

HIGUCHI ICHİYŌ IN MODERN JAPANESE AND EUROPEAN DRESS:  
Modern Japanese versions (*gendaigoyaku*) of Higuchi Ichiyō's *Takekurabe* and their  
Relationship with English, Castilian Spanish and Catalan Translations

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### **List of abbreviations**

DTS = Descriptive Translation Studies

SL = Source Language

ST = Source Text

TL = Target Language

TS = Translation Studies

TT = Target Text

### **Notes on Writing Japanese Words and Names using Roman Orthography**

Japanese words written in the Roman alphabet follow the convention of Hepburn Romanisation. Long vowels are usually spelled with a macron over a vowel (e.g., ō, ū). Nevertheless, the macrons are not employed when the terms are already incorporated into English (e.g., Tokyo, Showa) and when individuals choose to spell their own names in a different way or when their publishers/editors determine the spelling of their names in the works used in this thesis (e.g., Saito or Saitoh instead of Saitō). Japanese, Chinese and Korean surnames are written first, and given names follow. However, when the individual is professionally active in the West and writes the given name first, the Western convention of writing the given name first is followed. Also, I have followed the usual conventions when quoting renowned authors (I refer to Mori Ōgai as Ōgai, or Higuchi Ichiyō as Ichiyō).

All translations are by the author, unless otherwise stated.

## Introduction

This dissertation will examine *gendaigoyaku* (‘現代語訳’) (modern Japanese versions of older Japanese works) from the viewpoint of Translation Studies, especially embracing Gideon Toury’s Descriptive Translation Studies, which proposes a new systematic methodology in order to understand the working ‘norms’ in the translation process in order to discover the general ‘laws’ of translation (Toury 1995: 3). Furthermore, the present dissertation will also look at literary criticism when focusing on the works of Japanese Meiji author Higuchi Ichiyō (1872-1896). Thus, it will rely on Translation Studies theories and also on Literary Studies, aiming for a multidisciplinary approach. It wants to show the relation between the techniques and approaches that Japanese authors (acting as translators) have used to turn Ichiyō’s works into modern Japanese translations, or *gendaigoyaku*. Moreover, it wants to examine how the versions of *gendaigoyaku* (re)create and represent the other (Meiji-period Japan) present in the Source Text (ST) of Ichiyō’s works, in opposition to modern Japan. This ‘otherness’ in the ST is obvious for the modern Japanese reader, but also as well as for the foreign reader (in terms of linguistic, contextual and cultural aspects), although certainly in different ways. By qualitatively analysing the paratexts and translations, especially the cultural referents that appear in these translations, this dissertation wants to discover how the other is represented in the *gendaigoyaku* translations and in the European translations, in order to find common and divergent patterns that might help to further develop translation theories about intralingual translation, as an independent entity, as well as in contrast to interlingual translations.

For this purpose, an in-depth study of *gendaigoyaku* is in order. Roughly translated as ‘modern (Japanese) translations,’ *gendaigoyaku* could be considered within the scope of Roman Jakobson’s intralingual translation category (Jakobson 1959). According to him, there are three categories of translation: intralingual translation, or ‘rewording’ – ‘an interpretation of verbal signs by means of other signs of the same language’; interlingual translation, or ‘translation proper’ – ‘an interpretation of verbal signs by means of some other language’; and intersemiotic translation, or ‘transmutation’ – ‘an interpretation of verbal signs by means of signs of nonverbal sign systems’ (Jakobson 1959: 139). Nevertheless,

Jakobson exemplifies the category of intralingual translation as a summary or a rewrite of a text in the same language. The constraints of these categories are palpable, and the delimitations of their definitions rather blurred. There has been no clear research as to what *gendaigoyaku* refers to: should it be categorised as ‘translation’, ‘adaptation’ or ‘creative narration’? Or is it a juxtaposition of all of them? Hence, after providing a general overview of the state of Translation Studies in relation to intralingual translation, the second part of the theoretical framework will address the concept of *gendaigoyaku* by linking it to Translation Studies (especially the methodology of Descriptive Translation Studies) and Literary Criticism. It will also look into the relation between the intracultural other, the paratexts, and the translation techniques used to translate cultural referents.

The analysis of the translations will focus on selected passages, on the one hand, and the translation of cultural referents, on the other. This will enable us to discover the translation approaches and techniques used in each translation, and to analyse how has each translator dealt with the (intra)cultural referents in the ST. The corpus of the analysis will be built from the several translations of Higuchi Ichiyō’s most famous work, *Takekurabe* (1895-1896), into modern Japanese, English, Spanish and Catalan, since the author is proficient in the first two languages, and a native speaker of the latter two. Ichiyō’s oeuvre, consisting of several short stories, is still regarded nowadays as of the highest literary value. Influenced by Ihara Saikaku, a famous writer of early modern Japanese literature, Ichiyō’s works contain a juxtaposition of a very elegant and refined literary style, *gabuntai* (‘雅文体’), reminiscent of classical Japanese, with a touch of colloquial dialogue written in *zokubuntai* (‘俗文体’). They have been translated into modern Japanese several times, for a number of different reasons: the status of her works being considered classics, a need to rewrite a previous *gendaigoyaku* translation that has become obsolete, the personal aim of editors or writers who wanted to create their own adaptations or include the story in new literary compilations, and so on.

Hence, the main body of this dissertation will be the critical analysis of the translations and their paratexts. We will analyse the modern Japanese versions of *Takekurabe* by authors Enchi Fumiko (1981, 1986), Matsuura Rieko (2004), Akiyama Sawako (2005), Yamaguchi Terumi (2012) and Kawakami Mieko (2015),

its translations into English by Seizo Nobunaga (1960) (*Teenagers Vying for Tops*), Edward Seidensticker (1956) (*Growing Up*<sup>1</sup>), and Robert Lyons Danly (1992) (*Child's Play*), its translation into Spanish by the collaborative translation<sup>2</sup> of Hiroko Hamada and Virginia Meza (2006) (*Cerezos en tinieblas*) and its retranslation in 2017 by Hamada and Meza (*Cerezos en la oscuridad*), and by Paula Martínez Sirés (2014) (*Crece*), as well as its Catalan translations by Mercè Altimir (2012) (*El darrer any de la infantesa*), and by the collaborative translation of Tazawa Kō and Joaquim Pijuan (2015) (*A veure qui és més alt. Midori, una petita geisha*). After the analysis, this dissertation aims to better understand the working norms in the translation process in order to, as Toury defends, discover general laws of translation that take place between the original ST and its *gendaigoyaku* versions, as well as with its European translations.

## **i. The author: Higuchi Ichiyō**

There are hundreds of monographs, journal articles and documents regarding Higuchi Ichiyō's life and oeuvre. In this dissertation, we will particularly take a look at works that consider her reception within Japan and overseas, her particular form of mixing writing styles in her works, as well as the prefaces and translator's notes that appear on her works. As for the analysis of the aforementioned works of Ichiyō into English, Spanish and Catalan, Descriptive Translation Studies (Toury 1995) and the Polysystem Theory (Even-Zohar 1978/2004) have turned out to be useful because of their multidisciplinary approach to translation, in which they consider not only linguistic matters but also 'social, literary and historical systems of the target culture' (Munday 2014: 165).

Let us, first, put Ichiyō's works into context. The modern novel appeared in the West around the mid-eighteenth century, and it reached its peak with authors

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<sup>1</sup> Seidensticker, on a brief explanatory note before the text, writes that 'The translation is virtually complete.' Christine Murasaki-Millet has not been able to find any translation by Seidensticker that he deemed 'complete' (1998: 23), hence this dissertation will follow suit and assume that it does not exist. For more information on this, see 3.2.1.2 *Edward Seidensticker's 1956 translation*. The analysis of his translation has shown that there are some paragraphs that have not been translated. Probably, Seidensticker considered his translation 'virtually complete' because of this.

<sup>2</sup> Collaborative translation can also be called 'four-hand translation,' since two translators (or sometimes more, as is the case in the Spanish 2006 translation) take part in it. Even though there are several possibilities, the most common combination is one translator who is a native speaker of the source language, and another translator who is a native speaker of the target language, as in Tazawa and Pijuan's or Hamada and Meza's translations.

such as Balzac, the Brontë Sisters, Dickens or Flaubert just as the Meiji Restoration (1868) took place in Japan. Around the time that George Eliot's *Middlemarch* (1872), Tolstoy's *War and Peace* (1869) or Dostoyevsky's *The Brothers Karamazov* (1880) were published, Japan's first modern novel, Futabatei Shimei's *Floating Clouds* (*Ukigumo*, 1889), was also penned (Mizumura 2015: 104). From that moment, the literary landscape of Japan would continue to deliver for years to come masterpieces by authors such as Natsume Sōseki, Mori Ōgai, Nagai Kafū or Tanizaki Jun'ichirō.

Higuchi Ichiyō (1872-1896) has also been counted as one of these brilliant authors, and she is still considered today as a 'canonical Meiji woman writer' because of the way she depicted in an elegant yet somehow innocent way the lower-class everyday life in the Tokyo demimonde. However, she died of consumption at the early age of twenty-four just as she had finally reached renown as an author. She published twenty-one novellas, mostly between 1894 and 1896, and Mori Ōgai bestowed upon her the status of a 'true poet' (Danly 1992: 148). Donald Keene also argues that she was 'not only the first woman writer of distinction for centuries but (...) the finest writer of her day' (Keene 1984: 1:183).

Bearing in mind Even-Zohar's systems, this introduction looks at the works of Ichiyō not only from a literary point of view but also from a cultural, historical and social point of view. It draws upon primary sources —the works of Ichiyō and her diary— as well as scholarship written about her in English, Japanese, Spanish and Catalan. Most prior research on Ichiyō's writing skills focuses on genre context, placing her as a female writer inside the literary world of male writers in Meiji Japan. We will focus not only on her vital background as a person and as a woman, but also tackle the possible social and gender awareness depicted in her characters. After all, the fact that she was a female writer in a specific socio-political context in Japan prevented her from having the freedom of style that other contemporary writers had, but at the same time it allowed her to experiment with new ways of conveying her thoughts and to develop a new, avant-garde style inside the restricted 'female drag' or *josō buntai* ('女装文体').<sup>3</sup> This research

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<sup>3</sup> During the Meiji period (1868-1912), 'femininity' in literature was mainly a product of the imagination and the aesthetic values 'fueled by masculinist discourse' (Saito 2010: 149). Saito defends that the male writers found 'difficult, if not impossible, to look beyond the feminine ideal' and thus 'sought to feminize female writers and their literary enterprise, creating a fantastic

highlights the importance of Ichiyō's works as a form of conveying social problems through her female heroines, and links her particular writing style (classical style that flourished in earlier court literature and that contained a 'feminine' touch, or *gazoku setchūbun*) ('雅俗折衷文') and narrative mode (first-person narration in the colloquial style or *genbun itchi*) ('言文一致') with new ways of conveying her thoughts in a restrictive literary environment.

### ***Female writers in Meiji Japan***

Higuchi Ichiyō (1872-1896), pseudonym of Higuchi Natsu (also called Natsuko), was one of the most important Japanese woman writers of the Meiji period in Japan. In some ways, Ichiyō's oeuvre constitutes a critique of modernity in Meiji Japan thanks to her writing style, which is used in an innovative way with social awareness unknown to other female writers at that time.<sup>4</sup> Even though her education is considered to have been conservative due to social circumstances at the time, she managed to disguise her true voice between satirical twists and embellished words which she did not hesitate to exercise with the help of her female main characters throughout her works.

Ichiyō is considered the first Japanese woman writer in modern times. Living in a time full of socio-political instability, not only Ichiyō, but Japanese society itself was going through deep changes. This is also noticeable in the literary world. Female literature revived fully in the Meiji (1868-1912) and Taisho periods (1912-

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portrayal of women's femininity in the process' (ibid.: 149). One example that she offers is the comments that Nakarai Tōsui gives to his apprentice, Higuchi Ichiyō, in order to improve the 'naturalness' of her prose. Tōsui believes that Ichiyō's style is 'unfeminine'. Originally, Ichiyō's writing was based on the *gabun* classical style of writing, which was embedded with a 'feminine' quality. Nevertheless, Tōsui also wanted her to include more colloquial dialogue, because 'her prose seemed too "classical" for contemporary prose'. Thus, she was also expected to 'modernize her literary style by adding more colloquial dialogue to her text', with the problem that it could hamper 'the gracefulness of her writing' (ibid.: 150). At that time, the leading male writers had yet still to fix a consistent rendering of the colloquial in literary narratives, also known as *genbun itchi* narrative. Ichiyō and other women writers of this period had, then, to walk a narrow line, since 'their narratives were to be natural and modern, but at the same time in an effort to be feminine, they had to express themselves in less vulgar ways and in ways that went beyond regular day-to-day discourse' (ibid.:150). Such literary styles, appropriate for women writers, were defined by Seki Reiko as *josō buntai*, or 'writing in female drag'. Seki explains that it is 'the normative feminine expressions created by male writers to represent femaleness' (ibid.: 151). For Seki, this term only applies to female writers. She uses it as the enforcement of the normative prescriptions and has a suppressive background. Saito, on the other way, uses the term as the 'feminine ideal (...) used by both male and female writers to create a "genuine" femininity' (ibid.: 151).

<sup>4</sup> See Van Compernelle (2006).

1926), as the pursuit of modernisation and the human rights movement stirred in women an awareness of themselves and a desire for expression. Even though the modern legal system that replaced feudalism in the Meiji period continued to deny women many significant human rights, the arrival of Western feminist thought, the introduction of Christian education by missionaries, and the development of the human rights movement gradually gave rise to outstanding women intellectuals deeply concerned with their status and identity in modern Japanese society (Selden and Mizuta 1982).

With the advent of the Meiji period, major structural changes took place in Japan. After a long isolation, Japan started to look around the world in order to be on the 'right' track towards modernisation. In the literary area, female literature came back to life after a long hiatus in the Edo period, a time shaped by the rule of neo-Confucianism.<sup>5</sup> It was during the Meiji and Taisho periods that some women intellectuals started to question what their role should be in Japanese society as the equal counterparts of men. That eventually led to the long-awaited recognition of Japanese women in intellectual society, also with the help of the newly established women's colleges. Some examples of these intellectuals were Miyamoto Yuriko, Hirabayashi Taiko, Sata Ineko, Hayashi Fumiko or Ōta Yōko, amongst others (Saito 2010: 171). Nevertheless, Ichiyō stood at the crossroads between tradition and modernity. Presumably, without being aware of it, Ichiyō contributed to the renovation and generalisation of the concept of literature written by Japanese women.

The Meiji period is almost a synonym for modernisation and westernisation in Japan. In this context, Robert L. Danly points out in his *In the Shade of Spring Leaves* that '[it] is a true irony of literary history that Ichiyō's [supposedly "premodern"] stories in the stamp of Saikaku's 17<sup>th</sup>-century fiction have more in common with the modern novel (Proust or Joyce) than many of the self-consciously "modern" works of the early Meiji period' because her works were freed from the exigencies of plot, which let Ichiyō delve into seemingly extraneous things at that time, such as character (Danly 1992: 133). Ichiyō was probably the

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<sup>5</sup> These paradigms would lead to the coining of the term *ryōsai kenbo* ('良妻賢母') ('good wife and wise mother') in 1875 by Nakamura Masanao. The *ryōsai kenbo* represented the ideal for womanhood in East Asian countries from the late 1800s to the early 1900s. *Ryōsai kenbo* confined women to home and to the feminine roles, and considered childbearing a patriotic duty, especially from the late 1890s to the end of World War II.

first woman writer of stature in modern Japan. Her characters, most of them young women, transport the reader to an almost-forgotten Meiji period in which they struggle to live or, at least, survive. Ichiyō's works provide an accurate depiction of some of the roles of women in Meiji Japan, as well as serve as a first-hand testimony of the *modus vivendi* of these women. In a world ruled by men, Ichiyō made her way into the literary circles of the time.

### ***Ichiyō's style: A bridge between Heian and modernity***

As previously mentioned, it is ironic that Ichiyō is considered to be the first modern female writer in Japan<sup>6</sup> since all the schools she attended had a common Heian-oriented, traditional syllabus. That followed her parents' wishes, since they were not enthusiastic about the increasing Western influence on the Japanese schooling system. After officially ending her schooling at about age eleven, Ichiyō tried to convince her parents to enroll her into a higher education program. Her mother, unlettered herself, did not want her daughter to receive too much education, considered inappropriate and unattractive for a young woman, which could 'scare off future husbands' (ibid.: 15). Notwithstanding, at age fourteen, Natsuko managed to convince her father to enroll her in a poetry academy called Haginoya, or Bush Clover, run by a renowned poetess named Nakajima Utako. Probably the only reason why her mother yielded was that Natsuko's classmates were daughters of privileged families who could give Natsuko the perfect social atmosphere to pursue a good marriage. The curriculum of Haginoya centered on weekly poetry lessons and classical literature:

Ichiyō's distance from an emergent ideology of the break between the premodern and the modern has much to do with her unique, intense education in the Japanese classics and with her almost complete lack of exposure to both modern educational institutions and Western literature.

Van Compernelle (2006: 15)

After some major economic struggles and the deaths of both her father and one of her older brothers, Ichiyō was left as the head of the family, a rather

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<sup>6</sup> For traits of realism in her works, see Danly (1992: 112, 129-132).



uncommon situation at that time. Alongside her mother and young sister, the three Higuchis fought to keep swimming in a good direction. Even though the years spent at the Haginoya were very useful, Ichiyō also realized that, if she wanted to become a full-time author, she needed to leave the nest. Thanks to the influence of one of her former classmates at Haginoya who had just started collaborating on a magazine, Natsuko started to consider writing professionally as a source of income to sustain her family. That was the time when she started to adopt her *nomme de plume*, Ichiyō (Danly 1992: 51-52). Her new mentor, a *gesaku* writer (a genre that was about to become an anachronism in a Japan more and more influenced by Europe's romantic, naturalist and realist literary movements) called Nakarai Tōsui, introduced her to the editors of other magazines and invited her to collaborate on another magazine that he was about to publish himself. Even though Ichiyō's refined writing and elaborated poetry had nothing to do with her mentor's frivolous style, Nakarai was the door that she had been looking for to get inside the literary circles of Tokyo. After all her efforts, Ichiyō finally got to debut in Nakarai's magazine *Musashino* with her first story titled *Yamizakura* ('Flowers at Dusk').

Romantic and naturalist novels, in vogue during that time, were considered a male thing. Women had to focus on other kinds of literature considered more appropriate to their gender and social status. Whilst other contemporary writers, such as Mori Ōgai, Futabatei Shimei or Natsume Sōseki, had the chance to go overseas or pursue a higher education to polish their writing and translation skills, Ichiyō had to learn by herself the art of 'writing by imitating', under the influence of the 17<sup>th</sup>-century writer Saikaku Ihara, and the Heian models. And she accomplished that by writing a diary, a multivolume compilation 'written in neoclassical language' (Orbaugh 2003: 80). Selden and Mizuta (1982) report that while men kept official, public diaries and historical records in Chinese, women in the Heian period wrote their private thoughts, feelings, and observations of the people around them, developing inner worlds of emotion and psychology in the language of their own daily life. Thus, private, autobiographical writing was one significant generic basis of the modern novel in general, but was particularly so in the development of Japanese fiction. Wada Yoshie has also remarked 'the strong sense of narrative nature of her diary', in the sense that sometimes it seems

written not as a diary but as a novel. Wada pointed out that it might also be regarded as a diary-shaped 'I' novel (Wada 1956 in Tanaka 1956/57: 192). This was the canvas that Ichiyō chose to fill with an accurate lyricism and beautiful skill, with her true thoughts on different topics, ranging from personal concerns to the role of Japanese women writers in the Meiji period and, to an even greater extent, the role of Japanese women:

At this stage, I ought to welcome criticism. I suppose what I write is no better than the most ephemeral popular literature, but, all the same, when I take up my brush I am trying for something higher. I intend to support myself by writing, but I'm not about to publish junk.

