense -RU form referred to above : 'An event occurring in front of one's eyes.' In the previous sentences of 2-1 and 2-2, *Boku* tells the reader about his retrospective memories and happenings in his past. The use of the past tense -TA form gives the effect as if he is watching the whole

event from outside of his memory as an observer. But in sentence 2-3, by stating a past event in a non-past tense -RU form, Murakami changes the point of view of the narrator. The narrator is no longer observing the past from the outside. It seems that *Boku* has jumped into his own consciousness and depicts the event as if he relives the events of past. Murakami takes the past out from *Boku's* consciousness and lays it visible to the same level of the reader's point of view. The author describes the event as if it happens in front of *Boku's* eyes ; in front of the reader's eyes. At this point, the narrator and the reader are at the same point of view level.

In sentence 2-4, the reader is taken back to the present and is reminded of the fact that sentence 2-3 is only one part of the narration of the past happenings. In addition, sentence 2-4 points out that Watanabe was just 18 years old, while at that time, the tree was already 150 years old. From the fifth sentence onwards to the next couple of paragraphs, narrations are told in non-past tense, and then back to the past tense point of view.

On the other hand, in the TT, due to the grammatical system of the Indonesian language as a tenseless language, it is not possible to determine the tense notion of each sentence merely from one single sentence independently. Without any prior prelude, it is impossible to interpret them as non-past depictions. Surely, the reader of the TT has been made aware in the previous paragraph that the following narration is part of a recollection of memories and therefore the event would have occurred in the past. However, the dramatic outcome that Murakami tries to depict in the ST fails to be translated in the TT. The reader of the TT cannot equally experience a similar sensation to what the reader of ST feels. The reader of the TT misses the reality nuance : the shift in point of view following the alternating use of the tense notions. Furthermore, the factual statement in sentence 2-4 about the age of the tree can be unclear. It is confusing whether the age of the tree is 150 years at the time when Watanabe was 18 years old, or whether the tree is this age at the time when the 37 year-old *Boku* recounts this memory.

Another effect resulting from the use of HP is the notion of focalization of the narrator's consciousness.

Boku's narration is not exclusive to an objective description of the scenery or a particular event. At some occasions, personal consciousness and subjective thoughts appear, which are recited in non-past tense –RU forms (see Example 3:). The next example is taken from the second chapter of the book, starting with a description of the scenery of the dorm where *Boku* lived for two years.

Example 3 :

いずれにせよ1968年の春から70年の春までの二年間を僕はこのうさん臭い寮で過した₃₋₁。どうしてそんなうさん臭いところに二年もいたのだと訊かれても答えようがない₃₋₂。日常生活というレベルから見れば右翼だろうが左翼だろうが、偽善だろうが偽悪だろうが、それほどたいした違いはないのだ₃₋₃。

*Izure ni se yo 1968 nen no haru kara 70 nen no haru made no 2 nenkan wo boku ha kono usan kusai ryou de sugoshi*TA₃₋₁. *Doushite sonna usan kusai tokoro ni 2 nen mo ita no da to kikaretemo kotaeyou ga nai*₃₋₂. *Nichijou seikatsu to iu reberu kara mireba uyoku darou ga sayoku darou ga, gizen darou ga giaku darou ga, sorehodo taishita chigai ha nai no* DA₃₋₃.

Toh, selama dua tahun, sejak musim semi tahun 1968 sampai musim semi 1970, aku hidup di asrama ini₃₋₁. Aku tak akan bisa menjawab kalau ada orang yang bertanya kenapa bisa tinggal sampai dua tahun di tempat yang mencurigakan ini₃₋₂. Kalau dilihat sehari-harinya, baik golongan kanan maupun kiri, baik munafik atau tak munafik, tidak begitu berbeda₃₋₃.

