

**Transition and Transformation:  
Explorations in Language, Literature, Culture, and Translation**

輔仁大學外語學院2024跨文化研究國際學術研討會：  
轉銜·轉變：外語、文學、文化與翻譯之探究

Paper Abstract (English)

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Title : The Phonological Adaptation and Lyrics Recreation in Soramimi: Let It Go

Fields of specialization : Phonology, Linguistic

Abstract : fewer than 250 words in English or 500 words in Chinese

This study investigates *soramimi* through the mishearing of an English song, *Let it go*. Twenty-five Mandarin-speaking university students used Mandarin characters to record the English lyrics they perceived. The findings are proposed below:

First, the misheard lyrics show listeners' phonotactics.

(1)

|                 |             |                |
|-----------------|-------------|----------------|
| [let it gou]    | 'let it go' | English lyrics |
| [lei i gou] 雷伊狗 | 'Lei-i dog' | soramimi       |

The English codas [t] in *let* and *it* in (1) are deleted in the soramimi, because Mandarin only permits nasal codas.

Second, the soramimi is influenced by musical accents.

(2)

|   |  |                |
|---|--|----------------|
| [ <sup>h</sup> tʰən ə wei ænd slæm ðə dɔːr] | 'turn away and slam the door'                | English lyrics |
| [ <sup>h</sup> tʰun-ə wei-jen ɛjan ə-two]   | 吞耳、胃炎、掀耳朵                                    |                |
|   | 'swallow ears, gastritis, and pull the ears' | soramimi       |

The marked English syllables in (2) are with musical accents. The misheard lyrics are resyllabified so that phrase-initial positions are left-aligned with the stressed syllables.

Third, listeners interpret the lyrics according to their mental lexicons.

(3)

|                 |                        |                |
|-----------------|------------------------|----------------|
| [let it gou]    | 'let it go'            | English lyrics |
| [lei i lou] 淚已流 | 'tears have been shed' | soramimi       |

Onsets, [g] and [l], in (3) are dissimilar to each other because listeners interpret the lyrics according to the context. Initially, they perceive the first two syllables as [lei i]. They then make the intonational phrase make sense, which is 'tears have been shed.'

In brief, this study will schematize the interaction between phonology, semantics, and lyric recreation, which shows the linguistic background and creativity of the listeners.