Extract from Higuchi Ichiyō's diary, translated by Danly (1992: 51)

Ichiyō was determined, then, to write something of value, 'something higher,' and refrain from falling into the easy, commercial trap of profitable *gesaku* literature. The period when Ichiyō remained under Nakarai Tōsui's guidance lasted until 1892, when some gossip pointed that Nakarai was a womanizer and a man of low morals (ibid.: 69). Even though these accusations were not proved, Ichiyō decided to distance herself from her tutor all the same. At the end of 1893 she published *Koto no Ne* ('The Sound of the Koto'<sup>7</sup>), which constitutes 'the first chapter in what might be called Ichiyō's waif literature' (ibid.: 79) in contraposition to her early stages. *Koto no Ne* follows *Yamiyo* ('Encounters on a Dark Night'), serialized and published in 1894, and continuing the tone of this waif literature with a more gothic tone (Danly 1992: 79). *Hanagomori* ('Clouds in Springtime') belongs to this early stage as well.

In 1893, the Higuchis decided to move in order to open a paper and candy shop. They finally settled in Ryūsenji, on the very doorstep of Yoshiwara, Tokyo's licensed pleasure quarter. Even though they stayed there for more time than they had anticipated, the Higuchis eventually were forced to close their shop for financial reasons and move out again. Notwithstanding, that time living by the Yoshiwara quarter would prove to be of a high literary value for the stories of

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<sup>7</sup> The English titles mentioned hereafter are the ones provided by Robert L. Danly in his translations.

Ichiyō yet to come.<sup>8</sup> In fact, the second and more mature phase of Ichiyō's writer career was profoundly influenced by her Edo mentor, Saikaku, famous for writing about the financial and amorous affairs of the merchant class in the demimonde.

The story that would mark the difference between her main literary phases would be *Ōtsugomori* ('On the Last Day of the Year'), published in 1894.<sup>9</sup> According to Danly, the title itself was a reference to one of Saikaku's most famous collections of stories. From that point on, Ichiyō's stories would be rather grim and dark. That same demimonde or *shitamachi*, downtown Tokyo, would be also depicted in Ichiyō's next work and well-known masterpiece, *Takekurabe* ('Child's Play'), which was serialised over the years 1895-96. The children of the downtown live by the Yoshiwara quarter and their daily lives are connected to it, which brings back to mind the kind of life Ichiyō experienced there when she managed her candy shop. At a time where contemporary authors followed the European naturalist standards in literature, Ichiyō wrote in a more unself-conscious, intuitive and subjective style (Danly 1992) (see *ii. The story: Takekurabe* below for further information).

Even more straightforward is *Nigorie* ('Troubled Waters,' published in 1895), a story set completely inside the pleasure quarter that follows the life of a courtesan. In fact, *Takekurabe* and *Nigorie* could be read as companions, given the fact that one of the children in *Takekurabe* is a young girl whose destiny seems inevitably to become a courtesan like her older sister. *Takekurabe* ends on that note, but the reader can easily link the story of that young girl to the life of the main character in *Nigorie*, a beautiful yet miserable courtesan who longs for her lost childhood. Her next story did not take place around that demimonde but, in spite of that, *Jūsan'ya* ('The Thirteenth Night,' published in 1895) narrates the misfortune of a young, decent woman trapped in a loveless marriage. Reminiscent of *Kono ko*, *Jūsan'ya* is another work that expresses gender and social restrictions (separation in a marriage, unavoidable estrangement from her son), though it is a matter of dispute whether Ichiyō wrote it for that purpose or not. Following

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<sup>8</sup> Tanaka (2000: 63-64) explains Ichiyō's success, in contrast to other women writers in Meiji, as arising from her need to earn a living and was, hence, very committed to the task of writing.

<sup>9</sup> In one of the entries of her diary at the beginning of 1894, some time before publishing *Ōtsugomori*, Ichiyō wrote that 'a woman can achieve as much as a man can' and discarded previous poems as 'superficial' and 'corrupt'. She made a new resolution about writing, and that translated into some of her most important works of fiction (Tanaka 2000: 70).

*Jūsan'ya*, her last completed story before her premature death, *Wakaremichi* ('Separate Ways,' published in 1896), appeared, a story that, like *Takekurabe*, represents Ichiyō's best work, as well as the first or second best short story written in the Meiji period (Maeda Ai in TKKO 1986: 268). The main characters of *Wakaremichi* embody all of the existential themes portrayed in her writings: '(...) the fundamental loneliness of modern man, the illusory nature of friendship, society's oppression of those who do not dwell within the mainstream, the inevitable disappointment that life brings, the generational sense of abandonment and yearning' (Danly 1992: 145-146). These stories, alongside with her almost uninterrupted diary, which she continued from 1893 to 1896, created a legacy that has prevailed until today.

### ***The depiction of Meiji women in Ichiyō's literature***

Ichiyō died when she was only twenty-four years old from tuberculosis, and even though she passed away at a young age, her life was full of vital experiences that were reflected in her prose and diary. As Van Compernelle eloquently comments in *The Uses of Memory*, 'Instead of situating [Ichiyō] in relation to some canonical male authors (...), I prefer to see Ichiyō's oeuvre as an alternative path opened up for modern Japanese literature, a path that depends on the act of literary memory, which I define as the appropriation of the literary heritage in order to confront the present, with the consequent revision and renewal of the literary past in the process' (Van Compernelle 2006: 15). Just the same, the richness of her stories is not limited by her rhetorical twists or subtleties. One simple look at one of Ichiyō's stories will make the reader notice a wide range of social aspects of Meiji period. Ichiyō was in fact someone with a profound knowledge of Japanese lifestyles and thus a powerful witness of Meiji Japan.

There are countless examples featuring Meiji women in Ichiyō's stories, and every one of those young women embodies different qualities or flaws. In characterising them like that and, sometimes, also through the perspective of the omniscient narrator, the reader can enjoy a colourful depiction of Japanese women's lives during Meiji period. O'Mine, the servant girl, and the main character in *Ōtsugomori*, illustrates this. Young O'Mine has to endure harsh treatment from her mistress, emphasising her honesty and stoicism. Even though she has a

miserable life at the house of the Yamamuras, O'Mine never complains to her uncle's family. O'Mine, according to Van Compernelle, embodies the perfect find of any household, with her traditional ideals of service (2006: 46).

Something similar happens with the characters of the acclaimed *Takekurabe*, although this time the criticism has a more social perspective. All the children of *Takekurabe* have in common an adolescent longing for the unattained, for those soon-to-be-forgotten sweeter days of youth. There is no question that, as Mori Ōgai himself pronounced, Ichiyō was 'a true poet'. Ōgai said that 'the characters [in *Takekurabe*] are not those beastlike creatures one so often encounters in Ibsen or Zola, whose techniques the so-called naturalists have tried imitating to the utmost. They are real, human individuals that we laugh and cry with... [and] I do not hesitate to confer on Ichiyō the title of a true poet' (Danly 1992: 148). Moreover, Kōda Rohan would also speak up for *Takekurabe* (comparing it to some 'magic potion') criticizing those who think that 'writing literature means applying the knife to a story's characters and gouging out their insides' (ibid.: 148).

Another example of gender characterisation in Ichiyō's female characters can be found in O'Riki, the beautiful courtesan from *Nigorie*. O'Riki is a very interesting character because of her internal struggling to understand herself and determine what she really wants out of life. Due to the lineage of her family, she has an inferiority complex that will not allow her to aim for true happiness. As a result of that, she never considers marriage—even though she is in love and has received numerous offers. Through O'Riki, Ichiyō refuses to link marriage and success, one of the main gender roles during Meiji period. For O'Riki, success means redemption of her family as the last in a line. At the end of the story, just as it happened with *Ōtsugomori*, the reader is left to his or her own interpretations. Did O'Riki commit love suicide or *shinjū* with her star-crossed lover, or did she choose life and try to run away but got killed instead? What did O'Riki ultimately choose: life, atonement, happiness, sacrifice? The novella leaves the reader with no answers.

In Ichiyō's stories, the suffering heroine is the common denominator. Even so, most of her heroines seem to be resigned to a life of unhappiness and

sorrow.<sup>10</sup> Some progressive feminists like Hiratsuka Raichō (1886-1971), who aimed for stronger female protagonists who could antagonise the patriarchal society of Japan, harshly criticised Ichiyō's 'weak women,' adding they were only interesting to male readers (Van Compernelle, 2006: 104). Van Compernelle, however, claims that the tears of Ichiyō's characters are her way to pass on a social critique to Japan by means of sentimentalism (ibid.: 104). The main character of *Jūsan-ya*, O'Seki, is a young woman married to a man who has long lost interest in their marriage and bullies her. This leaves her no choice but to hand in her notice of divorce, which also means a necessary estrangement from her only child. This social injustice makes the reader 'have an emotional, even visceral, reaction by encountering a fictional situation that deeply offends our sense of justice and that thus leads us out of fiction to ask critical questions of the real world' (ibid.: 104). O'Seki was educated, in fact, to be subservient to her parents and to her husband (Winston 2002: 151). However, Tanaka points out that this criticism is so subtle that it may 'easily escape the reader' (2000: 76). One interesting point mentioned by Van Compernelle is whether sentimentalism can be linked to social intervention in every text. Certainly, even though her clever use of the different narrative modes enabled her to slide her female voice subtly into her texts (Winston 2002), there were times when Ichiyō herself aimed to move the reader to tears, not because she was criticizing social models, but because that was her writing style. On a similar note, Hisako Tanaka (1956/1957) claims that '[Ichiyō] does not go any further than to let the heroine resign herself to such a situation, without delving into the problem as a social issue' (ibid.: 188). However, as aforementioned, some similarities between sentimentalism and social criticism can be found in Ichiyō's most famous stories, especially in *Jūsan-ya* (Tanaka 2000: 75-76).<sup>11</sup>

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<sup>10</sup> The concept of women's victimisation in Japanese literature (*keishū* writers) was recurrent. Ichiyō's stories are filled with resigned women accepting their fate as it is, not openly criticizing their male counterparts. Tanaka links her literary success to this 'familiar and nonthreatening (...) depiction of characters' of 'moderately conservative heroines' (Tanaka 2000: 63). See Winston (2002) for more on the origins of *keishū* writers.

<sup>11</sup> This is also the case especially in the case of *Wakaremichi* and *Ware kara*, both written at the end of 1895. In the two stories, the female protagonists do not show some of that archetypical shyness and passiveness characteristic in other female characters of Ichiyō (Tanaka 1956/1957: 189).

### ***Conveying the social: Ichiyō's style***

In Meiji Japan, literature was mostly seen as a man's profession. Even though there were some women writers, only a few of them could actually live from the income that their writings provided. When Ichiyō started writing stories, women were supposed to write in *gikobun* ('擬古文'), a pseudoclassical style modeled after the old Heian tales, memoirs and diaries. In one of the entries of her posthumously published diary, she defended the idea that Heian Japanese women were no different from Meiji Japanese women, and according to her, the reason no modern fiction by women had recently appeared was because no one tried to write, not because women were unable to write. Writing in a Heian Japanese style, as Meiji women were supposed to do, could never, according to her, capture the lives of the Meiji period. Little by little, and possibly without her consciously knowing, she was encouraging a different literary approach to use the living language of the time. A proof of that can be found in the liveliness and reality of the spoken language in the dialogues and internal monologues, especially in *Takekurabe*'s concise and undecorated Japanese, spoken by the children of the quarter. Thus, Ichiyō presented spoken Japanese dialogue in the context of the medium of literary Japanese.

Regarding this special use of language, Ichiyō scholar Saito Rika noted that women's everyday lived behavior, mannerisms, and speech, when performed unconsciously, did not have to conform to ideals of 'femininity.' According to Saito, what has been categorised as 'feminine' is the product of an imagined and aesthetic ideal fueled by masculinist discourse (Saito 2010: 149). Even though Ichiyō wanted to escape the commercial style of *gesaku* literature in order to create her own style, at the same time she fell into the stylistic literature reserved specially for women at the time. Women in Japan were expected to write in a concrete way, and Ichiyō could not run away from these expectations. Nevertheless, one of her aims was to capture socio-linguistic reality, and in order to be able to do that, Ichiyō had to pay the price of being constricted by the so-called feminine style (ibid.: 150). Seki Reiko described this as *josō buntai* or 'writing in female drag.' Ichiyō, she argues, was not alone in walking this fine line. All women writers of Meiji period had the same problem. They were supposed to express themselves in feminine, less vulgar ways, while trying to create a natural

and modern narrative. In this way, Seki defines *josō buntai* as the ‘normative feminine expressions created by male writers to represent femaleness (...) result[ing] in a suppression of creative thought’ (ibid.: 151). Thus, Ichiyō had a dilemma. What should she relinquish, the naturalness of the discourse or the beauty in it? She eventually decided to not give up on either by developing a strategic form of *josō buntai*. By using a particular writing style (*gazoku setchū*, a mixed style of classical narrative and colloquial dialogue), and a specific narrative mode (first-person narration or, in other words, the colloquial style or *genbun itchi*), Ichiyō created a unique and original style that fit her literary needs. This ‘skillful combination of elegant classical language and classical references with an acute depiction of the class and gender distinctions that underpinned Meiji society’ was, according to Orbaugh, her most remarkable trait (2003: 80-81). In her analysis of classical references in Ichiyō’s work, Murasaki-Millett (1998) analyses the allusions to Japanese classical tradition, most of them masterfully hidden with a technique she calls ‘inversion’, here understood as the means for muting classical associations. Murasaki-Millet believes that it was Ichiyō’s desire to not make those classical references too obvious, and so she ‘inverted rather than replicate[d] the classical texts to which they refer’ in order to prevent that these references overshadowing the contemporary realism of her works. This, she argues, gives *Takekurabe* a ‘feel of a classical story, while at the same time [Ichiyō is] making her allusions somewhat more difficult to see’ (1998: 21). During the first reading, the ‘ordinary reality’ of her characters surfaces. After this, she argues, the reader ‘becomes aware of *Takekurabe*’s classical underpinnings’ (1998: 22). In this way, then, Murasaki-Millet believes that most critics have not properly addressed this use of classical sources to comment on contemporary life, arguing that most of the reviews do not go beyond the ‘attention to realistic detail and for the classical “feeling” of the text’ (ibid.: 22). This is precisely one of the things that Ichiyō herself lamented in her diary (see *ii. The story: Takekurabe* for further analysis of the reception of her works).

Ichiyō was able to write within the established standards in a feminine way, while creating a literature with a social meaning and function free from gendered restrictions, in an almost Foucauldian way, by envisioning the normalising discourse in order to fight back against the system in a micro-resistance with the



tools she had at her disposal. It is not difficult to think of the *josō buntai* as a process of normalisation and disciplinarisation aiming to, in principle, present a truth when, in fact, its main goal is to discipline the people —or, in this case, the female writers and female readers of Meiji Japan. In a way, Ichiyō was lending her voice to those who could not speak up for themselves.

Some scholars like Takada Chinami (1992) point out, in reference to the short story of *Kono Ko*, where a woman in a failed marriage talks about her baby boy and how thanks to him she has got closer to her husband again, the technique of the female narrator exhibits a ‘strong resistance to her suppressive surroundings in her own way’ and that, by using the term ‘*watashi no kono ko* (my own child),’ the female character ‘emphasiz[es] the individual possession, [which] may imply a denial of the idea that all children are fundamentally part of the family and the state’ (Takada 1992 in Saito 2010: 163-164).

Even though Ichiyō passed away years before Michel Foucault was even born, it is not difficult to create a parallelism between Ichiyō’s understanding of the social power of language and Foucault’s thinking on using the relationship between power and knowledge as a form of social control through societal institutions. According to Foucault’s theory of power (1995), power should not be understood as empowerment in a hierarchical feudal model (in which a king has power over a peasant or a master over a slave). Power is inherent in the society, and it expands itself as a network. In a way, Ichiyō’s critique of society resembles the feudal based system of power. In Foucault, the institution that had the power of knowledge was the University. In Ichiyō’s world, it could be easily assimilated to the literary world comprised by the writers of the journal *Bungakukai* (also referred to as *Bungakkaï*), consisting of all the publishing companies, editors and male writers.<sup>12</sup> Since knowledge, power and discourse are intrinsic in the system and cannot be separated from it, Ichiyō plunged herself into the conventionalized literary world in Japan in order to achieve the best she could with her two strategic narrative techniques. Notwithstanding, this has been criticized by other scholars like Kamei (2002), who argue that Ichiyō ‘does not write with the intention of criticizing society’ (Winston 2004: 21).

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<sup>12</sup> See Tanaka (1956/57) for a collection of translated extracts of comments made by members of the *Bungakukai* and other literary journals regarding Ichiyō.

Even though the role of women was starting to change in Europe, Meiji Japan was still highly influenced by a patriarchal system. In literary terms, the production of modern Japanese literature created a refuge for some women writers at the same time it contained them. In Winston's view, theirs was a struggle within and against solidifying gender norms, legal provisions, and social expectations (Winston 2002: 11).

Ichiyō's oeuvre constitutes, in many ways, a critique of modernity in Meiji Japan. According to Van Compernelle, this young woman who, by all means, should have had a conservative way of thinking because of her education and social circumstances had, in fact, a powerful, critical voice disguised between satirical twists and embellished words which she did not hesitate to exercise with the help of her female main characters (2006: 115). In this social context, Ichiyō started to build in her literary world what some years later would become a milestone of social awareness by other female writers such as Shimizu Shikin (1868-1933). Even though Ichiyō's scholars cannot agree whether her first-person female narrative mode in some of her stories challenges the male domination in society or not, it would be preposterous to say that her writing style was not affixed to gender restrictions at all. This leads to some questions that may prove future topics of research: was Ichiyō truly a feminist writer as some scholars suggest?<sup>13</sup> Or was she just trying to modernise her own literary style, as her mentor, Nakarai Tōsui, had suggested to her? There has not been much scholarship regarding the *josō buntai* versus the *dansō buntai* ('男装文体') or 'male drag,' the un-gendered style that men writers used in their novels.<sup>14</sup> Hirata points out that the *dansō buntai* style in *genbun itchi* or colloquial narrative is represented as normal, standard or 'un-marked' whereas the female gender in *josō buntai* is 'marked' (Saito 2010: 155). It could prove to be a very interesting point of research to determine to what extent the voice of the writer was reflected in his or her writings, and what kind of effect was created in their readers in terms of conveying meaning, attitude and defining social statuses and relations between the characters.

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<sup>13</sup> Pauline C. Reich and Atsuko Fukuda claimed that 'Higuchi Ichiyo's works marked the beginning of literary self-awareness of Japanese women's situation'. It is true that 'they do not offer any solutions to the problems of women. Neither did they present the protagonist as actively fighting for the improvement of their own lot. Nonetheless, they signaled the problems of poverty, lack of education and economic dependency of the Meiji women' (Sonnenberg 2010: 133-134).

<sup>14</sup> See Seki (1997) and Saito (2010) for an in-depth analysis of *josō buntai* and Ichiyō.

Moreover, the scarce scholarship on Ichiyō in Spanish and Catalan, mostly limited to the introductions of some of her translated works (Higuchi 2012a, Higuchi 2012b, Higuchi 2014, Higuchi 2015, Higuchi 2017), could yet become another interesting focus for future research on Ichiyō.

Whichever the case may be, Ichiyō depicted, consciously or unconsciously, a social awareness in her stories with a brand-new literary perspective in Meiji Japan. It could have been done aiming for the reader to ask critical questions of the real world, or only for simple sentimental reasons such as moving the reader to tears (Van Compernelle 2006: 128-131). When reading her works, nevertheless, it is not difficult to imagine her in her little home pouring out all her feelings and thoughts about the society she lived in, in a —maybe— unconscious attempt to make a social point, almost in a Brontëish way.<sup>15</sup>

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<sup>15</sup> Both women came from similar family backgrounds, and were in a position in which they had to support their families. They 'loved' their mentors, experienced health problems and died young. See Enomoto (1987: 251-263) for a more in-depth analysis of the similarities between Higuchi Ichiyō and Charlotte Brontë.

## ii. The story: *Takekurabe*

### The plot

The corpus of this thesis will consist of several versions of *Takekurabe* translated in modern Japanese, English, Spanish and Catalan. For this purpose, a brief summary of the novella is in order.

The story of *Takekurabe* is set in the Tokyo demimonde, in the downtown area or *shitamachi* of Shitaya Ryūsenji-chō, situated by the Yoshiwara, the only licensed pleasure quarter in Tokyo at the time. The location will be a paramount factor for the story, a constant yet not-too-obvious setting that will affect the storyline of most of its characters. The title literally means ‘comparing heights’ and it is a classical reference, even though the story can be considered extremely modern (Orbaugh 2003: 82). Even though its exact rendering is in doubt, scholars such as Aoki Kazuo (Ed.) (1972: 7), Matsuzaka Toshio (1970/1983: 87) or Shioda Ryōhei (1956: 629) have found it is culturally related to the 23<sup>rd</sup> *dan* of the *Ise monogatari* and the Noh drama *Izutsu* (quoted in Murasaki-Millet 1998: 5). Danly (1992: 134-135) and Keene (1956: 179) have also noted this. However, in all the English translations, only the title of W. M. Bickerton’s partial translation resembles the original (‘They Compare Heights’, 1930). As for the Spanish and Catalan titles, only the title of the Catalan translation of Ko Tazawa and Joaquim Pijoan’s resembles the original, even though they add an extra subtitle (see 3.2.3 *Catalan translations* for a further analysis of the translations).