Example 3 states that *Boku* lived in a dorm that he did not like. After a single appearance of the past tense –TA form in sentence 3-1, the rest of the sentences in the passage are in non-past tense –RU form. However, the –RU form in sentences 3-2 and 3-3 do not function to give a vivid effect like in example 1. This use of the non-past tense –RU form is to signify the presence of the narrator's thoughts. It is unlikely to be the opinion of the young *Boku*—Watanabe. Again, the narration in *Norwegian Wood* is a retrospective recollection of past happenings. Narration prior to example 3 tells about the beginning of his life at the dorm, thus Watanabe had not yet lived there for two years at the time of the

past event. Sentence 3-2 is the inner voice of *Boku*, who lived there for two years in the past, and if the reader (or anyone) asks him now, he would not be able to explain why. This non-past tense –RU form exhibits a strong presence of *Boku* as the present narrator and how his personal thoughts can be inserted between his eloquent narrations.

Interestingly, the TT does not show the voice of *Boku*, but young Watanabe instead. Usage of the demonstrative pronoun '*ini*' puts the depiction closer to the reader and consequently places Watanabe as the narrator. Exterior use of '*ini*' in sentence 3-2 and its semantic meaning is contrastive to the semantic meaning of the corresponding words in the ST: '*sonna*'. '*Sonna*' semantically refers to a medium distance of a condition, while '*ini*' in the Indonesian language refers to a closer range denotation. Overall, the TT strongly illustrates Watanabe as the narrator of the passage above. Presence of the main narrator's consciousness in the middle of the narration is unmarked in the TT.

It is important to acknowledge the existence of a secondary narrator besides *Boku* as the main narrator. The sub-consciousness of the other narrator—Watanabe—can be seen in the following example.

Example 4 :

シェークスピア以外の人の名前は聞いたことないな、と彼は言った₄₋₁。僕だって殆んど聞いたことはない₄₋₂。講義要項にそう書いてあっただけだ₄₋₃。

*Sheekusupia igai no hito no namae ha kiita koto nai na, to kare ha it*TA₄₋₁. *Boku date kiita koto ha nai*₄₋₂. *Kougi youkou ni sou kaite atta dake* DA₄₋₃.

Selain Shakespeare nama-nama lainnya belum pernah aku dengar, katanya₄₋₁. Aku sendiri belum pernah mendengarnya₄₋₂. Itu tertulis dalam intisari perkuliahan saja₄₋₃.

Example 4 : is part of a sequence of conversations between Watanabe and his roommate, 'Kopasgat'. Watanabe asks what major 'Kopasgat' takes at the university and later 'Kopasgat' asks him the same question. To answer his question, Watanabe gives him a short explanation and mentions some of the reading materials from a drama class he will take.

'Kopasgat' tells Watanabe that he has never heard any of the names Watanabe has mentioned, except for Shakespeare. Watanabe replies that he has never heard any of them and only knows those names because they are listed in the syllabus.

Sentence 4-1 is a free indirect speech of what might have been uttered by 'Kopasgat' to Watanabe. *Boku's* narration is in past tense, indicating that it is part of the memory. Continuing, sentences 4-2 and 4-3 are written in non-past tense forms. These non-past tense forms are not the thoughts of *Boku* as the narrator. *Boku* is a 37 year-old grown-up and certainly had taken the class he mentioned to 'Kopasgat.' Inevitably, it is quite unlikely that *Boku* at the time of speech does not recognize all the famous drama writers. It is clear that the remark in sentence 4-2 is not *Boku's* but an inner monologue by Watanabe. Later on, *Boku* explains the reason how he knew those names. The presence of a sub-narrator's voice is correlated to the animated effect function of HP. Sentence 4-2 takes the reader of the ST to meet Watanabe directly and therefore not through the narration of *Boku*. On the contrary, in sentence 4-1 of the TT, 'katanya' signifies that it is a reported speech. Thus, the TT gives the impression to the reader that the event occurred in the past. With the same logic, that *Boku* must have known all the names by the time he is 37 years of age, the reader of the TT perceives that it is Watanabe's voice and not *Boku's*. The presence of another narrator is detectable in the TT as well, but with logic, not with tense notion as the indicator.