The novel depicts the story of a group of children who live next to the Yoshiwara quarter. They are divided into two rival groups: the *omote-machi* or main street gang, lead by Shōtarō, a cultivated young boy who lives with his grandmother, owner of the pawnshop; and the *yoko-chō* or back street gang, lead by Chōkichi, the impulsive firefighter’s son. Midori is the most popular girl in the *omote-machi* gang, and the prettiest too, and is always using her pocket money to buy things for her friends (hence, maybe, part of her popularity). Shōtarō has a crush on her, even though he wishes that she were his sister, which makes us think that he may not be aware of his feelings yet. Midori is, in fact, the little sister of an *oiran* (or top-class courtesan) working at Yoshiwara. Midori, as opposed to her parents, is not yet aware of all the implications that being an *oiran* has, and has also no idea of what is in store for her. She is content with being the ‘queen’ of

the *omote-machi* gang, attending school and playing with her friends at the brush-maker's. One of the other main characters is Shin'nyo (also called Nobu), the son of the not-so-devoted Buddhist priest of the Ryūsenji temple. Nobu also attends Midori's school, and they used to be friends. However, his self-consciousness about his feelings towards Midori makes him put some distance between the two. Nobu's behaviour does not go unnoticed by Midori, who most presumably also had feelings for him. Deeply hurt, then, she starts to despise him, making the distance between them grow significantly.

On the day of the summer Senzoku shrine festival, the *yoko-chō* gang appear in the main street to pick a fight at the brush-maker's with the *omote-machi* gang, whose leader, Shōtarō, is not present at the moment. Even though what Chōkichi really wanted was to set things right with his rival Shōtarō, afraid of being seen as full of empty threats, Chōkichi and his friends beat up Sangorō, a former member of their group who changed sides upon his father's request. Midori tries to protect Sangorō, and Chōkichi ends up throwing a sandal at her face. Before running away, Chōkichi informs her that his gang is backed by no other than Nobu. Midori, mortified at the humiliation, ceases to attend school after that and soon stops playing with the other children, including Shōtarō, who still feels guilty for everything that happened the night of the festival due to his temporary absence. Nobu, who had only joined the *yoko-chō* gang upon Chōkichi's constant request, was at his sister's teashop the day of the festival and he did not know anything about what happened until the very next day. Chōkichi, afraid of losing his support, apologizes and promises not to do anything like that again before consulting him.

The story moves along until the famous 'rainy morning' scene.<sup>16</sup> On the way to his sister's, the straps of Nobu's sandals break near Midori's house and, trying to fix them, his umbrella also gets blown away. Midori realizes that there is someone outside her house trying to fix his sandals and goes out with some cloth to help. When she realizes that the person is none other than Nobu, both of them get engulfed in an awkward silence. Unable to face him, she throws the cloth to him and walks away.<sup>17</sup> Coincidentally enough, at that moment Chōkichi passes by

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<sup>16</sup> Donald Keene also thinks this scene is the 'best' of them all (1998/1999: 181).

<sup>17</sup> Some scholars have found several similitudes between this scene and the 'rainy night' scene in the Hahakigi chapter of the *Genji monogatari*. In fact, in this scene in *Takekurabe*, Midori is explicitly compared to young Murasaki (*Waka-Murasaki*), as Murasaki-Millet points out (1998: 13):

and gives Nobu his own sandals, claiming that he can walk around barefoot without any problem at all, thus briefly showing his kind, good-natured heart. Nobu accepts his gift and walks away, leaving Midori's cloth on the wet ground.

When the autumn festival arrives, Shōtarō goes out as always to play with his friends. This time, however, Midori does not join them. Instead, she has been parading inside the Yoshiwara quarter with her hair done up after the *shimada* fashion, marking officially her transition from a girl into a young woman. Not long ago, she used to idolise the hairdos and dresses of the girls in the quarter. Now, she hates everything related to adulthood.<sup>18</sup> Unable to cope with it anymore, she goes back home, followed by a puzzled Shōtarō, whose bewilderment only makes Midori angrier at her own situation. After that, she screams at him, urging him to go away. Shōtarō complies and goes to see his friends at the brush-maker's. There, Sangorō informs him that Nobu is leaving to enter the seminary to become a priest. Little by little, all the children of the quarter start to grow up. Midori loses all her tomboyish and cheery temperament, becoming a distant, lady-like young woman. The children do not play at the brush-maker's anymore. Shōtarō has had to accept the responsibilities of his family's shop. The story ends with Midori hearing about Nobu's imminent departure while, on the very same day, someone leaves a paper narcissus at her home.

*Takekurabe* is a story about a group of children who journey reluctantly into adulthood. It is also a story about friendship, the loss of innocence, unrequited love, lost dreams, intertwined with the harsh dose of reality that some characters must face. In this story, Ichiyō depicts the 'dignity and pathos in the unhappiness

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'*Nakagarasu no shoji no uchi ni wa ima yō no Azechi no koshitsu [sic] ga juzu wo tsumagutte, kabutsukiri no wakamurasaki mo taichi izuru* [Behind the glass-inlaid sliding doors would be a later-day widow of Azechi no Dainagon, fingering her rosary; and a young Murasaki with bobbed hair would also be there]'. For more allusions (or rather, 'inverted allusions') between *Takekurabe*, *Genji monogatari* and the Noh play *Izutsu*, see Murasaki-Millet (1998).

<sup>18</sup> There is no consensus as to what was the reason triggering Midori's sudden change. Some scholars attribute it to the start of menstruation, a confrontation which makes her face irrevocably the new reality of adulthood, whilst others such as Sata Ineko think that her virginity was taken away during the 'mizuage' (also called 'hatsu-mise') ceremony that initiates a girl as a prostitute (Orbaugh 2003, Tanaka 2000, Murasaki-Millet 1998). Tanaka also talks about this specific part of the story by claiming that never before in Meiji Japan literature had been 'such subtle evocation of the internal drama of adolescence' (2000: 71). Maeda Ai writes on his *Commentary* in Enchi Fumiko's 1986 translation that 'the day for her to become a courtesan approaches' and, for that reason, she has to bid farewell to her childhood (including her friend and her first love). Maeda describes Midori's feelings as 'frustration' (*kuyashisa*) and 'sadness' (*kanashimi*) (TKKO 1986: 269).

of children’ which has also been seen as a metaphor for modern Japan’s own ‘precarious, deracinating journey’ (Danly 1981: 163).

## Reception in Japan

*‘Ichiyō oyobi “Takekurabe” ni tsuite wa iroirona kaishaku, hyōka ga kanō da ga, ketsuronteki ni wa, sorera no kaishaku no sorezore wo kyoyō suru yōna yutakasa wo sonaeta sakuhin to ieru darō’.*

There are several possibilities regarding the interpretations and assessments of Ichiyō and “Takekurabe”. As a conclusion, however, it could be said that her work possesses such a high level of richness that it allows all of these interpretations.

Seki (1970a: 309)<sup>19</sup>

As aforementioned, *Takekurabe* was serialised over the years 1895-1896 in the magazine *Bungakukai* in sixteen instalments, receiving a very ‘enthusiastic reception’ (Tanaka 2000: 62). The novella was first compiled and published in April 1896 in one of the representative literary magazines of the period, *Bungei Kurabu*, and was considered ‘one of the finest pieces of fiction of the day’ (ibid.: 62). It also received wonderful reviews from famous literary figures such as Mori Ōgai,<sup>20</sup> Kōda Rohan<sup>21</sup> and Saitō Ryokū. Kōda Rohan even tried to include her in the literary circle of male writers, something that ‘no other Meiji literary women, with the possible exception of Yosano Akiko (...) achieved’ (ibid.: 62). Ichiyō’s premature death in 1896 only served to fuel even more her figure as a writer, or as a ‘woman writer’, even though she was not fond at all of that patronising title. That was one of the things she liked most about Saitō Ryokū, because, as Danly tells us, he ‘didn’t treat her like a “woman writer.” He didn’t handle her with kid gloves; he let her know when her writing was disorderly; he said in print that she had as

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<sup>19</sup> ‘(...) 一葉および「たけくらべ」については色々な解釈・評価が可能だが、結論的には、それらの解釈のそれぞれを許容するような豊かさをそなえた作品と言えるだろう。」’ (If not specified otherwise, all the Japanese quotes have been translated by the author).

<sup>20</sup> Mori Ōgai: *Kono hito ni makoto no shijin to iu shō wo okuru koto wo oshimazarunari* (此の人にまことの詩人といふ称をおくことを惜しまざるなり) (‘I bestow to this person the title of true poet’). Direct quote from ‘Sannin Jōgo’ (三人冗語) in *Mezamashi Sō* (めざまし草) (Tokyo, April 1895).

<sup>21</sup> Kōda Rohan praised *Takekurabe* saying this: ‘*Ōkata no sakka ya hihyōka ni giki jōtatsu no reifu toshite nomaseta kimono nari* (大方の作家や批評家に技倚上達の霊符として吞ませたきものなり)’ (ibid.: 62) (‘I would like to [transform *Takekurabe*] into a charm to improve the flagging talents of our critics and writers’). The term *reifu* could also be translated as ‘amulet’. Danly (1992: 148) translates it as a ‘magic potion’.

much talent as any man, and that it was therefore pointless to treat her gingerly or pigeonhole her as a lady author. Ichiyō hated being regarded as a curiosity' (1982: 154).

Ichiyō's later works, especially *Nigorie*, were also embraced by the literary community. The topics depicted in them dwelled on the illusion of love (Murasaki-Millet 1998: 19) and the perception that 'life brings more pain than joy', which suited perfectly the time when the Romantic Movement was starting to gain terrain in the Japanese literary scene (Tanaka 2000: 75).

Ichiyō aims to deliver beautifully polished sentences with strong emotions in order to write something that 'represents one generation and yet is remembered for hundreds of years', as she wrote in her diary (Tanaka 2000: 76). She saw art as a way to reach truth, which places her in a position similar to *haiku* poets such as Matsuo Basho, and had undoubtedly come from the 'Confucian school-inspired samurai ethic' that Ichiyō had received from her parents from an early age (ibid.: 77).

Tanaka argues that it was this way of thinking that made her react to her success with suspicion. In her journal, Ichiyō rather outspokenly analysed the critics' remarks on her works, concluding that their 'thinking was superficial', 'discrediting [them] as superficial in their praises, in that they identified primarily the beautiful language and lyrical overtones of her stories' (ibid.: 77). She was aware that most of the critics viewed her as a woman writer, a *keishū* writer, and that her works were analysed in terms of the standards set for women. However, particularly in her later stories, a careful reader would have found this critical side of her personality, being able to see through the beautifully narrated stories of sad women. Often ignored by scholars, Ichiyō's two last stories, *Ware kara* (1896) and *Usumurasaki* (1896), which is incomplete, explored new horizons for their heroines, as opposed to previous female characters that lived their lives in passive resignation.<sup>22</sup> Tanaka argues that it is important to take a look at these two last works of fiction in order to see her overall evolution as a writer, and observes that,

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<sup>22</sup> Ichiyō published the first chapter of *Usumurasaki* in early February 1896 in the journal *Shinbundan* (The New Literary World). However, she did not finish it. In May of the same year, she published a new story, *Ware kara*, in *Bungei Kurabu* (The Literature Club). It was rather long, by Ichiyō's standards, and Danly noted several inconsistencies in it. Its abrupt way of concluding, also, made him suggest that Ichiyō, who was gravely ill by this time, 'abandoned the effort, ending the story but not really completing it' (Danly 1992: 306).



if Ichiyō had lived longer and developed even more confidence in herself, she might have ended up writing new stories whose female characters took control of their lives.

As aforementioned, *Takekurabe* was acclaimed during her life, making Ichiyō's name well known beyond the literary circles of Tokyo. The reception of her work, however, was later deeply criticised by other feminist thinkers such as Hiratsuka Raichō, who argued that Ichiyō's stories were only attractive to men, and Yosano Akiko, who criticised her embrace of traditional values. Sata Ineko, however, who wrote fiction during the 1930s, realised how Ichiyō tried to portray the world around her and described her stories as 'having qualities surpassing the aspirations of the human spirit' (Tanaka 2000: 80).

As for the reception of *Takekurabe* itself, this varied over time alongside the changes that shook the Japanese cultural and social world in the years to come. Before considering this, nevertheless, it is important to remember the specific location in which the story is set. The direct connection of the story to the Yoshiwara quarter was not considered appropriate nor apt for a book aimed at children for a long time, in pre-war Japan. Sasao Kayo has studied the changes in the reception of *Takekurabe* in relation to the educational reforms of post-war Japan, and argues that it is no coincidence that this work was rediscovered, reinterpreted<sup>23</sup> and published for the first time as a book for children in 1947, the very first year that the so-called post-war education, under the promulgation of the *Kyōiku Kihon Hō* (Basic Law of Education), was implemented (Sasao 2012: 138). It was made compulsory reading in high schools in 1952,<sup>24</sup> and some years later it was adapted into other formats such as manga (in a collection of books for children) and movies. These 'reinterpretations' of *Takekurabe* were, in fact, adaptations into modern Japanese (Sasao 2012), hence arguably the

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<sup>23</sup> Sasao argues that the image of boys and girls studying in the same classroom that appear in *Takekurabe* were 'meant to reflect the reality of the newly-introduced co-education' (2012: 142). Also, one of the keys for this reinterpretation was looking at the 'topos' of the pleasure quarter with a 'critical eye.' Under the new reforms supervised by the American GHQ, official prostitution was abolished, and Yoshiwara was seen as a 'symbol of restricted freedom and anti-democratic behaviour' that represented pre-war Japan (ibid.: 143). However, the ideologies between these versions for children of *Takekurabe* included rather contradictory views of Yoshiwara in post-war Japan and gave too much emphasis to the 'retrograde past' of Meiji Japan (ibid.: 149). For an analysis of the state of education for young women in Meiji Japan, see Tanaka (2000).

<sup>24</sup> The chapters usually quoted in textbooks were Chapters 12 and 13, corresponding to the scenes in which Nobu wanders under the rain near Midori's house (Seki 1970a: 306).

predecessors of the later *gendaigoyaku* translations of her works. Nevertheless, some aspects were ‘emphasized and reevaluated’ for ideological reasons (ibid.: 138).

Along the years, however, new modern versions of *Takekurabe* were published, this time aimed not only at young readers, but also at an adult readership. Since Ichiyō’s works are in the public domain, there can be found several translations into modern Japanese done by individuals. However, because of space constraints, this dissertation will only analyse those published by Japanese publishing companies. Five different versions into modern Japanese of *Takekurabe* have been published between 1981 and 2015. The analysis of their paratexts will help to know what the role of the modern translations in terms of reception in Japan has been during the last twenty years.<sup>25</sup>

### Reception overseas

Much has been written regarding Higuchi Ichiyō’s life and her works, though mostly in Japanese. English-speaking research has also been conducted by scholars and translators of Japanese literature such as Donald Keene or Robert Lyons Danly, and followed by others. In Spanish and Catalan, most of the academic writings are scattered in literary journals, and the paratexts of the published translations. When she was introduced to the West through her works, the biography of her life appeared in parallel, in what Sonnenberg calls ‘the biographical approach’, which had been widely used by Japanese scholars such as Shioda Ryōhei or Maeda Ai (Sonnenberg 2010: 127).

It is, however, important to mention the role of the translators as the active agents that promoted the study of Ichiyō’s works. Because ‘before any critical approach was developed and before the scholars started discussing various questions concerning the life and works of Higuchi Ichiyō in greater detail, the tasks of selection and interpretation were minutely and creatively performed by the translators’ (Sonnenberg 2010: 124). Hence, thanks to the work of Keene or Danly,

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<sup>25</sup> Seki argues that the story of *Takekurabe* revolves around the ‘awakening of the spring [of life] of a boy and a girl,’ a scenery that is still very familiar for present day high-school students (Seki 1970a: 310). Its ‘concise language that still seems colloquial’ (Ōmori 2012: 179), alongside its lyrical narrative reminiscent of Saikaku’s influence, creates a novella with all the necessary ingredients to maintain itself within the literary circles of Japanese literature. See Aichi (2010) for more insights on this topic.

other scholars, such as Victoria Vernon, Rebecca Copeland or Timothy van Compernelle, became interested in this particular author. However, what prompted these translators to pick Ichiyō's stories in the first place? In 1930, 27 years after Fujiu Tei's translation of *Ōtsugomori*, W. M. Bickerton published his partial translation of *Takekurabe*, titled 'They Compare Heights', and *Wakaremichi* ('Separate Ways'). This choice was influenced, 'if not dictated', by their wide critical acclaim among the Japanese critics and writers (ibid.: 125).

As for her reception in Spain, Ichiyō's works are starting to get some recognition after the last translation of her works into Castilian Spanish in February, 2017. Even though these stories are a retranslation of another book published by a different company in 2006, and even though another publishing company translated them as well in 2014, it has not been until recently that a broader range of readers have had access to Ichiyō.<sup>26</sup> Parallel to this, there has been some scholarship in Spanish regarding Ichiyō's works (Flórez-Malagón, 2014). Something similar has happened in Catalan, with Mercè Altimir, the first to translate Ichiyō into Catalan, being the one who has written more about the author.<sup>27</sup>

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<sup>26</sup> This is probably due to the fact that the 2006 translation went out of print, and that the 2014 translation came out as an electronic book. The publishing company in charge of the 2017 retranslation has a bigger presence in the literary community, which has probably affected this result.

<sup>27</sup> See Altimir 2001, 2012a and 2012b.

### **iii. Previous research**

This dissertation is not based on previous research for a master's thesis. It was born from the initial interest that took hold of me after translating some of Ichiyō's works into Spanish, and upon the realisation that, beyond the literary circles, she was not so well known in English-speaking, Spanish-speaking and Catalan-speaking areas. Furthermore, all of the relevant bibliography found initially was either biographical or related to literary criticism. However, not much was said in relation to the difficulties of reading the original, or about the fact that there were several *gendaigoyaku* translations available in Japanese, not even between Japanese scholars (which is not a surprise, considering the current state of Translation Studies in Japan). This dissertation aims to fill in this gap.

#### **iv. Motivation of the research**

The motivation for this research came out of personal experience, when I was translating Ichiyō's works into Spanish. Aware of the difficulties of translating a classical text, I purchased a *gendaigoyaku* translation in order to make the translation process easier. However, that only spurred more doubts in me as a translator: there were no guidelines for translators to follow in that specific case, and no accounts of previous translations that could shed some light as to what kind of methods apply. Even though the translation is ultimately the responsibility of the translator, I thought, at the same time, that it would be positive to know what other translators did before me when they had run into a similar situation.

Parallel to this, I started to be aware of all the academic possibilities that could entail a translation that was based not only on one, but on two texts. And being aware first-hand of the positive effect that this might have for future translators and academics to study further the relation between the original, the *gendaigoyaku* translation and the final Spanish translation, I started to think about developing theories regarding the placement of *gendaigoyaku* within TS. When I rediscovered Jakobson's intralingual translation, everything started to fall into place. This dissertation is the result.

## **v. Objectives, significance and hypotheses**

The objectives of this dissertation are: (1) to broaden Jakobson's intralingual category of translation and to place the techniques used in the *gendaigoyaku* translations within the frame of Translation Studies in order to bridge the gap that currently exists within this particular area of knowledge. This will help to adapt a series of mechanisms based on existing translation theories to specifically analyse intralingual translations from the perspective of Translation Studies; (2) to critically discuss the relation between the (re)creation of the other in the *gendaigoyaku* and European translations by looking at the paratexts, footnotes and at the role of the translator as an important paratextual element; (3) to make a case about the peculiar implications that arise from having an original and a modern version of the same work when translating it into foreign languages (English, Spanish and Catalan), and the effects that this may create in the Target Text (TT). Since some of the English, Spanish and Catalan translators were probably aware of the existence of both the original and the modern versions (in Altimir's Catalan translation, she mentions in the bibliography all the sources that she used for her translation: she lists not only the original text, but also Danly's, Seidensticker's and Matsuura's translations) (Altimir 2012a: 115), the analysis of the TT will let us examine which one was more predominant in the translations. The last question that this dissertation asks aims (4) to determine the strategies, approaches and techniques used in the modern Japanese (4.1) and European translations (4.2) in order to discover patterns that could lead to create guidelines or norms. This dissertation will rely on Higuchi Ichiyō's *Takekurabe* to serve as the basis of the said analysis. It is my hope that it will inspire future researchers to follow this methodology and study in detail more intralingual translations in order to expand this subfield.

Since there is as yet no other study on the effects of *gendaigoyaku* on translated works, and taking into account the rising tendency to translate Japanese works into English, Spanish and Catalan (Serra 2011: 43), this dissertation aims to provide future scholars of Japanese Literature and Translation Studies, as well as professional translators, with a clear notion of what *gendaigoyaku* is, and what are the predominant strategies used in them (foreignisation versus domestication approaches, the use of specific translation

techniques in the translation of cultural referents, etc.). Ultimately, it aims to open the door to more interdisciplinary studies in the field of Translation Studies in Japan in order to let other scholars from several parts of the world add their backgrounds and knowledge to the mix. This is a two-way road, however, since this interdisciplinarity will also allow Japanese scholars to present to the world specificities in the field of Translation Studies that have not been duly noted. The resulting exchange will serve to pave the way to future researchers in the field and translators of classics of Japanese Literature.

By looking at the implications that come from translating a Japanese classical work based not only on the original, but also on the existing modern versions, in relation to the creation or reshaping of the other in a foreign culture, this dissertation will include the following main contributions: a study of the *gendaigoyaku* translations within the framework of TS; the adaptation of translation theories to reshape methodological frames in order to create a methodological skeleton so as to qualitatively analyse *gendaigoyaku* from the perspective of translations and paratexts; finally, it will analyse the *gendaigoyaku* and European translations in order to determine and compare the translation techniques used in them. This, alongside the analysis of the paratexts, will help to answer our main hypotheses: (1) the treatment of the Japanese other will be different in the *gendaigoyaku* versions and in the European translations; and (2) the way that the other is represented in the paratexts (e.g. covers and footnotes) will correlate to the translation strategies followed by the *gendaigoyaku* (2.1) and European translators (2.2).

## vi. Composition and structure

The structure of this dissertation is as follows:

**Part I. Theoretical framework and methodology** is subdivided into the general theoretical framework, the specific theoretical framework, and the corpus and methodology. The general framework presents the theoretical studies on which this study relies. A specific theoretical framework has also been included in order to address from a more specific perspective elements such as *gendaigoyaku*, paratexts, the image of the other, and the cultural referents. The corpus and methodology section presents the texts used in the analysis, and explains the model of analysis followed, the classifications used to classify the footnotes and cultural referents, and the methods used to present the results based on the analysis of the paratexts and target texts.

**Part II. Corpus description and analysis of *gendaigoyaku* translations of *Takekurabe*** presents the information regarding the macrotextual elements that surround the target texts in modern Japanese. Following this, it analyses two passages in each of the modern Japanese translations, and offers the results extracted from the analysis.

**Part III. Corpus description and analysis of the European translations of *Takekurabe*** presents the information regarding the macrotextual elements surrounding the target texts in the English, Spanish and Catalan translations. This is followed by an analysis of two passages in each of the three languages, and the results of the analysis of the passages. Following this, Part III also includes an analysis of the cultural referents, divided into 11 tables of examples, that analyse the translations of cultural referents into the five modern Japanese translations, and into the seven European translations. Finally, there is a presentation of the results of the translation techniques used in the translation of cultural referents in all the aforementioned languages.

**In IV. Concluding results**, we present the overall results from the previous analysis of the paratextual and textual elements, evaluate whether the objectives of the research have been fulfilled, and whether the results confirm the starting hypotheses. Moreover, we also explore future lines of research.

In the **Bibliography**, we have listed the works that have been helpful or inspiring in the development of the thesis.



In **Appendix 1**, we have included a list of *Takekurabe* publications in the European languages. **Appendix 2** to **Appendix 6** include the tables of footnotes and endnotes of the original *Takekurabe* novella, the *gendaigoyaku* translations, and the European translations. **Appendix 7** presents the covers of all the publications of *Takekurabe* analysed in the thesis, and **Appendix 8** includes paintings of Higuchi Ichiyō by Kaburaki Kiyokata.

Finally, the **List of Tables** includes the lists of schemes, images, tables, figures and graphs from the thesis.

As a final note, we would like to express that it is my wish that, even if it is on a modest and small level, this thesis helps to contribute to the scholarly gap that exists in the field of Japanese translation studies in the English, Spanish, Catalan, and —also— in the Japanese language.

## **vii. Expected results**

The expected results of this dissertation are: (1) the reconsideration and expansion of Jakobson's category of intralingual translation in order to include *gendaigoyaku*; (2) to coin a proper translation in English, Spanish and Catalan for the word *gendaigoyaku* that does not delimit its scope and correctly reflects what it is; (3) to create charts with several categories in order to offer guidelines that allow a qualitative analysis of the textual (linguistic and cultural) and paratextual elements of intralingual translations; (4) to establish the different intralingual translation techniques, methods and approaches adopted by Japanese authors and/or publishing companies in the *gendaigoyaku* translations of Ichiyō's works by examining the translations and the paratexts; (5) to find common patterns in the translation techniques of certain source-culture references of Ichiyō's works translated into English, Spanish and Catalan so as to determine to what extent did the English, Spanish and Catalan translators rely on the original works and, to what extent, on the *gendaigoyaku* translations; (6) to offer a new methodology for the analysis of intralingual translations based on existing TS theories, as well as new lines of research, to analyse intralingual translations and to broaden the field of TS. Ultimately, it also wants (7) to suggest new lines of research of Japanese Translation Studies in order to make this specific subfield more visible in academic terms. Ultimately, this dissertation aims to show that existing translation theories (mostly devised with interlingual translations in mind) can also be used with intralingual translations, with appropriate additions or restrictions depending on the language, culture, author or translator.

The limitations in working with these assumptions are that, by mostly focusing on the works of Ichiyō, the conclusions regarding the reception of Ichiyō's *gendaigoyaku* works and the (re)creation of the other will also be delimited to Japan, as well as to the English, Spanish and Catalan speaking areas. Furthermore, this dissertation will not show conclusive results regarding the universal techniques used when making a modern version of any classical Japanese work (or any classical work, for that matter), since they might change according to the person in charge of the *gendaigoyaku*, as well as the typology of the original work. It is precisely for this fact that we want to encourage other

scholars to pursue similar analysis of intralingual translations of other languages in order to start devising a larger, integrating methodology for intralingual translations.

Furthermore, the impossibility to interview all the targets<sup>28</sup> would inevitably mean that there would be no direct input from the interested party —Japanese authors and foreign translators.

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<sup>28</sup> Both Robert L. Danly and Edward Seidensticker are already deceased, and I have not been able to discover much information on Seizo Nobunaga, the first English translator. See 3.1.1 *The English translators* for more information on this topic. I have contacted the Catalan translators (Altimir and Tazawa), but I have not been able to get in touch with the Spanish translators (Hamada and Meza).

# **Part I      THEORETICAL      FRAMEWORK      AND METHODOLOGY**

The first part of the dissertation will outline the theoretical framework adopted. It will be divided into three parts: the general theoretical framework, the specific theoretical framework, and the methodology used. The general theoretical framework will present the field of Translation Studies and specific theories deriving from it that can be considered relevant to this dissertation. In the second part, we will address more specifically some keystone concepts in order to create a solid theoretical basis for the present study. Finally, we will explain the methodology used for the analysis of the corpus and for the analysis of paratexts.

## **1.1 General theoretical framework**

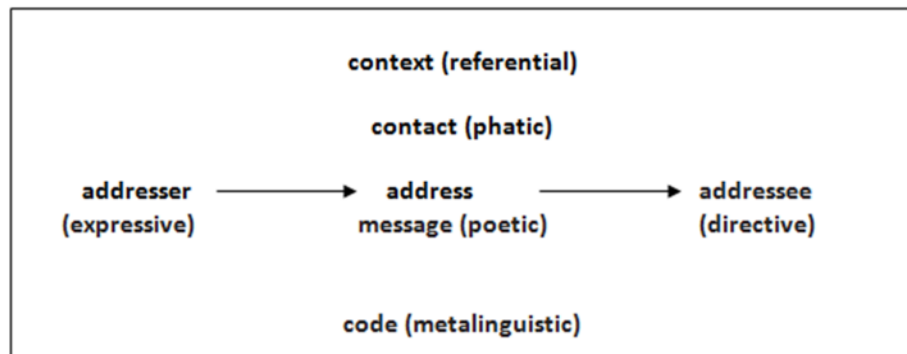
What [these essays] have in common is a view of literature as a complex and dynamic system; a conviction that there should be a continual interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-organized, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text processing, and in the place and role of translations both within a given literature and in the interaction between literatures.

Hermans (1985: 10-11)

This dissertation is included within the framework of Descriptive Translation Studies (DTS), but also relies on Literary Studies and Cultural Studies. Additionally, it will also take a look at other translation theories.

The Russo-American structuralist Roman Jakobson (1869-1982) is well known for his model of functions of language (1960: 350-377) in which he distinguished six communication functions. Each of these functions is in turn associated with a factor of the communication process, as Jakobson himself explained via the following scheme:

**Scheme 1.** Rob Pope (2012), based on Jakobson (1960)



Even though this scheme can be criticised for its generalisation, Jakobson's influence is beyond doubt. In his seminal paper 'On linguistic aspects of translation' (1959: 139), he divided translation into three categories: intralingual, interlingual and intersemiotic translation. In 1.1.1. *Jakobson's Categories of Translation*, we will analyse in depth the relation between the first category, intralingual translation, in relation to the Japanese concept of *gendaigoyaku*, and we will raise some questions as to whether this categorisation can still be considered essential, or whether it may need to be rethought. For even though Jakobson's categories have been extensively quoted and studied within the field of Translation Studies, some scholars, such as Leo Chan, defend the need to refocus our attention to intralingual translation, and on the implications of intralinguality (2002: 68).

Still, thanks to linguistics broadening out from the models of the 1960s, by incorporating new trends of thinking, such as Vermeer's *skopos* theory,<sup>29</sup> and by relating language to its sociocultural function,<sup>30</sup> it is the case that in the 1970s there appeared another reaction to the prescriptive models. Itamar Even-Zohar envisioned a theory of translation that would not dwell entirely on the analysis of small linguistic changes or 'shifts' that had emerged in the 1950s and 1960s, but rather would take into account the standpoint of translated literature within the literary and historical systems of the target culture. This would be known as the 'polysystem theory' (see 1.1.2 *Literature and translation networks*) which later on

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<sup>29</sup> Vermeer's *skopos* theory defends the view that the translation strategy is decided depending on the purpose of the translation and the function of the TT in the target culture. For more information on this theory, see Reiss and Vermeer (1984).

<sup>30</sup> Justa Holz-Mänttari's translatorial action puts professional, commercial translation within a sociocultural context. See Holz-Mänttari in Schäffner (1998: 5).

would feed into a new branch of translation studies that aimed to identify norms and laws of translation: Descriptive Translation Studies (DTS). The chief exponent for this approach is Gideon Toury (see *1.1.3 Descriptive Translation Studies*), and his ultimate purpose is to find a methodology for DTS by identifying the patterns of behaviour in the target text (TT) and source text (ST) of the translation in order to extrapolate norms at work in the translation process. This dissertation takes notice of these two theoretical frameworks as they provide a system suitable for the analysis of the *gendaigoyaku* translations, as well as for their translations into English, Spanish and Catalan. Nevertheless, these theories will not be taken as universal laws, and for this reason in *1.1.4 Other Theories*, we will introduce other methodological aspects that will support the descriptive theories as well as complement them in order to fulfil the aims of the present analysis.

#### 1.1.1 Jakobson's categories of translation

The academic field of Translation Studies as a discipline did not begin until the second half of the twentieth century. James S. Holmes (1924-1986) was responsible for naming the discipline as such (Holmes 1988/2004: 181). As Gentzler (2001: 93) discusses, Holmes's paper 'The name and nature of translation studies' has been 'generally accepted as the founding statement for the field.' Holmes contributed tremendously to the field as well with his famous 'map' of translation studies, graphically represented by Gideon Toury (Toury 1995: 10), in which Holmes divides the discipline into a 'pure' and 'applied' side, especially taking into account the former. The 'pure' branch is subdivided into 'theoretical' and 'descriptive,' and these subparts are categorised in turn according to the objectives and subjects in question. We will talk about this in detail in *1.1.3 Descriptive Translation Studies*.

For the purpose of delimiting one of the key concepts of this dissertation, *gendaigoyaku*, it is vital to talk briefly about the concept of translation. In his *Introducing Translation Studies* (2012b), Jeremy Munday points out that translation today has several meanings: the 'general subject field or phenomenon (...), the product – that is, the text that has been translated (...)' and also 'the process of producing the translation, otherwise known as translating' (Munday 2012b: 8). In the act of translation, there takes place a change between two

different written languages. The 'source text' or ST, in the 'source language' or SL, changes into a written text, the 'target text' or TT in a different verbal language, that is, the 'target language' or TL (ibid.: 8). Nevertheless, Jakobson considers that sometimes translation takes place in other ways, and formulates his well-known tripartite definition of translation:

(1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.

(2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.

(3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of non-verbal sign systems.

Jakobson 1959: 139, emphasis in original

Thus, Jakobson defines intralingual translation or 'rewording' as the changing of a source text A, written in its correspondent source language A, into a different target text B, written in the same source language A, as shown in the following scheme:

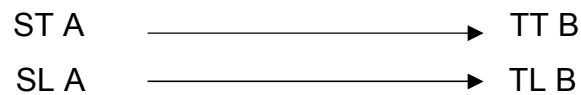
**Scheme 2.** Schematic representation of intralingual translation



In intralingual translation, then, it is interesting to take into account that it is the content of the text that changes (for instance, as Jakobson mentions, 'from one poetic shape into another' (ibid.: 143), as in when 'producing a summary or otherwise rewrite (...) a children's version of an encyclopaedia (...) [or] when we rephrase an expression in the same language' (Munday 2012b: 9). A question arises, however, when other linguistic factors come into play: is it appropriate to consider as the language both a text written in Old English (SL A) and its corresponding target text changed into modern English (TL A)? Where should the line be drawn?

As regards interlingual translation, also referred to as 'translation proper', which happens between two different verbal sign systems, by following the previous scheme it could be depicted as follows:

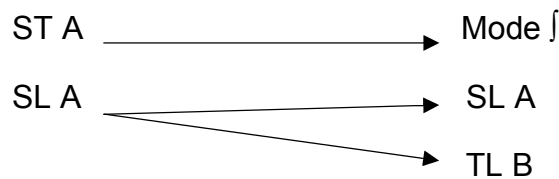
**Scheme 3.** Schematic representation of interlingual translation



Even though it seems the most transparent scheme, some authors like Leo Chan have criticised the prescriptiveness of this tripartite categorisation, arguing that ‘if [the linguistic] systems are not themselves separate, but implicated in each other, the notion of translation as a process of transferring meaning immediately becomes destabilized’ (Chan 2002: 68).

Last but not least, intersemiotic translation or ‘transmutation’ could be depicted like this, where ‘Mode J’ represents the different mode into which the source text changes, be it a visual mode, a musical mode, or a textual mode:

**Scheme 4.** Schematic representation of intersemiotic translation



Intersemiotic transposition, according to Jakobson, takes place ‘from one system of signs into another’ and he exemplifies it as changing a verbal art sign into music, dance, cinema or painting. Since Jakobson does not restrict the language depicted in the Mode J, probably due to the fact that he did not wish to pursue further this category (the main focus of his paper is on interlingual translation), we have included in *Scheme 4* both the same ‘source language A’ of the original text (e.g., the English adaptation of Roald Dahl’s English *Matilda*, published in 1988, into the musical which toured the United Kingdom in 1990), as well as a ‘target language B’ option too (e.g., Akira Kurosawa’s 1985 film, *Ran*, a Japanese adaptation of Shakespeare’s *King Lear*). Most recently, interlingual and intralingual subtitling have also been considered to be a form of intersemiotic translation (Munday 2009: 6) as the adapted text, the subtitle, is a new semiotic adaptation of a text script or an audio clip.

Even though Jakobson’s intralingual translation category is essential to understand *gendaigoyaku* in the context of Japan, we are also aware that Jakobson’s criteria to define ‘translation’ might be too vague, as Chan previously



noted. Translation refers not only to the written text on the page. Other textual factors also need to be taken into account, as we will discuss in *1.1.2 Literature and Translation Networks*. Several scholars have also tried to define exactly what ‘translation’ is. Shuttleworth and Cowie say that ‘it can be understood in many different ways’ (1997: 181), and Hatim and Munday (2004: 6), instead of focusing on ‘translation,’ examine ‘the ambit of translation’, defined as:

1. The process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context.
2. The written product, or TT, which results from that process and which functions in the socio-cultural context of the TL.
3. The cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2.

Hatim and Munday (2004: 6)

As aforementioned, intralingual translation is related to rewording or rephrasing a text in the same language (sometimes introduced by phrases such as *that is*, or *in other words*). But in some cases, intralingual translation practically acts as interlingual translation as it tries to convey a specific socio-cultural context into another one, which might or might not coincide with the original socio-cultural or linguistic context. This can be easily demonstrated by adaptations of classics of literature, be it adaptations from a SL that over the centuries has become too distant to be fully understood without hardship, or be it adaptations for specific readers, as it may happen with children’s adaptation of literary works, not necessarily classical ones.

Jakobson’s concept of intralingual translation might be an attempt to fit the various possibilities that this category offers (rewording, paraphrasing, rephrasing, summarising, adapting) into a tight dress. His idea of intralingual translation as a ‘transposition – from one poetic shape into another’ between the same SL and TL excludes all the other methods that might take place in this ‘transposing’ act (Jakobson 1959: 143). There is also the matter of at what point a SL can be considered as the same language when referring to modern adaptations of classical works of literature. It may be that Jakobson’s analysis, extremely focused on linguistics, does not completely include other types of intralingual translation.

### 1.1.2 Literature and translation networks

The study of translation has been linked to literary studies over the years. In this thesis, we want to approach the analysis of the translated text from an interdisciplinary point of view that, rather than closing doors on several fields of knowledge, embraces them in order to look for a multidisciplinary answer. After all, literature cannot be defined as some words put on paper (or into digital form), and the analysis of translation cannot —should not— be categorised as a mere interaction between words of different languages (or even from the same languages, yet with significant changes that took place over the centuries, as happens with classical Japanese and *gendaigoyaku*) at a linguistic level. Several factors play important roles in deciding what texts are translated, by who, in what manner; some of the important decisions regarding the literary work will have nothing to do with the original author or the translator. For these reasons, the polysystem theory, which links the practise of translation with the social, historical and cultural forces, is a rather interesting approach. The Israeli scholar Itamar Even-Zohar argued that literature formed part of a larger framework and he defined the ‘system’ (here understood as networks or relations) as a key concept and as ‘a functional approach based on the analysis of *relations*’ (Even-Zohar 2010: 40). Even-Zohar aims to imitate the supreme goal of modern science in detecting ‘laws that govern the diversity and complexity of phenomena’ rather than just register and classify them (ibid.: 40). Nevertheless, it is also a fact that what Even-Zohar had in mind was Western literature.

In order to analyse the translated works from classical Japanese into modern Japanese first, and then into English, Spanish and Catalan, we will take a brief look at the position of the said translated texts as a whole within the aforementioned historical and literary systems of the target language, being Japan in the case of the *gendaigoyaku* translations, and being English, Spanish and Catalan-speaking areas in the case of the interlingual translations. Translated literature can be taken as a system in itself because of the TL culture selecting works for translation, and because of the way translation norms, behaviour and policies are influenced by other co-systems. The importance of the polysystem theory comes from the fact that, for the first time, translated literature was seen as a system per se that operated in the larger social, historical and literary systems of

the target culture. Even-Zohar argued that literature formed part of a larger framework and defended the 'system' as a key concept. Thus, when looking at the big picture that arises from the relations of all these systems, the concept of the polysystem comes into function. Even-Zohar defines it as:

A multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent.