Nonetheless, sentence 4-3 of the ST shows a distinctive shift of focalization of the narrators' existence : from *Boku* to Watanabe and regressed to *Boku*. This focalization shift between multiple narrators will be further discussed in the following example.

Example 5 :

15分も歩くと背中に汗がにじんできたので、僕は厚い木綿のシャツを脱いでTシャツ一枚になった₅₋₁。彼女は淡いグレーのトレーナー・シャツの袖を肘の上までたくしあげていた₅₋₂。よく洗いこまれたものらしく、ずいぶん感じよく色が褪せていた₅₋₃。ずっと前にそれと同じシャツを彼女が着ているのを見たことがあるような気がしたが、はっきりとした記憶があるわけではな_い₅₋₄。ただそんな気がしただけだった₅₋₅。直子につい

て当時僕はそれほど多くのことを覚えていたわけではな_{かった}₅₋₆。

*Juugofun mo aruku to senaka ni ase ga nijindekita node, boku ha atsui momen no shatsu wo nuide T-shatsu ichimai ni natTA*₅₋₁. *Kanojo ha awai guree no toreenaa shatsu no sode wo hiji no ue made takushiageteiTA*₅₋₂. *Yoku araikomareta monorashiku, zuibun kanji yoku iro ga asete iTA*₅₋₃. *Zutto mae ni sore to onaji shatsu wo kanojo ga kite iru nowo mita koto ga aru you na ki ga shita ga, hakkiri to shita kioku ga aru wake de ha naI*₅₋₄. *Tada sonna kiga shita dake datTA*₅₋₅. *Naoko ni tsuite touji boku ha sore hodo ooku no koto wo oboete ita wake deha nakatTA*₅₋₆.

Limabelas menit saja kami berjalan keringat sudah mengalir di punggung, aku lepas kemeja katun tebang hingga tinggal *T-shirt*₅₋₁. Naoko menggulung lengan *training*-nya yang berwarna abu muda sampai sikut₅₋₂. Mungkin karena terlalu sering dicuci warnanya memudar tapi kelihatan bagus₅₋₃. Sepertinya aku pernah melihat ia memakai kemeja yang sama sebelumnya, namun ingatanaku tidak meyakinkan₅₋₄. Aku hanya merasakannya₅₋₅. Waktu itu aku belum tahu banyak tentang dia₅₋₆.

Sentence 5-1 to 5-3 and 5-5 to 5-6 are the voices of *Boku* narrating his past episode after his first encounter with Naoko in Tokyo, after the death of Naoko's boyfriend Kizuki, who was also his best friend. The only sentence depicted in non-past tense -RU form is sentence 5-4. Sentences 5-1 to 5-3 are a subjective description of *Boku's* memory recollection.

Boku looks into his consciousness as an outsider and this is shown through the use of past tense notions—the -TA form. In the middle of the narration by *Boku*, Watanabe takes over the narration and shows his presence to the reader. It was Watanabe who was not sure if he had seen Naoko in the same shirt before. Watanabe's statement in 5-4 is supported by *Boku* providing the two facts that he felt it that way—20 years ago—and his little knowledge about Naoko then. Comparatively, a reader of the TT has read the prior parts and logically understands that the story happened in the past, and thus is understood to be

an episodic memory recollection. However, as in the previous example, the shift of focalization by multiple narrators is not clearly represented. The temporal adverb of 'waktu itu' gives the impression of past tense and a strong presence of *Boku* as narrator and an indistinct presence of Watanabe.

HP IN CONVERSATION

HP is also typically found in conversation (Wolfson 1979 ; Schiffrin 1981) and is said to have a similar function to narration. *Norwegian Wood* is a novel filled with memory recollections of, although not restricted to, the character and lead narrator—*Boku*. Other characters such as Naoko, Midori, and Reiko are also profoundly attached to each of their own experiences in the past. Consequently, the reader can find parts of conversation between the characters narrating their own past memory recollection to the other characters, which is mostly to the main character *Boku*.