Even-Zohar (2005: 3)

He defends the idea that translated literature works as a system in itself in the way that the target language culture selects works for translation, and in the way that they adopt specific norms, behaviour and policies resulting from their relations with the other home (or target culture) co-systems. He defines systems as 'networks of relations that can be hypothesized for a certain set of assumed observables ("occurrences"/ "phenomena")' (Even-Zohar 2010: 40), but these relations or systems are bound by hierarchic movements. Systems struggle and compete against each other in a 'dynamic process of evolution' (ibid.: 40). And where struggle appears, shifts in power can easily happen. That is why the different systems can be found in different hierarchical positions, and can change places accordingly. The notion of a dynamic hierarchy that takes place because of the interaction and positioning of the aforementioned systems will be of importance when, for example, analysing the *gendaigoyaku* texts in Japanese within a cultural context, and when looking into the systems or relations between the original works (both the classical Japanese texts and their *gendaigoyaku* translations) with the English translations first, and later with their translations into Spanish and Catalan. On a similar note, Even-Zohar's discussion of the importance of leading writers often producing the most important translations relates to the analysis of the figures of *gendaigoyaku* translators, as well as to the English, Spanish and Catalan ones. Furthermore, since we will analyse the works translated into modern Japanese, English, Spanish and Catalan languages (see 1.3. *Corpus and methodology*), Even-Zohar's discussion regarding the positions that translated literature occupies in the polysystem (primary or secondary) will prove to be of great use. According to this theory, a translated literature occupies a primary position: (1) when a 'young' literature is being established; (2) when a

literature is 'peripheral' (within a large group of correlated literatures) or 'weak,' or both; or (3) when there are critical turning points, crises or a vacuum in the literature of the country (Even-Zohar 1978/2004: 200). On the other hand, a translated literature occupies a secondary position when it represents a peripheral system within the polysystem, with no major influence over the central system. Moreover, depending on the position that translated literature has in the polysystem, the translation strategies of those literatures will be conditioned.

It is this category or secondary position which he feels is the 'normal' place for translated literatures. He also states that 'while one section of translated literature may assume a central position, another may remain quite peripheral' (Even-Zohar 1990: 49). It means that translated literatures may occupy different positions in a target culture. The positions they have will depend on the power relations between the source culture and the target culture. On a global context, it could be considered that Spanish and Catalan systems occupy a 'peripheral' position in relation to the English system. For this reason, the relation of the Spanish and Catalan systems with other peripheral cultures such as the Japanese will not be the same as the relation of the English systems with the Japanese context and culture (Serra-Vilella 2016: 23). Serra-Vilella argues that the English system, from its hegemonic position, usually tends to prioritise fluency in the text. That means choosing domestication techniques in order to 'polish down' the differences with the other whilst making the translator more invisible. On the other hand, she concludes that Spanish and Catalan translations are usually inclined towards foreignisation methods<sup>31</sup> in the ST that give more visibility to the translator in order to bring closer the reader and the source culture (ibid.: 23).

Even-Zohar's polysystem theory has been criticised since it does not go beyond the translation of literature and it leaves out other types of translation (scientific, technological, and so on). Also, Kung (2009) has put it into question because it does not take into full consideration the agents that are involved in the translation process. Other authors such as Bruzelin (2005) and Hermans (1999) offer similar criticisms, and Chang (2008) discusses some gaps in the polysystem theoretical thinking. Nevertheless, the texts that will be analysed in the corpus

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<sup>31</sup> A distinction must be made between foreignising and exoticising methods, as well as in relation to orientalism. For more on this subject, see Carbonell (2003). I will dwell more on this topic below.

belong to the literary genre, and Kung has also offered Bourdieu's sociology to tackle the despersonalisation of the translation product (Bruzelin 2005: 203, Kung 2009: 125). As regards the agents involved during the translation, this dissertation will also touch on Lefevere's concept of translation as 'rewriting' and the ideological tensions around the text (Lefevere 1992), and Venuti's notion of the 'invisibility' of the translator (Venuti 1995/2008). This will be fully discussed on *1.1.4 Other theories*.

The polysystem theory puts into light the relations of power between cultures and the way in which economic or political relationships between countries or cultures can influence translations (Serra-Vilella 2016: 249). Even-Zohar's approach is interesting as it moves away from the purely linguistic analysis of shifts and one-to-one notion of equivalence in translation towards a more interdisciplinary view of the role of translated literature in the target culture as a whole.

### 1.1.3 Descriptive Translation Studies

Gideon Toury worked closely with Even-Zohar and, influenced by the polysystem theory, he focused on creating a methodology for translation studies in his *Descriptive Translation Studies – And Beyond* (1995). His ultimate purpose was to develop a systematic descriptive branch of the field of translation studies 'with a methodology and research techniques made as explicit as possible and justified within translation studies itself' (Toury 1995: 3). Toury argues that a study with these characteristics, in spite of providing individual findings, will be 'intersubjectively testable and comparable, and the studies themselves replicable (...) facilitating an ordered accumulation of knowledge' (ibid.: 3). Thus, by building on the polysystem theory, Toury offers a methodology for the branch of Descriptive Translation Studies (DTS) by means of a three-phase methodology (ibid.: 36-39). The phases are as follow:

- (1) Situate the text within the target culture system.
- (2) Create a textual analysis of the ST and the TT in order to discover relationships between these segments (Toury calls them 'coupled pairs').
- (3) Try to make generalisations about the patterns identified in the two texts.

In (1), Toury points out that there is a need to look at the significance or acceptability of the text. In (2), he aims to identify translation shifts, both 'obligatory' and 'non-obligatory'. And in (3), his purpose is to reconstruct the process of translation for this ST-TT pair. Furthermore, by repeating these steps for other pairs, it allows us to widen the corpus and to create a descriptive profile of translations according to genre, period, author, etc. (Munday 2012b: 170). Ultimately, this should allow us to 'replicate' these studies in a wider context and to find 'concepts of norms and laws' or 'trends of behaviour'<sup>32</sup> so as to make generalisations about the process of translation that help make hypotheses for future studies.

The analysis in the present dissertation will focus on a qualitative comparison between a ST and a TT, but it will be subdivided into two parts: on the one hand, we will perform a comparative analysis of the classical Japanese or original work (the ST) and its *gendaigoyaku* translations in modern Japanese by taking into account the several systems interlinked with the classical and modern works; and on the other, we will undertake an analysis of the ST (this time the ST will comprise the classical and the modern Japanese versions; more on this on 1.3 *Corpus and Methodology*) in contrast with the English, Spanish and Catalan versions. The results of the first and second analysis will allow us to take notice of patterns, and some of those patterns may consequently be understood at norms. Toury defines norms as:

The translation of general values or ideas shared by a community –as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension.

Toury (1995: 54-55)

From a socio-cultural perspective, then, translation can be described 'as subject to constraints of several types and varying degree', which can be divided between two extremes in terms of potency: rules, on the strongest side of constraints; and idiosyncrasies, on the weakest side. In the great space in-between, Toury places the norms, whose blurred borders can be found sometimes

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<sup>32</sup> For more information on Toury's concepts of norms, see Toury (1978/2004, 1985, 1995 and 2004).

close to rules and, at other times, next to idiosyncrasies. Thus, these socio-culturally bonded norms, specific to a culture, society and time, can be reconstructed from a particular translation from the examination of texts (the relations between ST and TT segments that point to the processes adopted by the translator), and from the explicit statements made by translators, publishers, reviewers and other agents that affect the translation. This also links the translation activity to the paratexts notion (see 1.1.4 *Other theories*). The Manipulation School also takes special notice of the importance of ideology when translating, defending the view that a translation is not only a result of applying linguistic changes to a text, but that other factors (cultural and social) are vital to it as well (see below 1.1.4 *Other theories*). This change of focus has become known as the *cultural turn* within Translation Studies. Toury also refers to ideology on his definitions of norms ('values or ideas,' *ibid.*: 54-55).

Regarding this, Toury distinguishes three larger groups of norms applicable to translation: initial norms, preliminary norms and operational norms (Toury 1995: 56-59). Initial norms refer to when the translator opts to follow the source culture norms or the target culture norms. Thus, if the source culture norms prevail, the translated text will be 'adequate.' If the target culture norms prevail, the translated text will be 'acceptable.'<sup>33</sup> But Toury also points out that the poles of adequacy and acceptability are changing constantly and, for that reason, a text is never totally adequate nor totally acceptable. On a similar note, Theo Hermans addresses some issues derived from Toury's norms and the confusion derived from the terms 'adequate' and 'acceptable' and the lack of evaluative connotations in other contexts (Hermans 1999: 97).<sup>34</sup> The second group of norms, preliminary norms, are divided into translation policy and directness of translation, and they focus on the process that takes place before translation proper. Translation policy refers to factors that determine the selection of texts (the typology of texts) for translation in a specific culture, time or language. Directness of translation dwells on the notion of whether translation takes place through an intermediate language (e.g., Japanese to Spanish via English), and the aspects regarding the existence

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<sup>33</sup> Toury's orientation of translation strategy ('acceptability' or target-oriented vs. 'adequacy' or source-oriented) is what Venuti (1995/2008: 81) calls 'domestication' and 'foreignisation', respectively. This terminology changes depending on the scholar.

<sup>34</sup> See also Hermans (1985).

or lack of tendencies to acknowledge that mediating language. This relates, for example, to the question of whether English, Spanish and Catalan translators rely on both the original classical works and their *gendaigoyaku* translations, and whether they acknowledge this fact in the paratexts or, instead, there is a tendency to camouflage it. As for the third group, operational norms, these address the decisions made when translating with regard to the presentation and linguistic aspects of the TT. Operational norms are divided into matricial norms and textual-linguistic norms. Matricial norms refer to the completeness of the TT (whether it has omissions, additions of passages or footnotes, relocation of passages, and textual segmentation). On the other hand, textual-linguistic norms are related to the selection of certain linguistic elements in the TT.

In this study, we will take special interest in the second group, the preliminary norms, for the analysis of the paratexts that surround the *gendaigoyaku* translations and the translations<sup>35</sup> into English, Spanish and Catalan. Genette's categories of paratexts are very exhaustive, but in line with the aims of this analysis, we will focus particularly on the author's and translator's notes, prefaces, and covers. We will discuss this again in 1.3. *Corpus and Methodology*. As for the analysis of the *gendaigoyaku* translations, the third group (operational norms) will be of special use, since the target of the analysis will be the translated texts. Because of the characteristics of Ichiyō's narrating style (no clear separation between paragraphs, no dialogue marks, etc.), the analysis will look at how the adapters or translators dealt with this phenomenon. We will also examine the translation of cultural referents and how have the translators dealt with them, and whether there have been any omissions in the translations or not. Then, after analysing Ichiyō's texts, we will be able to provide 'explanatory hypotheses' (Toury 1995: 59). Finally, textual-linguistic norms will grant a theoretical basis for the analysis of the TT on a lexical and stylistic level. Hence, the analysis of the ST and the TT should be able to present several shifts which have taken place during the translation process that allow the 'translation

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<sup>35</sup> Here retranslation is understood as a new translation of the same work. For more details, see Koskinen and Paloposki in Gambier and Doorslaer (Eds) (2010: 294-299).



equivalence' to surface<sup>36</sup> (ibid.: 85) as a means of uncovering the decision-making process and the factors constrained within the act of translation.

Toury's norms, as previously mentioned, can be of use for the present analysis. But Toury's main focus on the TT, an issue addressed by several scholars (Hermans 1995: 218, Hermans 1999: 97), presents an important theoretical vacuum for the study of the ST.<sup>37</sup> The status of the ST, the promotion of translation that may take place in the source culture of its own literature, or the effect that a translated work might have on the source culture, are only some ideological and political factors that have no place in Toury's norms but still need to be taken into account. Moreover, scholars such as Gentzler (2001: 130-131) and Hermans (1999: 56-57) have criticised some inconsistencies in Toury's previous works, even though the core concept of said criticism, which relies on the contradictions arising from Toury's hypothetical intermediate invariant as an 'adequate translation' against which to measure translation shifts whilst at the same time asserting that there is no such thing as a fully 'adequate translation,' has been dropped in his later works. What has been the most recurrent object of debate recently are Toury's 'norms' and 'laws' of translation. Herman (1999: 92) argues that those norms can be susceptible to overgeneralisation from case studies, and he shows his concerns regarding the application of a so-called semi-scientific approach of norms and laws to translation, before concluding that it is impossible to find laws applicable to all translation.

On a similar note, Toury's laws have also been object of criticism. His law of growing standardisation focuses on TL-oriented norms, and the law of interference, on ST-oriented norms. Most certainly, there is a contradiction, for 'the concept of norms and laws in translation is more complex than is suggested by some of Toury's studies' (Munday 2001: 118), specifically in relation to some constraints that translators face (such as time pressure when translating, the effect of ST patterning, or selecting clarity to avoid ambiguity). To this criticism, Toury stresses the difference between a 'law' and a 'universal' and adds that

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<sup>36</sup> Toury's equivalence is not the same 'equivalence' proposed by linguists in the 1950s and 1960s, especially discussed by Jakobson (1959) and Nida (1964). Nida in particular analyses meaning systematically and concludes that translation should aim for 'equivalent effect,' that is, to obtain the same effect on the TL audience as the ST had on the SL audience.

<sup>37</sup> For further debate on this topic, see Venuti (1995/2008), Álvarez and Vidal (1996), Tymoczko and Gentzler (2002), and Cronin (2003).

translation's features cannot be 'universal,' since they would become too general to use. Thus, Toury's laws need to be understood as probabilistic explanations at different levels of language (Toury 2004: 29).

The aim of DTS is to recreate the norms underlying the translation process. Nevertheless, Toury's norms are represented within a widely-graded system because, as Toury himself allows, the behaviour of a translator 'cannot be expected to be fully systematic.' This may be so, but by an accumulation of norms in DTS he aims to create probabilistic 'laws' of translation which would evolve into his notion of 'universals of translation.' More importantly, Toury's attempt at 'the integration of both the original text and the translated text in the semiotic web of intersecting cultural systems' (Gentzler 1993/2001: 131) is what makes it a reliable and pertinent framework for our analysis. Some other authors take on Toury's work and move it beyond its TT-oriented methodology. Anthony Pym, for example, points out the factor of 'risk' and 'interference' by the translator (2008: 323). The Manipulation School, especially Lambert and van Gorp (Hermans 1985), proposed a scheme for comparing the ST and TT literary systems as well as the relations within them. Following on this, in *1.1.4 Other theories*, we will focus on other theoretical proposals that will be taken into account in our methodology.

#### 1.1.4 Other theories

For the reasons aforementioned, Even-Zohar's polysystem theory and Toury's DTS are suitable to contribute to the discussion and analysis of Japanese literature translated into modern Japanese (*gendaigoyaku*), as well as their translations into English, Spanish and Catalan, in the present dissertation. Nevertheless, it is also necessary to add other theoretical notions in order to fill existing theoretical gaps in the upcoming analysis: the views of the Manipulation School concerning the ST literary system (not only the TT), André Lefevere's notion of translation as 'rewriting,' and Venuti's 'invisibility' of the translation will help to strengthen the theoretical framework.

#### ***The Manipulation School***

For the present study, we will use the scheme proposed by José Lambert and Hendrik van Gorp (1985/2006), inspired by Even-Zohar's and Toury's early

work, that appeared in a collection of papers produced by a group of scholars (who would come to be known as the Manipulation School) titled *The Manipulation of Literature: Studies in Literary Translation*, edited by Theo Hermans (1985). It will enforce the analysis of the ST and the relationships involved in the activity of translation by offering four sections to compare the ST and the TT literary systems, as well as describing the relations within them:

- (1) The preliminary data section focuses on the general strategy of the translation (e.g., partial or complete), as well as on the information on the title page and metatexts, etc.
- (2) The macro-level section takes a look at the division of the text and titles, the presentation of the chapters, how the internal narrative has been structured, as well as any author's comments that can appear.
- (3) The micro-level section identifies shifts on different linguistic levels (lexical, grammatical, etc.) and, in correlation with the macro-level section, it allows to consider the texts in broader systemic contexts.
- (4) The systematic context section aims at comparing the text and theories from micro- and macro-levels so as to identify norms.

Munday (2012b: 184)

Notwithstanding, the authors themselves observe that is not possible to 'summarize all relationships involved in the activity of translation' (Lambert and van Gorp 1985/2006: 41). Yet, it helps to go beyond the too-traditional ideas regarding the 'fidelity' and 'quality' of a translation, which are too source-oriented and 'inevitably normative' (Lambert and van Gorp in Hermans 1985/2006: 45). This theoretical and hypothetical scheme shows the importance of relations when producing translations in a historical and sociological context by looking at the process of translation and textual features, its reception (studied either in a macro-structural or in a micro-structural way) and aspects concerning distribution and translation criticism (ibid.: 45). Van Gorp and Hermans, aware that it might seem impossible to take into account all relationships involved in translation to do a complete scrutiny, advocate for establishing a list of priorities in which 'relations within [Literary] System 1 and [Literary] System 2 should be taken into account' in every analysis (ibid.: 47). Likewise, analysing the relation between the original text

and the source text without falling into a reductionist approach is something that needs to be done as well.

### ***Translation as rewriting***

Susan Bassnett and André Lefevere took up ‘the cultural turn’ concept initially introduced by Mary Snell-Hornby (1990). Snell-Hornby defended the idea that translation should move from the notion of ‘text’ towards a broader notion of ‘culture and politics.’ In their collection *Translation, History and Culture* (1990), Bassnett and Lefevere defend the move towards analysing translation from a cultural studies angle, and in his book *Translation, Rewriting and the Manipulation of Literary Fame*, Lefevere (1992) focuses on the receiving end of the translation as a crucial factor to take into account when trying to grasp notions such as ‘power, ideology, institution and manipulation’ (ibid.: 2) revolving around certain texts.

The existence of external factors (ideological or poetological) when undertaking a retranslation of an already existing work, such as it is the case with the present study (see 3.1.2 *The Spanish translators*), is of paramount importance for Lefevere when he addresses translation as rewriting (ibid.: 9). Even though he admits that rewriting is not limited to translation activities (he mentions that similar processes take part in ‘historiography, anthologization, criticism and editing’ [ibid.: 9]), he sees translation as a central factor in his work:

Translation is the most obviously recognizable type of rewriting, and (...) it is potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin.

Lefevere (1992: 9)

This can be applied to the rewriting process undertaken by translators or ‘rewriters’ in the new adaptations of *gendaigoyaku*, on the one hand, and in their translations into foreign languages, on the other. Lefevere’s theoretical assumptions will be helpful to introduce the two factors that control the literary system of translation, at least on the receiving end: 1) professional factors (a group formed up by critics, reviewers, academics, translators that have a say on the dominant poetics); and 2) patronage factors (constituted by either individuals, groups or institutions who determine partly the ideology, economics and status of the translation) (ibid.: 16). While the professionals hold most of the power in

determining the dominant poetics, patronage's power resides in the ideology. According to Lefevere, two main components can be presented with regard to the dominant poetics: the literary devices, ranging from the variation of genres, symbols, narrative plot or characters; and the concept of the role of literature. This relates again to the polysystem theory as it focuses on the 'relation of literature to the social system in which it exists' (Munday 2012b: 196), even though Lefevere makes distinctly clear that ideological considerations will win out over linguistic ones if they collide (Lefevere 1992: 39), which in this case extrapolates as the translator's own ideology, or the ideology imposed upon him or her by the patronage system. When analysing the several *gendaigoyaku* translations of Ichiyō's works, the paratexts will help to retrieve the ideological considerations of the publishers and translators to shed some light on the *raison d'être* of these works.

### ***The (in)visibility of the translator***

On a similar note to Lefevere's thinking, Lawrence Venuti insists on the importance of the sociocultural system, criticising Toury's 'value-free' norms and laws of translation by arguing that 'norms (...) will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups' (Venuti 1998: 29). Venuti understands the term 'invisibility' as describing 'the translator's situation and activity in contemporary British and American cultures' and states that it is being produced by the 'illusion of transparency' created by translators to make a text more fluent, idiomatic, TT-oriented in English, as well as by how the translated texts are normally received in the target culture, when that text 'seem[s] transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text' (Venuti 1995/2008: 1). By this, Venuti argues that translation is seen as the original work, not as a translation in itself, thus rendering the practice of translation as 'derivative and of secondary quality and importance' (Munday 2008: 218). This discussion is deeply linked to the concept of domestication versus foreignisation.<sup>38</sup> Venuti sees domestication as 'an

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<sup>38</sup> The domesticating and the foreignising translation strategies are drawn from the philosopher and classicist Friedrich Schleiermacher, who addressed the issue as to whether the translators should

ethnocentric reduction of the foreign text to dominant cultural values' (Venuti 1995/2008: 81), thus enlarging the invisibility of the translator in order to suppress the foreignness of the TT. To counteract this, Venuti argues for foreignisation and 'developing a translation method along lines which are excluded by dominant cultural values in the target language' (Venuti 1998: 309) so as to send 'the reader abroad' (Venuti 1995/2008: 20) by making the receiving culture aware of the linguistic and cultural difference inherent in the foreign text (Munday 2012b: 219).<sup>39</sup> The adaptation methods applied in the translated works that this dissertation will analyse will undoubtedly rely on this dichotomy of the 'foreign vs domestic' debate. Venuti goes as far as to say that only by means of foreignisation will the domesticating cultural values in the English literary system be countered.

This call for action (Munday 2012) to demand an increase of visibility of the translators is seen sceptically by some scholars such as Pym (1996), who argues that Venuti himself is a translator-theorist and possibly not all the other translators will be able to adopt this stance if they want to continue to be on the market. Moreover, Pym points out that this so-called tendency towards a domesticated translation takes place not only in English translations, but into the languages such as Portuguese, French or Spanish as well (ibid.: 170).

Even though Pym's criticism is well grounded, Pym himself agrees that Venuti's discussion allows us to create a dialogue about the importance of looking at translators as 'real people in political situations, (...) and about ethical criteria that might relate translators to the societies of the future' (ibid.: 176). Moreover, although Venuti does not offer a clear methodology to analyse translations, Munday offers a way to channel Venuti's works into prospective guidelines (Munday 2012b: 231-232) by:

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'move the reader toward the writer' or 'move the writer toward the reader'. Venuti argues that the Anglo-American translation tradition is mostly domesticated, which makes the figure of the translator so transparent that it leads to the invisibility of translators. On the other hand, foreignisation may include several lexical and syntactic borrowings and calques on the intent to bring as close as possible the readers to the foreign text. By doing so, it repels the 'appropriating' approach of domestication, but may create a text too cryptic and hardly accessible by readers. For further reading, see Schleiermacher (1813/2004) and Venuti (1998, 1995/2008).

<sup>39</sup> It is also important to make the distinction between a foreignising translation strategy, and an exoticising translation strategy. Similarly to foreignisation, exotification puts emphasis on the difference between the source culture and the target culture, but it does so by alienating even more those cultures instead of trying to bring them closer, as foreignisation does. Furthermore, exotification does so by a series of essentialisations and stereotypes that only aim to enlarge the difference in the other, thus impeding the reader from approaching the source culture, even when understanding it. See Carbonell (1999) and Serra-Vilella (2016) for further discussion on this topic.

- (1) Comparing the linguistic aspects of the ST and the TT in order to identify foreignizing or domesticating techniques;
- (2) Interviewing the translators about the strategies they followed and analysing their correspondence (emails, etc.) with the authors, as well as comparing the different drafts of the said translation;
- (3) Interviewing the patronage group (publishers, editors, agents) to define their aims and purposes by publishing the translation, and to learn why did they choose a certain book to translate and what instructions did they give to the translator;
- (4) Taking a look at the number of books that are translated and sold, and into which language, so as to contextualise the works over time;
- (5) Analysing how 'visible' is the translator by looking at its (lack of) mention on the cover, and taking into account the translator's prefaces;

Munday also takes notice at the importance of analysing the contracts between the translators and the publishing companies, as well as the reviews of the literary 'élite' in relation to the publication of a new translation.<sup>40</sup> The schematic breakdown of Venuti's premises by Munday will partially sustain the methodology of the analysis. Some of his points are linked to the notion of paratexts (see 1.2.3 *Paratexts*). Venuti's thoughts on the invisibility of the translation will likewise be a basis to approach the role of the *gendaigoyaku* translators and their different levels of 'visibility' adapting Ichiyō's works into modern Japanese.

Furthermore, other key factor dancing around the cultural turn is the relevance of the social context when analysing several translations that proceed from different international contexts. After all, the role of the translator as an active agent has been considered an important factor to take into account in recent years. Thus, the sociology of translation has caught the attention of several scholars who have linked this to the studies of the French sociologist and ethnographer Pierre Bourdieu (1977, 1991).<sup>41</sup> His notion of the importance of the 'habitus,' understood as the 'broad social, identitary and cognitive make-up or "disposition" of the individual, (...) heavily influenced by family and education, (...) [and] particularly

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<sup>40</sup> Nevertheless, in this analysis I will not include these factors for several reasons: first, contracts are legally binding and difficult to get a hold of, and in order to analyse this component, we would need several contracts in order to offer a contrasted, unbiased conclusion.

<sup>41</sup> For an in-depth study of the impact of Bourdieu in TS, see Wolf and Fukari (2007).

linked to field and to cultural capital' (Munday 2012b: 234) has been mostly discussed within the framework of TS.<sup>42</sup>

In relation to the visibility of the translator, Munday also asks himself, as many other scholars have, what prompts a translator to act in a determinate way in a determinate situation, and why every translator acts differently from another (ibid.: 235). Even though the focus of the present analysis does not dwell on the sociological aspects of translation and translators (I will address the *how* instead of the *why*), further research could be conducted in this direction by examining Bourdieu's concept of habitus and the sociology of the translators so as to delimit their professional profile and to contextualise them within their own social and historical frame.

The role of the translator can be analysed following Venuti's premises on the (in)visibility of the translator, but the translator can also be looked at as a mediator between international exchanges of literature. Johan Heilbron (2010) uses the statistical data available in the database *Index translationum*, which is produced by the UNESCO. According to the *Index translationum*, every year more than 80.000 books are translated worldwide from up 200 languages (ibid.: 2). After analysing the database, Heilbron divides languages into a four-level hierarchy: 'hyper-central' (English, the language from which 55% to 60% of all books are translated), 'centrals' (German and French, a 10% of the market each), 'semi-central'<sup>43</sup> (Spanish, Italian, Russian, which represent from 1% to 3% of the translation market), and 'peripheral' (Chinese, Japanese, Arabic, which represent less than 1%) (Heilbron 2010: 2). In this last group, we could also find Catalan. Nevertheless, it must be added that the *Index Translationum* is not updated regularly,<sup>44</sup> and Heilbron and Sapiro (2007: 95) acknowledge that 'the data can

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<sup>42</sup> Daniel Simeoni (1998) discusses the concept of 'translatorial habitus' to improve Toury's norm-based DTS by looking at the behaviour of the translator and at the role of the translation agency. His conclusion, a rather 'depressing' one (Munday 2012b: 235), stresses the fact that there is no control nor structure within translatorial activities (Simeoni 1998: 14), hence concluding that the habitus of the translator is that of 'voluntary servitude.' On the other hand, Moira Inghilleri (2005) thinks that Bourdieu's theories could help to better grasp the work of translators and interpreters, and Jean-Marc Gouanvic (1999, 2005b) draws from Inghilleri's work and argues for the habitus 'as an integral part of the individual translator's history' where 'education and experiences [are] emphasized' (Gouanvic 2005 in Munday 2012b: 235).

<sup>43</sup> The third category was previously referred to as 'semi-peripheral' (Heilbron and Sapiro 2007: 96).

<sup>44</sup> In fact, in the public list 'Last received year' (a list that includes the last year that the *Index* received contributions from countries), we can see that Japan's database was last updated in 2008, just as Spain's. The *Index* team is currently processing the years 2008-2012 in the case of Japan



suffer from various deficiencies' (see Pym 1998: 72). Heilbron's results, drawn on statistical data of the international market of translated books, led to the conclusion that half of the books are translated from English. However, the data in which he based his article might be incomplete. When we looked at the statistics of translated literature in Japan into Japanese in the *Index*, we could see that over 100,500 works were translated into Japanese from English, but only 3 were translated from Chinese. This seems highly unlikely. Moreover, when looking at the number of Japanese works translated into Chinese in China, we found that over 7000 works were translated from Japanese, whereas only 15 were translated from English. For this reason, we must be careful when looking at the data provided by the *Index*. Heilbron's four-level hierarchy offers an interesting starting point for future research, but we must be careful when categorising a language into a determinate level of 'hierarchy'.

Lastly, a part of the analysis of the present dissertation dwells on the different adaptations of *gendaigoyaku* translations, as well as their retranslations over the years into English, Spanish and Catalan. The study will be synchronic and will not focus on the historical context of said works. Nevertheless, we will briefly introduce some aspects from the branch of TS that dwell with historiography of translation<sup>45</sup> that we will use when analysing the *gendaigoyaku* and the European translations of Ichiyō's works.

Even though greatly overlooked and in need of further research on this direction (Pym 1998, Lafarga 2005 in Serra-Vilella 2014: 28), Lieven D'hulst points out the need to 'concentrate on the formal objects or the proper historical viewpoints of historiography' (D'hulst 2010: 399). D'hulst itemises these objects following Quintillian and Cicero's speech methods by asking the following questions regarding a translation:<sup>46</sup> *quis* (who did it, in relation to the intellectual, cultural and sociological background of the translator and his or her relationship

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and Spain. In the case of the United Kingdom, they last updated the list in 2008 and they are currently processing the information from the years 2009-2013. As for the United States of America, the list was last updated also in 2008, and they are currently processing the information from the years 2009 and 2010.

<sup>45</sup> For more information on historiography of TS, see Pym (1998), Lafarga (2005) and D'hulst (2010).

<sup>46</sup> D'hulst refers to both translated works and translation scholarship or 'translation reflection' (D'hulst 2010: 403). Since our analysis dwells with translated works rather than scholarship, I will focus on the former.

with other translators<sup>47</sup>), *quid* (what has been translated, and what not), *ubi* (where have the translations been written, published or distributed?), *quibus auxiliis* (with whose support and to what effect? This relates to patronage in translation, and power relations), *cur* (why do translations occur, or why do they occur the way they do? Here D'hulst adds the factor of causality or relation between causality and effects), *quomodo* (how are translations made and in which way do the norms applied to translation change over time and space?), *quando* (when was the translation made? This relates to Pym's notions on archaeology of translation, and periodisation of translation), and *cui bono* (D'hulst asks about the effects and functions of translation within a society, recalling Even-Zohar's networks or systems).

## 1.2 Specific theoretical framework

Now that we have laid down the general basis of the theories that will be used to create the methodology to analyse the translations, and that intralingual translation has been presented and explained, in this section we will address specific theories that will help to theoretically sustain some of the keystones of this dissertation. Being a dissertation on the modern Japanese translations of Ichiyō's *Takekurabe*, first we will depict the landscape of Translation Studies in Japan. Following this, we will argue about *gendaigoyaku* from the perspective of TS and paratexts. We will present Genette's categories of paratexts and Peña and Hernández's footnote classifications, and we will discuss how the paratexts can be related to the image of the other in the modern Japanese and European translations of *Takekurabe*. We will put forth the concept of the other and of the intracultural other, and the concept of the cultural referent. Finally, we will lay down an overview of methodology that we plan to follow on the analysis of paratexts and translations in Chapter 2 and Chapter 3.

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<sup>47</sup> See Simeoni (1998: 33) for more insights on the networks or 'habitus' of the translator.

## 1.2.1 Translation Studies in Japan

### *1.2.1.1 The raison d'être of Japanese Translation Studies*

One of the question raised by several scholars is whether, or to what degree, it is suitable to study the linguistic sphere of East Asian ideograms (consisting of China, Korea, Vietnam and Japan) in terms of the categories of Western translation studies. This thinking is due to the difficulty of understanding certain processes in these terms, such as the Japanese form of translation known as *kanbun kundoku*, the renderings of ancient Chinese texts into Japanese (also called *wakoku*), which is a way of reading in the target language whilst keeping the visual appearance of the source text,<sup>48</sup> or such as *kanbun yomikudashi*, the written-out form of *kanbun kundoku*, which literally means 'the Japanese reading of Chinese writing', that is, a Japanese glossing of Chinese ideograms. There are also the modern Japanese renderings of classical texts, *gendaigoyaku*. The scarce theorisation on *gendaigoyaku*, mostly dispersed throughout different prefaces and translator's notes on the books that have been adapted into modern Japanese, with no studies on the follow-up of the techniques employed or the trends at use, poses a similar conundrum from the perspective of TS.

What should be done, then, from the scope of TS and Literature Studies when looking into particular phenomena specifically related to a completely different source culture? First of all, it cannot be denied that TS has, in fact, a profoundly Western-rooted perspective. It started in Europe and developed there for most of the 20<sup>th</sup> Century. But this does not mean at all that there were no other forms of TS theories in other parts of the globe, nor that relevant studies on translation have not existed from centuries ago.<sup>49</sup> That being so, it is also true that the farther we distance ourselves from the mainstream theories (being Eastern or Western), the more difficult it is to find suitable frameworks through which to tackle them. This is the case of the scholarship regarding *gendaigoyaku* in Japan. The

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<sup>48</sup> Therefore, as Yukari Meldrum (2009) explains in her PhD dissertation, the early stages of translation in Japan, even if they were not considered yet as 'translations,' resulted in extremely literal, word-for-word target texts (Mizuno 2012: 94).

<sup>49</sup> Marcus Tullius Cicero's *De optimo genere oratorum* (46 BCE), Horace's *Ars Poetica* (20 BCE?) or St Jerome's *De optimo genere interpretandi* (395 CE) are some examples of important discussions. Cicero defends a translation from the point of view of an 'orator' that maintains the general style and fluidity of the language. Horace too criticises word-for-word translation and defends the creation of a more aesthetic target text. Jerome also reflects upon the word-for-word approach, and defends a sense-for-sense method to translate the Christian Bible.

fact that Western translation theories are somehow limited to deal with this particular phenomenon (and Asian languages in general, as stated beforehand) is undeniable.<sup>50</sup> But it is also true that, to this point, a gap of knowledge exists within very specific fields of translation. We believe that in this case it is not only advisable but also necessary to make use of all the information that can be useful to a particular topic in order to present new theoretical frameworks and add new knowledge ad hoc in order to fill these gaps. Rather than produce this theoretical dialogue from scratch, we think it is better to use a transversal theoretical framework that may include fragments of knowledge from one area, and fragments from others. This is why we have included this thesis within the frame of transcultural studies.

Japanese Translation Studies (JTS) came to life as a response to that thinking. After the 'cultural turn' (Snell-Hornby 1990), a term used in TS to describe the move towards the analysis of translation from a cultural studies angle, later taken up by Bassnett and Lefevere (1990) as an umbrella concept to hold together different case studies ranging from the power of the publishing industry, through translation as 'appropriation,' translation and colonisation, or translation as rewriting, currently the trend in TS is shifting anew towards a different direction, towards a more de-Westernized TS. The publishing of different books (Levy (Ed.) 2011, Sato-Rossberg and Wakabayashi (Eds) 2012, Clements 2015) and journals (*Hon'yaku Kenkyū he no Shōtai – Invitation to Translation Studies*) that target TS in Japan serve as a restatement of the awareness of a need to fill in this very specific theoretical gap (Martínez Sirés 2016). Several authors have been pushing over the past few years to provide the Japanese context with a fitting, suitable and more permanent dress, very much needed due to the absence of monograph-length overviews of the history of pre-modern Japanese translation, which would help us to understand translation in the Meiji period and modern times (Clements 2015). This thesis, specifically the study of *gendaigoyaku*, aims to contribute to this new field by suggesting a new lens through which to look at *gendaigoyaku* translations.

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<sup>50</sup> See Chan (2001, 2004).

### 1.2.1.2 *Diaspora of works on translation in Japan: the rise of Japanese Translation Studies*

A series of Japanese scholars have claimed that the history of writing in Japan started with translation (Furuta 1963, Morioka 1968, 1988, 1999, Yoshioka 1973 in Meldrum 2009) by rendering the Chinese classics into a new writing system, *kanbun kundoku*, based on the phonology of the Japanese spoken language. Since the Japanese at the time did not have a written system, they did not consider this adaptation form as a translation technique. In fact, as explained below, the ‘proper’ Japanese word for translation (*hon’yaku*)<sup>51</sup> appeared with the need to translate Western works. Until the 19<sup>th</sup> Century, when foreign missionaries came to Japan and made an effort to translate the Bible, translation was a blurry concept subdivided into different techniques. In her monograph *A Cultural History of Translation in Early Modern Japan* (2015), Rebekah Clements includes several types of textual practices that Tokugawa scholars did not systematically conceptualise under the concept of translation, such as word-for-word translations (*yaku*, *hon’yaku*), translation with elaboration (*yakujutsu*), forms of interpretation (*wage*, *yakkai*), simplification (*yawarage*), vernacularisation (*genkai*, *rigenkai*, *zokuge*, *hinakotoba*, etc.), and reading annotations (*kun*, *kunyomi*, *kunkai*, etc.). She also categorises them somehow loosely (Marcon 2016) in a table under the title ‘Terms for translation in pre-modern and early modern Japan’ (Clements 2015: 11).

Even though TS as an independent discipline is quite recent in Japan, interest among scholars and translators in the languages of the West in the past has not been rare. Several books and journals on translation can currently be found in Japanese bookstores, even though most of them are aimed to nurture future translators or to teach a second language (hence acting as textbooks, not as scholarly works) (Kondo and Wakabayashi 1998: 493). Nevertheless, some academically-oriented books did in fact get published, such as Hirako Yoshio’s *Hon’yakugaku* (Studies of Translation, 1999), and Itagaki Shinpei’s *Hon’yaku no Genri* (The Principle of Translation, 1999) (Meldrum 2009: 3-4).

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<sup>51</sup> Clements (2015: 10) explains that the term *hon’yaku* was not used that much during the Tokugawa period, when hundreds and thousands of translations were produced. Most of those translations used the terms *yakkai* (‘訳解’), *yakubun* (‘訳文’) and especially *wage* (‘和解’) to refer to these adaptations.

Some of the most studied theories revolve around the relationship between words and their meaning, between language and the world, or about what kind of technique should be used when translating, in reference to the *chokuyaku* (‘直訳’),<sup>52</sup> *iyaku* (‘意訳’) and *hon’yakuchō* (‘翻訳調’) styles of translation,<sup>53</sup> which could be roughly translated as literal translation, free translation<sup>54</sup> and translationese, respectively (Wakabayashi 2012: 40). The dichotomies between ‘word for word’ and ‘sense for sense’, or ‘faithful’ versus ‘unfaithful’ translations, were a product of Western influence, since early translators during the Tokugawa period appeared to be unconcerned with such questions (Clements 2015: 10). In the Edo period, most translations followed the *chokuyaku* approach (Morioka 1968). Some scholars, such as Nogami Toyochirō (1883-1950) or Kawamori Yoshizō (1902-2000), defended this style of translation (Meldrum 2009). On the other hand, in the Edo period, Ogyū Sorai (1666-1728) defended free, meaning-based approaches (Kondo and Wakabayashi 1998: 486). This was also advocated later in the Meiji period by some other author-translators that not only wrote literature but also translated foreign texts into Japanese (Meldrum 2009: 19), such as Natsume Sōseki (1867-1916), who suggested that ‘direct translation [should be avoided] as much as possible but instead [there is a need to] render the meaning’ (Kamei 2000: 71).

However, most of the theorising has been called ‘abstract’ by some translation scholars for it does not go beyond ‘discussions of specific works and problems’ (Kondo and Wakabayashi 1998: 492). And even though it is legitimate not to display a theoretical engagement in every critical work (Ueda 2007: 252), the emphasis that most scholars have given on aspects such as the socio-political implications of translated texts, micro-level critiques of mistranslations and so on, sustains the claim that most contemporary writing on translation in Japan has been ‘less overt than in Euro-American scholarship,’ which has made Japanese writing seem ‘less scholarly’ (Wakabayashi 2012: 40).

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<sup>52</sup> This approach originated from *kanbun kundoku*. It was also called *kanbun chokuyaku* style by Iwaki (1906), Yanagida (1961), and Hayashi (1976) (Sato-Rossberg and Wakabayashi 2012: 104). For some examples of translations using these approaches, see Meldrum (2009).

<sup>53</sup> With the first approach, the translator must change every single word in the original in the target text. In the second approach, the translator renders the meaning (hence its name) of the source text in Japanese, and he is not expected to translate every word in the original (Meldrum 2009).

<sup>54</sup> Also called ‘meaning translation’ (Morioka 1968).