Example 6 :

「まあいろいろとあってな」と彼は言った₆₋₁。「俺がこの寮に入った年、新入生と上級生のあいだでちょっとしたごたごたがあったんだ₆₋₂。九月だったな、たしか₆₋₃。それで俺が新入生の代表格として上級生のところに話をつけに行ったのさ₆₋₄。相手は右翼で、木刀なんか持っててな、とても話がまとまる雰囲気じゃない₆₋₅。それで俺はわかりました、俺ですむことならなんでもしましょう、だからそれで話をまとめて下さいっていったよ₆₋₆。そしたらお前ナメクジ飲めって言うんだ₆₋₇。いいですよ、飲みましょうって言ったよ₆₋₈。それで飲んだんだ₆₋₉。あいつらでかいの三匹もあつめてきやがったんだ」

“Maa iroiro to atTE na,” to kare ha itTA₆₋₁. “Ore ga kono ryou ni haitta toshi, shinnyuusei to joukyuusei no aida de chott shita gota-gota ga atTAnda₆₋₂. 9 gatsu data na, tashika₆₋₃. Sore de ore ga shinnyuusei no daihyoukaku toshite, joukyuusei no tokoro ni hanashi wo tsuke ni itTA no sa₆₋₄. Aite ha uyoku de, bokutou nanka mottete na, totemo hanashi ga matomaru funiki janai₆₋₅. Sore de ore ha wakarimashita, ore de sumu koto nara nan de meo moushimashou. Dakara sore de hanashi wo matomete kudasai tte ita yo₆₋₆. Soshitara, omae namekuji nome tte iUnda₆₋₇. Ii desu yo,

nomimashou tte itTA yo₆₋₈. Sore de nonnDA nda₆₋₉. Aitsura dekai no sanpiki mo atumete kiyagatTAnda₆₋₁₀.”

“Macam-macam,” jawabnya₆₋₁. “Ketika aku masuk asrama ini, ada keributan antara siswa baru dengan siswa tingkat atas₆₋₂. Bulan September, kalau tidak salah₆₋₃. Dan aku sebagai wakil siswa baru, mendatangi tempat siswa tingkat atas untuk berunding₆₋₄. Dia dari golongan kanan, membawa-bawa pedang kayu. Suasananya tidak memungkinkan untuk berbicara damai₆₋₅. Karena itu aku pasrah saja, dan bilang pada mereka kalau semua urusan bisa selesai, apapun yang diperintahkannya akan kulakukan asal bisa damai₆₋₆. Lalu, ‘coba kau telan lintah!’ katanya₆₋₇. ‘Boleh’ kataku₆₋₈. Lalu aku menelan lintah itu₆₋₉. Mereka sudah menyiapkan tiga ekor yang besar-besar₆₋₁₀.”

Example 6 takes place in the dorm between *Boku* and Nagasawa. Nagasawa lives in the same dorm as Watanabe and has a close relationship with him. The conversation is analeptic ; it takes the reader to a further distant part of the past. Here, not only does Nagasawa confirm the truth to the rumor that he has in fact eaten slugs ; he also narrates how it has happened. In this part, the point of view has changed from *Boku*'s to Nagasawa's. Sentences 6-2 to 6-4 are pure narration of the prologue of the situation at the dorm between the new and the senior student prior to the slug-eating event. Sentence 6-5 is also part of the prologue information, but by using a non-past tense – RU form, Nagasawa puts his present consciousness in his narration of the past. But the use of –RU form in sentence 6-7 does not carry the same special effect as in 6-5. The author's use of the non-past tense is to convey an animated effect to Nagasawa's story. However, the personal thought effect and animated effect given by a variation of use of non-past tense –RU form, which is used in the narration of past events, are unperceivable in the Indonesian translation. The TT of example 6 is simply Nagasawa's storytelling.