What is, then, the state of TS in Japan nowadays? More recently, there have been some scholarly books that tackle translation from several perspectives, such as linguistics (Naruse 1978), didactics (Kawamoto and Inoue 1997, Saitō 2007), and cultural, social and political perspectives (Maruyama and Katō 1998, Levy 2011) (Takeda 2012: 12-13). One of the major contributions to the field of academic translation in Japan was made by Yanabu Akira during the 1970s, and his prolific career contributed to the field of TS in Japan on its early stages.<sup>55</sup> Even though he was not aware of theories and research methods that had developed in the West (ibid.: 13), his writings on the history of translation methods in Japan, as well as his ‘cassette effect’ theory<sup>56</sup> (Yanabu 2009) remain essential referents for Japanese scholars of the field.

Nevertheless, Kayoko Takeda considers Naruse’s work on translation, *Hon’yaku no shosō* (Aspects of translation) (1978), and not Yanabu’s, as probably the first text to tackle this field from an academic perspective in Japan (Takeda 2012: 13), because in contrast to the approach used by the many ‘self-reflective essays written by renowned translators in the early twentieth century (...), Naruse took a methodological approach’ and declared that ‘translation theory is a science that theoretically describes effective methods of translation’ (Takeda 2012: 13). During the 1980s and early 1990s, other scholars tried to push the academic field of TS. German studies scholar Fujinami Fumiko did some research but it was not well-known beyond her academic circle (ibid.: 14). Itagaki Shinpei tried to bring more focus to the study of translation, but his works did ‘not go beyond impressionistic remarks based on Itagaki’s own experiences as a translator’ (ibid.: 15). Since the 1970s, then, there have been some disjointed attempts to create a scholarly discourse in this field but, with few exceptions, most of the works did not attract much attention nor helped to develop an institution to back up the field.

This panorama started to change with the establishment of a TS-related association around 2000, the *Nihon Tsūyaku Gakkai*<sup>57</sup> (Japan Association for

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<sup>55</sup> Ironically, Yanabu did not advocate the creation of a translation discipline in Japan, nor has he shown interest in the international community of TS (Takeda 2012: 13).

<sup>56</sup> Yanabu (2009) uses the ‘cassette effect’ or the ‘jewelry box’ example to reflect on the attraction of foreign words that proved to be attractive because their contents were assumed to be important, even though the speakers may have not known the exact meaning of the word.

<sup>57</sup> This association was the fruit of the rearrangement of a previous TS-related association founded in Japan in 1990 (Takeda 2012: 16). For a further explanation on the institutionalisation of TS in Japan, see also Meldrum (2009: 4-5), Takeda (2012: 16-17) and Martínez Sirés (2016: 25).

Interpretation Studies). In 2005, Mizuno Akira and other scholars created a subgroup in order to specifically tackle translated-related issues, and in 2007 they launched the seminal peer-review journal *Hon'yaku Kenkyū he no Shōtai – Invitation to Translation Studies* dedicated to TS.<sup>58</sup> One year later, in 2008, the association's name was changed into *Nihon Tsūyaku Hon'yaku Gakkai* (Japan Association for Interpreting and Translation Studies (JAITS)) to include TS, and in 2010 two study groups were created in Western Japan.<sup>59</sup> Recently, then, scholars of TS in Japan have not only tried to revisit earlier academic scholarship from the point of view of TS,<sup>60</sup> but have pushed to create new frameworks that suit their sociocultural context. Thanks to this, TS or *hon'yaku-gaku* ('翻訳学')<sup>61</sup> has not only started to establish itself within Japanese academia (Takeda 2012: 11), but some scholars have gone as far as to challenge the status quos of some prescriptive norms.<sup>62</sup>

### 1.2.2 Gendaigoyaku: Modern Japanese Translations of Japanese Works

I am still unable to read with any freedom a novel, a *monogatari*, that a ten-year-old girl most likely skimmed right through. Everything is vague, murky –it's like peering through a fog. I feel as if I'm walking on cobblestones. Each stone may be lovely and elegant on its own, gleaming in all the colors of the rainbow, but we have trouble making our way over the bumps.

Masamune Hakuchō (Emmerich 2013: 367)

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<sup>58</sup> As of September 2015, this journal had a total of 14 volumes and 113 articles. By looking at the data, it could also be argued that it started to gain further academic popularity in 2011, since starting that year the annual journal started to issue two volumes per year (Martínez Sirés 2016: 25).

<sup>59</sup> See Martínez Sirés (2016).

<sup>60</sup> A good example of this would be Uchiyama Akiko's attempt to study the social and cultural aspects of translation of Fukuzawa Yukichi (or his 'Digestive Translation of the West', as she calls it), in order to give a new perspective that goes beyond Yanabu Akira's analysis of Fukuzawa's works (Yanabu 1982, 2010) from a linguistic point of view. See Uchiyama (2012) for a complete analysis of Fukuzawa's work from the perspective of TS.

<sup>61</sup> Also referred to as *hon'yaku kenkyū* ('翻訳研究'), which literally means 'research on translation' (Takeda 2012: 11).

<sup>62</sup> E.g., Mizuno Akira analyses the changes within the stylistic norms of the target language itself, instead on focusing as most studies do on the shifts that happen between the source and target language of a text, or on specific issues from writers or translators. Mizuno's findings 'confirm, yet also modify, Gideon Toury's claim as to the concurrent existence of a mainstream norm, previous norms, and emerging norms' since, as Mizuno states, 'changes in norms can occur as a gradual process prompted by "internal forces or necessities," with little overt competition' (Sato-Rossberg and Wakabayashi 2012: 7).



In postwar Japan, during the *Genji monogatari* boom that took place partly thanks to the English translation and also because of the new modern translations into Japanese, Masamune Hakuchō wrote the previous quote in the *Genji monogatari –hon’yaku to gensaku* (Genji monogatari: Translation and Original) (1951). He argued that Murasaki Shikibu’s Japanese was ‘not his Japanese –it was as alien to him as French’ (Emmerich 2013: 370). This unbearable difference between classical and modern Japanese made him feel as though as he were ‘walking on cobblestones’ when reading the original. Even so, he chose to turn to the original and its English translation ignoring the existing modern Japanese translations already available at the time.<sup>63</sup>

Hereafter, we will present the case of *gendaigoyaku* translations, and its place within the literary and historic system of Japan. From here on, we will discuss the specificities of this practice within the scope of TS, analysing different theories in order to explain and justify whether *gendaigoyaku* should be referred to as translation or as adaptation. By doing this, it will be necessary to rethink Jakobson’s three categories of translation to see if, where and how *gendaigoyaku* should fit. If *gendaigoyaku* could indeed be placed under the umbrella of intralingual translation, it could expand the range of possibilities that tackle the application of existing translation theories to not only interlingual translations, but also to intralingual translations.

Finally, through the study of paratexts, we will present a series of definitions and explanations taken from the translator’s or editor’s afterwords in order to better grasp how they perceive *gendaigoyaku*. Even though the corpus of the paratexts is limited, the valuable translator’s comments will serve as a keystone in order to analyse *gendaigoyaku* in the theoretical frame of TS.

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<sup>63</sup> Emmerich (2013: 368) points out that, since Hakuchō’s predictions of the publishing of modern translations and the *Genji monogatari* being enjoyed worldwide as a ‘masterpiece of world literature’ were nearly fulfilled, it would not have been strange for him to comment on that popularity. He chose not to, however, thus ignoring the existing phenomena of modern Japanese translations.

### 1.2.2.1 The notion of *gendaigoyaku* from the perspective of Translation Studies

#### 1.2.2.1.1 The state of scholarly studies on *gendaigoyaku*

Nowadays, it is possible to find classical texts under different shapes and styles in Japanese bookstores. They come in *kaishaku* (‘解釈’) (explanations made by the editor/translator), in *chūshaku* (‘注釈’) (version with annotations), or in *shōyaku* (‘抄訳’) (abridged versions). *Gendaigoyaku* (‘現代語訳’)<sup>64</sup> dances between some of these, without being fully part of any of them. There is a need, then, to address the concept of *gendaigoyaku* from a scholarly point of view in order to clearly delimit its boundaries and fill in the existing academic gap.

TS has been gaining increasing attention from academia during the past decades, as explained above, focusing on linguistic, cultural, and methodological aspects, amongst others, mostly from the point of view of Western TS. It was not until recently that scholars started to emerge from different cultural backgrounds and started to bring into discussion local aspects and peculiarities that had yet still to be addressed on a global scale. Japanese Translation Studies (JTS) has joined this tendency in order to draw attention to some peculiarities that arise from it (Levy 2011, Sato-Rossberg and Wakabayashi 2012). This passage aims to address the reality of *gendaigoyaku* translations and help this area of knowledge with unquestionable potential to become more visible.

Not a few scholars have addressed the issue of intralingual translation. Beverley Curran, for instance, examines two English novels (with Japanese expressions within the English text) written by a Canadian Nikkei writer (second-generation Japanese immigrant) and takes a look at the tensions that arise between interlingual and intralingual translations (Curran 2012: 164). Leo Chan talks about a ‘destabilization’ that ‘blurs Roman Jakobson’s familiar distinctions between interlingual, intralingual, and semiotic translation’ (Chan 2002: 68) by observing that ‘most theoretical models [of translation] are founded on a concern for how meaning is transmitted from one linguistic system to another. But if the systems are not themselves separate, but implicated in each other, the notion of

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<sup>64</sup> This dissertation has transcribed this word as *gendaigoyaku*, even though it is also possible to transcript it as *gendaigo yaku* or *gendai-goyaku*. In terms of its Japanese meaning, the logic separation should be *gendaigo yaku*. It should also be noted that, even though *gendaigoyaku* is the most widely used term, some authors refer it as simply *goyaku*, or *kōgogaku* (colloquial translation).

translation as a process of transferring meaning immediately becomes destabilized' (ibid.: 68). This assertion is related not only to Jakobson's three categories of translation, but also to the polysystem theory. And even though he mainly refers to Canadian Nikkei writers' intralingual diversity in using both English and Japanese in their novels, the same could apply to the *gendaigoyaku* translations of classical works: to what extents are classical Japanese and modern Japanese separate linguistic systems? The line is clearly blurred and it varies from author to author, as well as from one *gendaigoyaku* translator to another.

Clements, when talking about the broad notion of TS, writes:

If the notion of translation has broadened so that, as George Steiner posited, any act of linguistic understanding may be regarded as an act of translation, then at what point should lines be drawn if any between works known as 'dictionaries', 'commentaries', 'translations', 'adaptations', 'parodies', and so on? (...) In practice, boundary lines must be drawn, even if they are permeable.

Clements (2015:13)

On a similar note, in regard to translations of classical Japanese texts into modern Japanese, Jonathan E. Abel, the author of 'Translation as Community: The Opacity of Modernizations of *Genji monogatari*' (2005), argues that the aspects shared between the original and the translations are 'not the communicating of one text's message to another (...). This sharing is the being-in-common, the standing-in-relation between two texts' (ibid.: 155).

#### *1.2.2.1.2 From the perspective of TS: In-between translation, adaptation and transcreation*

In this section we will tackle the phenomenon from the point of view of TS and JTS, cross-checking the theories of TS with the realities of *gendaigoyaku*. Furthermore, we will discuss whether it is more appropriate to use the term 'translation' or 'adaptation' when referring to *gendaigoyaku*.

When Eugene Nida (1964a) declared that a translation was a process in which the translator needed to descend from the surface level of the original language to its deep level, and then translate from there and return to the surface level of the target language in order to express the deep meaning, he was also partly describing the steps that need to be followed when creating a modern

translation of a classical work.<sup>65</sup> But what is, in fact, translation? What can be considered a translation, and what cannot?

In the entry for 'translation' in Shuttleworth and Cowie's *Dictionary of Translation Studies*, they acknowledge the difficulty of the boundaries of the term translation by defining the word as follows: 'An incredibly broad notion which can be understood in many different ways' (1997: 181). Hatim and Munday (2004: 6), as mentioned in 1.1.1. *Jakobson's categories of translation*, prefer to talk about 'the ambit of translation,' which can be considered as the process of transferring a written text (SL to TL), the resulting TT that functions in the target culture, or other cognitive, linguistic, visual, cultural and ideological phenomena integrated in the previous categories. DTS, however, as explained in 1.1.3 *Descriptive Translation Studies*, simply considers that a TT is a translation if it is regarded as a translation by the TT culture (Toury 1995: 3).

One of the aims of this thesis is to analyse several *gendaigoyaku* works, and for that purpose it is necessary to take a special look at the TT (and to keep an eye on the ST). The TT is a completely new text, rewritten ad hoc by means of several techniques: paraphrasing, adaptation, and transcreation. Even though DTS does not find it necessary to differentiate between adaptation or translation, we think it is necessary to understand each concept and try to include it under the broad sense of *gendaigoyaku* translation.

Some scholars also point out the difficulty of delimiting the boundaries between translation, adaptation, transcreation and, most recently, rewriting processes. Paraphrasing would be the linguistic and grammatical exchange or basic rewrite of a text from the SL A to the TL A. The English poet and translator John Dryden (1631-1700) described the translation process by reducing it to 'metaphrase', 'paraphrase' and 'imitation'. Dryden defined paraphrase as a 'translation with latitude, where the author is kept in view by the translator (...) but his words are not so strictly followed as his sense' (Dryden 1680/1992: 25), which is reminiscent of faithful or sense-for-sense translation (Munday 2012b: 42).

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<sup>65</sup> His systematic approach has deep links to semantics and linguistics (he was also influenced by Noam Chomsky's work), which he incorporates into his 'science' of translation, something that according to him will provide the translator with techniques for 'decoding' the ST and procedures for 'encoding' the TT (Nida 1964a: 60).

Bastin (1998: 3) defines adaptation as a 'set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length,' but Shuttleworth and Cowie (1997: 3) define it as a 'term traditionally used to refer to any TT in which a particularly free translation strategy has been adopted' and add that 'the term usually implies that considerable changes have been made in order to make the text more suitable for a specific audience (e. g. children) or for the particular purpose behind the translation.' But as Munday (2009: 7) points out, the contradiction between these two particular definitions only serves to demonstrate the difficulty of delimiting these writing strategies.

Lastly, Haroldo de Campos (1981) coined the term 'transcreation' and defined it as 'not to try to reproduce the original's form understood as a sound pattern, but to appropriate the translator's contemporaries' best poetry, to use the existing tradition' (Vieira 1999 in Munday 2009: 8) thus creating a concept that lies between translation and creative writing. Transcreation, then, could be seen according to Munday as 'anthropophagic', as the original text serves as nourishment for the target language, thus breaking the concept of faithfulness to the ST as a 'necessary criterion for translation' (ibid.: 8).<sup>66</sup> This term, employed by the Indian translator and academic Purushottama Lal (1964) in reference to his domesticating English translations of Sanskrit plays, was later popularised by the Brazilian writer Haroldo de Campos and the Brazilian postcolonial theorist Else Vieira (1999). Munday argues that transcreation's presence is contrasted to terms such as 'domestication', 'localisation' and 'skopos', as in transcreation 'stresses the creative and transformative nature of the process' (Munday 2012b: 280). Carme Mangiron and Minako O'Hagan, audiovisual translators and scholars, refer to this creative process behind the term 'transcreation' with the words 'look and feel' (2006: 20). Indeed, out of the aforementioned techniques, transcreation seems particularly well-suited for the analysis of the mechanisms of *gendaigoyaku* translations, as in they do not just adapt the original text, but retranslate it,

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<sup>66</sup> Transcreation has also started to be used recently in the field of Audiovisual Translation Studies (in the translation of video games) to explain a type of translation that rewrites the sound track to create new effects (of humour, normally) appropriate for the target culture system. For more information, see Mangiron and O'Hagan (2006). Bernal Merino (2006: 32-33) also writes about the uses of transcreation by a 'new wave of companies seeking to distance themselves from traditional translation firms.'

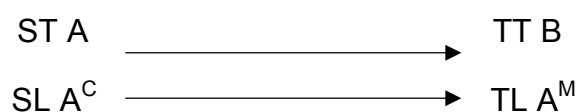
transcreate it into another text by stressing creativity and transformativity, ‘ingesting on its own terms and for its own purposes, what it chooses to take from abroad’ (Vieira 1999). This is somewhat similar to what Xavier Roca-Ferrer, Japanese translator, writes in the preface to his Catalan translation of *Genji monogatari*. Roca-Ferrer uses the words ‘recreation’ (*recreació*), ‘reconstruction’ (*reconstrucció*) and ‘using my own words’ (*posar de la pròpia collita*) when recreating his new version of the Japanese classic (2006: 42).

Nevertheless, these definitions still fail to properly delimit the boundaries of translation, adaptation or transcreation. These attempts might even be futile, and instead of theorising about the delimitations of each one of them, maybe what we should be aiming is to acknowledge, when already studied and covered, or to create new theories, when existent, about those blurry areas in-between. Theorisation on *gendaigoyaku* would fall under the latter category.

From the point of view of DTS, *gendaigoyaku* should be considered a type of translation because it is considered so in the target culture. However, we believe it is only sensible to consider that not all resulting texts of a modern translation will have the same level of ‘translation’ in them. In fact, it is not unconceivable to think that, within a *gendaigoyaku* text, there can be found different levels of, for instance, cultural adaptation or linguistic rephrasing. The resulting text translated into modern Japanese will not have the same level of adaptation if it is meant to be read by a determinate readership (young scholars) in contrast to another group of readers (general adults, children). In chapter 2, we wish to unravel the different levels of adaptation, transcreation and version that can be found in the modern versions of *Takekurabe*.

Generally speaking, if *gendaigoyaku* can be considered translation, the following scheme shows its process. Here, the ST A is written in classical Heian Japanese and the TT B is the resulting text in modern Japanese.

**Scheme 5.** Schematic representation of *gendaigoyaku* (intralingual translation)



As regards the SL and TL, there is an issue that needs to be addressed. In Scheme 2, intralingual translation was represented in a similar way (ST A > TT B, SL A > TL A). However, as stated beforehand, Jakobson's intralingual translation focuses on rewriting or summarising a text (Munday 2012b), and whereas some parts of *gendaigoyaku* may in fact contain these characteristics, in this case it might not be entirely accurate to render the SL as exactly the same language in both the ST and the TT. After all, the distance between classic Japanese (SL A<sup>C</sup>) and modern Japanese (TL A<sup>M</sup>) is one of the main reasons for the creation of a vernacular translation of a Japanese classic, in the first place (hence the specific marks: 'c' stands for 'classical', and 'm', for 'modern'). Indeed, both the SL and the TL are the same ('A'), but as would happen with a translation from a certain dialect into the normalised language, there is an external factor that needs to be taken into account. In the case of *gendaigoyaku* translations, this factor is represented with the opposing variables of 'classic' and 'modern' language.

Following these premises, hereafter we propose a new classification for the category of intralingual translation based on van Doorslaer's map of procedures (2007: 227). First, we have differentiated between techniques<sup>67</sup> used when translating, and typologies of intralingual translation. Under 'techniques' we have included some of the techniques that take place during the process of intralingual translation (see 1.3.6 *The translation strategies of cultural referents* for the complete list).

Under the category of typologies,<sup>68</sup> we have included vernacular translation<sup>69</sup> and modern translation proper, under which we have added

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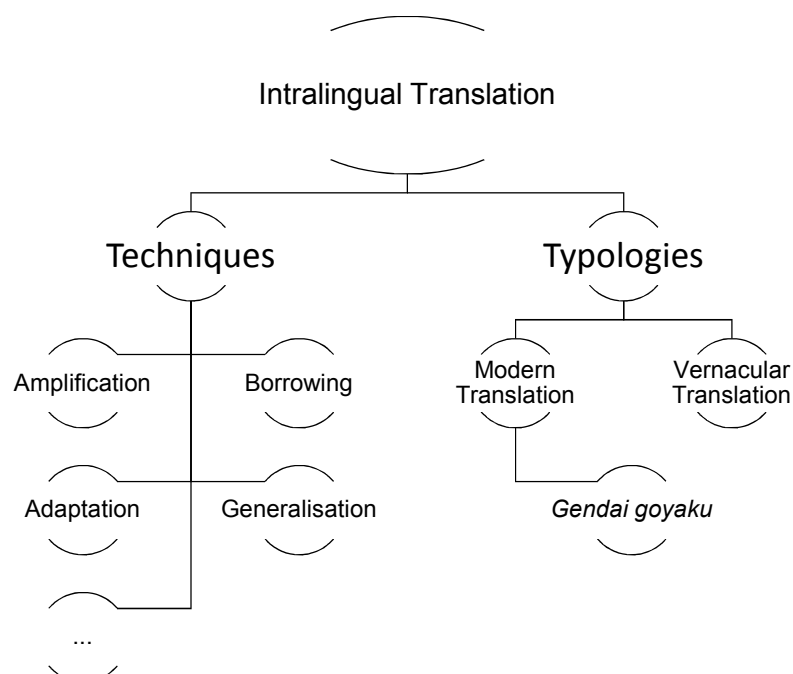
<sup>67</sup> Here I understand the term 'techniques' as specific procedures used at a given point in a text (e.g., borrowing, calque). For reasons of space in the graph, I have not included all the existing techniques. However, van Doorslaer (2007: 227) includes all known translation techniques, which he calls 'procedures', in his famous map (acculturation, amplification, borrowing, coinage, addition, calque, compensation, direct transfer, expansion, implicitation, interpretation, recategorization, omission, paraphrase, etc.). Even though van Doorslaer probably had in mind interlingual translation when creating his map, some procedures also apply to intralingual translation. See 1.3.6 *The translation strategies of cultural referents* for more detail on the techniques used in the analysis of intralingual translation.