Another example is taken from an episode of Midori—one of the main characters—explaining the condition of her house. Midori is the youngest daughter of two in the family of four. By the time Midori encountered Watanabe she had lost her mother and

her father was hospitalized. Midori invited Watanabe to her house and explains the uniqueness of her family : a family with unelaborate cooking utensils and kitchen tools.

Example 7 :

「そりゃ大変だったわよ₇₋₁」と緑はため息をつきながら言った₇₋₂。「なにしろ料理なんてものにまるで理解も関心もない一家でしょ₇₋₃。きちんとした包丁とか鍋とか買いたいって言ってもお金なんて出してくれないのよ₇₋₄。今ので十分だっというの₇₋₅。冗談じゃないわよ₇₋₆。あんなべらべらの包丁で魚なんておろせるもんですか₇₋₇。でもそういうとね、魚なんかおろさなくていいって言われるの₇₋₈。だから仕方ないわよ₇₋₉。せっせとおこづかいのために出刃包丁とか鍋とかザルとか買ったの₇₋₁₀。ねえ信じられる₇₋₁₁？ 15か16の女の子が一生懸命爪に火をともしようにお金ためてザルやる研石やら天ぷら鍋買ってるなんて₇₋₁₂。まわりの友だちはたっぷりおこづかいもらって素敵なドレスやら靴やら買ってるっていうのによ₇₋₁₃。可哀そうだと思うでしょ₇₋₁₄？」

“Sorya taihen datTA wa yo₇₋₁,” to Midori ha tameiki wo tukinagara itTA₇₋₂. “Nani shiro ryouri nante mono ni maru de rikai mo kanshin mo nai ikke deshoU₇₋₃. Kichin toshita bouchou toka nabe toka kaitai tte itte mo okane nante dashite kurenaI no yo₇₋₄. Ima no de juubun datte iU no₇₋₅. Joudan janaI wa yo₇₋₆. Anna beraberana no bouchou de sakana nante oroseru mon deSU ka₇₋₇. Demo sou iu to ne, sakana nanka orosanakute ii tte iwareRU no₇₋₈. Dakara shikata naI wa yo₇₋₉. Sesse to okodzukai tamete debabouchou toka nabe toka zaru toka katTA no₇₋₁₀. Nee shinjirareRU₇₋₁₁? Juugo ka juuroku no onna no ko ga isshoukenmei tsume ni hi wo tomosu you ni okane tamete zaru ya kenishi yara tempura nabe katteRU nante₇₋₁₂. Mawari no tomodachi ha tappuri okadzukai moratte sutekina doresu yara kutsu yara katteru tte iU noni yo₇₋₁₃. Kawai sou da to omou deshoU₇₋₁₄?”

“Tapi repot juga₇₋₁,” kata Midori sambil menghela napas₇₋₂. “Soalnya keluargaku semuanya tidak mengerti dan tidak berminat pada masakan₇₋₃. Kalau aku minta uang untuk membeli pisau atau panci, mereka tak mau memberinya₇₋₄. Yang ada sekarang masih memadai, katanya₇₋₅. Sebal₇₋₆. Bagaimana bisa memotong ikan setipis itu₇₋₇? Kalau aku seperti itu, mereka akan mengatakan, kalau begitu tak usah

memotong ikan segala dong₇₋₈.₇₋₉. Karena itu aku mengumpulkan uang jajanku, kubeli pisau besar, panci, saringan, dan sebagainya₇₋₁₀. Kau tak percaya₇₋₁₁? Anak gadis 15-16 tahun dengan susah-payah mengumpulkan uang hanya untuk membeli saringan, batu asahan, atau penggorengan₇₋₁₂. Padahal teman-teman lain mendapatkan banyak uang jajan, lalu mereka gunakan untuk membeli baju yang bagus atau sepatu₇₋₁₃. Kasihan, kan₇₋₁₄?

First, Midori tells how difficult it was to live in a family who had the least interest in cooking (sentence 7-1). The narration is about the condition of her family when she was 15-16 years old. But in sentence 7-3, Midori's use of the non-past tense -RU form instead of the actual past tense -TA form, gives a special effect to the past event as a vivid image for Watanabe to see. Additionally Midori also looks for empathic understanding from Watanabe with the use of 'deshou': giving a strong presence of her consciousness in the present where the conversation took place. The series of emotional portrayals of her memory recollection is only intervened in sentence 7-10 where she subjectively tells Watanabe that she bought the necessary cooking utensils with her own savings.

Yet again, such animated visualizations from the backward and forward story-telling style is not so evident in the TT. Some questions (sentences 7-7, 7-11, and 7-14) occurred in the passage, but only two of them are aimed at Watanabe. Sentences 7-6 and 7-7 are young Midori's unspoken statement and self-questioning thoughts which probably still exists in the time of speech. The two questions of 7-11 and 7-14 show the reader the older Midori's consciousness. Overall, although the vivid special effects from the congruity of tenses are not so evident in the TT, the shift of focalization of narrators is translatable.

The study of HP in conversational analysis suggests that HP does show different points of view, but does not limit it to a specific individual (Kodama 2011; Fujiwara 1999). The examples above show that a shift of focalization and point of view alternates easily and more often in conversation than in narration.

CONCLUSION

This study supports Nandang's (1999) suggestion that the past and present tense of the Indonesian language is unmarked. It makes it difficult for a translator to convey the HP nuances of dramatic effect and shift of focalization of the ST into the TT. In the TT, the first few paragraphs of each chapter, play a greater role. The prelude section prepares the reader of the TT about the tense setting of events in the sentence, both remotely and overall. Tense reference mentioned here can extend ahead to many paragraphs—or even chapters—onwards. Therefore, the TT has less dependence of tense reference in every single event in the sentence, unless necessary. Subsequently, not all HP in the narration of the ST can be translated and conveyed in an equal way in the TT.

Implementation of HP in a conversational episode in novels has shown to be more complex than in narration episodes. In conversational HP, a scenery or depiction of fact can be promptly altered to personal thoughts or inner monologues of the narrator. But, while the dramatic effect in conversational HP throughout the ST can be preserved to some degree, the shift of focalization in the TT seems to be more difficult to retain.

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TRANSLATING TIME : PAST AND PRESENT IN HARUKI MURAKAMI'S NORWEGIAN WOOD

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As it is widely known, Japanese language has two tenses: past and present. Indonesian, on the other hand, is regarded as a tenseless language as the verbs in Indonesian don't poses any linguistics features (unlike in Japanese) to express changes in time.

This study looks into the translation of Historical Present (HP) featured in Japanese literature translated into the tenseless language Indonesian at two levels: the narration level and the conversation level.

Firstly, this study shows how the Historical Present is widely used in Japanese literature, particularly in narrative retellings of distant memory recollection – a prominent feature of Haruki Muraki's "Norwegian Wood" (in Japanese 『ノルウェイの森』), the Source Text (ST) for this study. In the ST, HP gives the animate effect, as if the memories from the past are happening right in front of the eyes of the storyteller and the reader.

However, in the Indonesian translation, and Target Text (TT) for this study, entitled "Norwegian Wood" by Jonjon Johana, it is evident that the use of Historical Present is difficult to transfer and as a result is partially or even entirely lost during the translation process. At the narration level, the presence of consciousness maintains visible in the Indonesian translation. At the conversational level, the animate effect is not so evident while shift of focalization of narrator is transferable.

Conclusively, it is fair to say that further studies on the Japanese use of Historical Present and on how the tenseless language, Indonesian, is translated into Japanese need to be carried out.

Key words : historical present, narration, point of view, tense