<sup>68</sup> This graph is only tentative and does not aim to be exhaustive. Several classifications of translation typologies exist in TS, and I merely wish to add new types of translation that may not have been taken into account, since most of the typologies dwell on interlingual translations. The techniques that appear here are taken from van Doorslaer's map (2007: 37) and from Vinay and Darbelnet (1995/2004: 128-137). For more information on translation typologies, see Roberts (1988).

<sup>69</sup> 'Vernacular translation' should be understood as the SL being a dialect, and the TL, the standard language, or vice versa. This is the case, for instance, when a literary work has been written in a

*gendaigoyaku*. Moreover, the following scheme, a work in progress, is by no means conclusive and aims to broaden itself by sharing other specific translatorial realities from other language combinations in the future.

**Scheme 6.** Schematic representation of different types of intralingual translation<sup>70</sup>



Hence, when talking about *gendaigoyaku*, we will refer to it as ‘*gendaigoyaku* translation’. Consequently, the ones performing these translations will be referred to as ‘translators’ rather than ‘adapters’ or ‘rewriters’.

### 1.2.2.3 The notion of *gendaigoyaku* from the perspective of paratexts

Much input on how the modern Japanese versions are created can be found in the paratexts, especially in the translator’s prefaces or by analysing the footnotes. *Genji Monogatari* (The Tale of Genji) is an excellent resource in order to look into the different justifications to (re)translate it over the years by different

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very peculiar dialect, e.g. the Tōhoku dialect, and is then translated into the neutral dialect, or standard Japanese.

<sup>70</sup> This scheme should be interpreted under van Doorslaer’s *Figure 2* (van Doorslaer 2007: 227). In his research, he represents a basic map for translation, which he distinguishes between ‘lingual mode’ (intralingual, interlingual), ‘typology’ (printed, audio-visual, electronic), ‘mode’ (auto-/self-translation, back translation, covert translation, pseudo-translation, sight translation, (in)direct translation, retranslation...) and ‘field’ (political, journalistic, technical, literary, religious, scientific, commercial). Our scheme should be placed under the category of ‘mode translation (intralingual)’.



authors in certain periods of time,<sup>71</sup> as in Kubota Utsubo's *Gendaigoyaku Genji monogatari* (Genji monogatari: A Modern-Language Translation) (Emmerich 2013: 364). Emmerich also discusses in his *The Tale of Genji: Translations, Canonization and World Literature* the effect of the said intralingual versions of *Genji monogatari* on the outside world and goes on to explain the relevance that it has been translated several times into modern Japanese by illustrious authors such as Yosano Akiko, Tanizaki Jun'ichirō, Enchi Fumiko and Setouchi Jakuchō (Emmerich 2011: 234). However, there is no study that also takes a look at these works when translated and retranslated into other languages from one or more original texts.<sup>72</sup>

Henceforth, we have included a selection of several passages regarding *gendaigoyaku* found in either the covers, prefaces or similar parts of works that have been translated into modern Japanese, so as to illustrate how the analysis of the paratexts of the modern Japanese translations of *Takekurabe* will be undertaken in Chapter 2. For this purpose, we will use Mori Ōgai's famous short story *Maihime* (The Dancing Girl) (1890). We have chosen Mori Ōgai because of his deep impact on Japanese literature and due to the fact that, even though he was a contemporary with Higuchi Ichiyō, their writing styles are completely different. Even so, Mori Ōgai's hand also produces a very delicate yet intricate narrative that most unprepared Japanese readers will find difficult to navigate. It is no surprise, then, that several modern Japanese translations of *Maihime* can be found in local bookstores or libraries. For this analysis, we have chosen three different translations: Inoue Yasushi's (2006), Takagi Toshimitsu's (2012) and Shindō Akira's (2016).

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<sup>71</sup> Emmerich points out that the modern Japanese translations of *Genji monogatari* helped to contribute the 'postwar Genji boom', specially after Tanizaki's first translation (Emmerich 2013: 364).

<sup>72</sup> Andrea Fioretti's doctoral dissertation (2016) compares Ichiyō's histories and their Italian counterparts on a linguistic and textual system level. The thesis is written in Italian and, for this reason, even though the corpus of existing versions of the original and translated works of Ichiyō into European languages has proved very useful, in terms of analysis, I have concluded that, since its focus does not dwell on the importance of the *gendaigoyaku* translations in relation to the original text, it does not overlap with the present dissertation.



**Image 1.** From left to right, Inoue Yasushi's *Maihime* (2006), Takagi Toshimitsu's *Maihime* (2012) and Shindō Akira's *Maihime* (2016)

1) Description of modern translation of *Maihime: Gendaigoyaku* (2006) by Inoue Yasushi:

*Ima de wa 'koten' to naritsutsu aru Ōgai no nadakai tanpenshōsetsu 'Maihime' wo Inoue Yasushi no meiyaku de ajiwau. Yakubun no hoka, genbun, kyakuchū, kaisetsu wo fushite wakai dokusha demo murinaku yomeru kufū wo korashita. Mata shiryōhen toshite, Berurin ryūgaku jidai no Ōgai ya 'Maihime' Erisu no nazo ni tsuite nado, sakuhin no haikei wo saguru daihyōteki bunken wo shōkai. Yomigotae no aru meisaku wo sara ni fukaku ajiwaeru issatsu.*<sup>73</sup>

Now you will be able to enjoy Mori Ōgai's well-renown 'classic' novella 'Maihime' in the superlative translation of Inoue Yasushi. This edition does not only offer a translation, but it also includes the original text, footnotes and comments so as to allow even young readers to read it without difficulties. This compilation also introduces exemplary documents and materials regarding Mori Ōgai when he was an exchange student at Berlin or the mysterious 'Maihime' Elise which investigate the background to the work. The present book will allow an even deeper enjoyment of this powerfully effective classic.

Inoue in Ōgai (2006: Description)

The function of this description is to give the reader enough information about the compilation: after specifying the classic status of the original work, it goes on to explain the qualities of the present edition. The selling point would be to give the reader not only the original, but also a more accessible translation dotted with comments and explanations that enable a deeper, more informed reading. It is also worthwhile noting the mention of the status of the translator

<sup>73</sup> '今では「古典」となりつつある鴎外の名高い短篇小説『舞姫』を井上靖の名訳で味わう。訳文のほか、原文・脚注・解説を付して若い読者でも無理なく読める工夫を凝らした。また資料篇として、ベルリン留学時代の鴎外や「舞姫」エリスの謎についてなど、作品の背景を探る代表的文献を紹介。読みごたえのある名作をさらに深く味わえる一冊.'

(‘superlative translation’) that acts as a plus for the compilation, as well as the call to young readers (‘to allow even young readers to read it without difficulties’). It could be concluded that the modern version is also acting as a bridge to bring the original closer to prospective (and/or young) readers.

2) Description of the modern translation in *Gendaigoyaku de yomu Maihime* (2012) by Takagi Toshimitsu:

The description of this compilation does not offer any information on the modern translation, focusing on briefly describing the topic of the story. It is interesting to note, however, that this collection has published five modern translations in total,<sup>74</sup> one of which is Ichiyō’s *Takekurabe*.

3) Description of the modern translation in *Erisu no monogatari: tsuki Mori Ōgai ‘Maihime’ gendaigoyaku* (2016) by Shindō Akira:

*Mori Ōgai’s ‘Maihime’ wo butai ni katarareru ‘Erisu no monogatari’.*  
*Aisuru koto no kongen ni semaru! Sono saki wa, ittai nani ga... Kakuchō*  
*takai gabuntai de tsuzurareru ‘Maihime’ no fun’iki ni ryūi shita*  
*‘gendaigoyaku’ tsuki.*<sup>75</sup>

‘The story of Elise’ told against the setting of Mori Ōgai’s ‘Maihime’.  
Let’s get close to the very core of love! But what will happen afterwards...? The present volume includes a modern translation that has paid maximum attention to the atmosphere of the exquisite literary style of ‘Maihime’.

Shindō in Ōgai (2016: Description)

This description summarises the topic of the novella in order to stir some emotions in the readership, whilst announcing that it also has a modern version attached to it. It is especially interesting to note the way in which the description summarises the plotline (‘Let’s get close to the very core of love! But what will happen afterwards...?’). The use of exclamation and interrogation marks, as well as the ellipsis sign (‘...’) somehow suggests that it is aiming to catch the attention

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<sup>74</sup> The five stories translated into modern Japanese by Rironsha are included in the collection *Gendaigo de yomu meisaku shirizu* (Masterpieces read in modern Japanese Series): Mori Ōgai’s *Maihime* (2012), translated by Takagi Toshimitsu; Higuchi Ichiyō’s *Takekurabe* (2012), translated by Yamaguchi Terumi; Itō Sachio’s *Nogiku no haka* (2012), translated by Jōjima Akihiko; Natsume Sōseki’s *Botchan* (2012), translated by Fukazawa Haruhiko; and Arishima Takeo’s *Umareizuru nayami* (2013), translated by Takagi Toshimitsu.

<sup>75</sup> ‘森鷗外『舞姫』を舞台に語られる「エリスの物語」。愛することの根源に迫る！その先には、いったい何が…。格調高い雅文体で綴られる『舞姫』の雰囲気留意した「現代語訳」付き.’

of young readers by mentioning that the edition has a modern translation, although that is the only reference to the *gendaigoyaku*. It is exactly as the title says: *Erisu no monogatari: tsuki Mori Ōgai 'Maihime' gendaigoyaku* (The story of Elise: With a modern translation of Mori Ōgai's 'The Dancing Girl').

It should be also taken into account that, logically, the longer that the source language (or dialect) has been outdated and the more obsolete the source culture is in contrast to the target culture, the bigger the changes will be in the modern version. This, of course, applies not only to classical works of Japanese, but also to texts written, for instance, in the Aomori prefecture dialect (in this case, it would be more accurate to talk about vernacular translations from a dialect into a standard, rather than modern translations, where the time factor plays a major role). The academic possibilities to pursue the study of *gendaigoyaku* are manifold, and we hope this dissertation will encourage further scholarship.

Hereafter, we have gathered several afterwords by translators to add to this corpus of paratextual elements. We have used the *Nihon Bungaku Zenshū* Collection, edited by author and translator Ikezawa Natsuki, because out of the 30 volumes, half of them are intralingual translations of modern Japanese classics, ranging from the *Kojiki*, *Man'yōshū*, *Heike Monogatari*, *Ise Monogatari*, *Taketori Monogatari*, *Genji Monogatari*, *Makura no sōshi*, and *Takekurabe*, translated by Kawakami Mieko and analysed in this dissertation. The opinion of the editor regarding how to address this collection from the point of view of intralingual translation is examined below, as well as the opinion of several authors-turned-into-translators that participated in this collection by translating some Japanese classics.

The first volume is the translation of *Kojiki* (Records of Ancient Matters) into modern Japanese by Ikezawa Natsuki.<sup>76</sup> There is no afterword of the translator. Instead, there is an introduction written by Ikezawa, who is both the editor and translator of this volume. His introduction is fashioned as a letter ('The objective of this translation — Or a letter to Ō no Yasumaro')<sup>77</sup> as it were a letter addressed to Ō no Yasumaro, the compiler and editor of the *Kojiki*. In his 'letter', Ikezawa briefly

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<sup>76</sup> Ikezawa Natsuki was born in 1945. Writer, poet, essayist and translator, he won the Arakawa Prize with *Sutairu Raifu* (1993), and the Tanizaki Jun'ichirō Prize with *Mashiasu. Giri no shikkyaku* (1993), and the Asahi prize in 2010, amongst others. Some of his last novels are *Cadena* (2009), *Atomikku Bokkusu* (2014) or *Sunahama ni suwarikonda fune* (2015) (NBZ, 1 2014).

<sup>77</sup> 'Kono hon'yaku no hōshin – Arui wa Ō no Yasumaro-san e no tegami' (NBZ 2014: 5).

narrates the sociocultural changes that have occurred during the 1300 years that separate us from the days in which the *Kojiki* was written:

*Anata no jidai no hitotachi ga nani wo omoi, donna fū ni kōdō shiteita ka, sore wo shiritai. Sono tame ni wa bokutachi no sedai no kotoba ni yakusanakerebanaranai.*<sup>78</sup>

What did the people of your time think, and how did they act? I want to know that. This is why I had to translate it into modern language.

NBZ, 1 (2014: 5-6)

Ikezawa feels compelled, then, to translate this classical work so people today will be able to understand the people of times past. It is not unthinkable that this paragraph, also, summarises his will to create, in the first place, this new anthology of Japanese literature.

*Anata to onaji yō ni kotoba no gijutsusha de aru boku wa, kore made iroirona hon'yaku wo shitekimashita. Eigo ya gendai Girishago ya Furansugo de kakareta bungaku sakuhin wo Nihongo ni utsushitekimashita.*

*Sore naraba kodai no Nihongo wo yakusu koto mo dekiru to kangaeta no desu ga, kore wa koto no hoka muzukashii shigoto deshita. (...) Anata no Nihongo to boku ni totte guroobaru ni bunka wo kyōyū suru gendai no eigo ya Furansugo yori mo tookatta no desu. Kakehashi wa yōi dewa arimasen deshita. (...) Soshite kekkyoku wa kenshun wo shōchi no chokutō ruuto ga ichiban no chikamichi rashii to kizukimashita.*<sup>79</sup>

I am a word technician, as you were, and I have translated several literary works until now from English, modern Greek or French into Japanese.

This is why I thought I could translate from ancient Japanese too, but this proved to be exceedingly difficult. (...) Your Japanese felt way more distant than (...) modern English or French. This [linguistic] bridge was not easy to cross. (...) At the end, I realized that the shortest cut, the best course of action, was to climb up this steep mountain even knowing how steep it is.

NBZ, 1 (2014: 6)

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<sup>78</sup> ‘あなたの時代の人たちが何を思い、どんな風に行動していたか、それを知りたい。そのためにはぼくたちの世代の言葉に訳さなければならない!’

<sup>79</sup> ‘あなたと同じように言葉の技術者であるぼくは、これまでいろいろな翻訳をしてきました。英語や現代ギリシャ語やフランス語で書かれた文学作品を日本語に移してきました。それならば古代の日本語を訳すこともできると考えたのですが、これはことのほかむずかしい仕事でした。 (...) あなたの日本語とぼくにとって (...) 現代の英語やフランス語よりも遠かったのです。架橋は容易ではありませんでした。 (...) そして結局は険峻を承知の直登ルートが一番の近道らしいと気づきました.’

‘Word technician’ is a rather curious way of labelling a writer, and yet this is the phrase that Ikezawa picks (*kotoba no gijutsusha*), just before saying that he is also an interlingual translator. Ikezawa is not the first one to say, half ironically, that ancient Japanese feels more alien than a foreign language. Masamune Hakuchō, as previously noted, also stated that Murasaki Shikibu’s Japanese felt as foreign to him as French (Emmerich 2013: 370). Once he was aware of the difficulties, however, he decided to go forward to ‘cross the linguistic bridge’ and ‘climb this steep mountain’, where modern Japanese is found at the base, and classical Japanese is at the peak. Ikezawa fashions himself as a ‘word technician’, but ‘language trekker’ may suit him better.

As to how climb that mountain, he writes:

*Zentai no kihon hōshin toshite amari jibun no kotoba wo oginawazu, anata no buntai nai shi kuchō wo narubeku nokosu koto wo kokorogakemashita.*<sup>80</sup>

Regarding the overall and fundamental [translation] policy, I tried to avoid adding my own words and to leave intact, as much as I could, your literary style and tone.

NBZ, 1 (2014: 6-7)

The word ‘policy’ (*hōshin*) can also be translated as ‘plan’ or ‘objective’. Whatever the nuance, Ikezawa’s experience as a translator may have helped him to delimit the criteria that he planned to follow during the translation. A priori, his translation policy aims to follow a foreignising pattern. However:

*Buntai ni tsuite wa sekkaku gendaigo ni yakusu no dakara to ima rashiku shita tsumori desu.*<sup>81</sup>

Since I was translating your literary style into modern Japanese, my intention was to make it seem modern.

NBZ, 1 (2014: 15)

He also wants, however, to make his translation ‘modern’ (*ima rashiku*, literally ‘now-ish’), probably to appeal to the modern reader. Then again, the final result could be seen as a mixture of translating techniques —also valid— that may, however, give a divided flavour to the target text.

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<sup>80</sup> ‘ぜんたいの基本方針としてあまり自分の言葉を補わず、あなたの文体ないし口調をなるべく残すことを心掛けました.’

<sup>81</sup> ‘文体についてはせっかく現代語に訳すのだからと今らしくしたつもりです.’

The second volume of the collection, published the following year in 2015, includes three poetry anthologies: *Koyaku Manyoshu* (Modern Translation of Collection of Ten Thousand Leaves), written by Orikuchi Shinobu; *Hyakunin Isshu* (100 Poems by 100 Famous Poets), translated into modern Japanese by Koike Masayo; and *Shinshin Hyakunin Isshu* (the New Version of 100 poems by 100 famous poets), written by Maruya Sai'ichi.<sup>82</sup>

Koike Masayo, the modern translator of the *Hyakunin Isshu*, reflects upon the difficulty of translating the ancient songs (*uta*) into modern Japanese in the afterword of the translator. She writes:

*Uta no imi wo tsutaeru sōchi de naku, gendaigo no 'chiisana shi' toshite yomeru koto wo mokuhyō shita.*<sup>83</sup>

My purpose was not to use a technique where I would merely convey the meaning of the songs, but to allow [the songs] to be read as 'little poems' written in modern Japanese.

NBZ, 2 (2015: 405)

Translation between languages, or between ancient and modern languages, as in this case, is no easy task. However, when the translation of poetry comes into play, the task becomes even harder. Instead of producing unintelligible poems filled with translator's footnotes in order to convey the sometimes almost untranslatable meanings of the puns and rhetoric, she decides to act upon a domestication technique: even though she does not specifically state so, she prefers to maintain the rhythm than to keep the original meaning of the words. As for how she did that, she states:

*Kogo kara gendaigo ni yakusu baai ni mo, watashi wa furu no shijintachi no shisen wo saguri, onaji mono wo miyō to kokoromita. Onaji 'shi' wo miteiru ka dou ka wa wakaranai ga, 'shi' wo mezasō to suru sono shisen no hōkōsei ni oite wa, sukunakutomo onaji dewa nakereba naranai. Sore wa kotoba dake no mondai dewa nakute, motto*

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<sup>82</sup> The *Koyaku Manyoshu* and the *Shinshin Hyakunin Isshu* are authored by Orikuchi Shinobu and Maruya Sai'ichi, respectively. They are modern 'versions' or 'adaptations' of the *Manyoshu* and the *Hyakunin Isshu*, but they have not been considered as 'translations' in this volume, but as 'original works'. The line between adaptation, rewriting, creative writing and translation seems particularly blurry in this specific case. The editor, however, clearly adds the suffix 'translator' (*yaku*, 訳) to Koike, but the suffix 'author' (*cho*, 著) to Orikuchi and Maruya.

<sup>83</sup> '歌の意味を伝える装置でなく、現代語の「小さな詩」として読めることを目標にした.'

*genshitekina nikutaiteki sagyō de ari, yō washintai no rizumu wo shijintachi ni awaseru to iu koto datta.*<sup>84</sup>

I tried to follow the gaze of the old poets in order to see the same things when I translated [this text] from ancient Japanese into modern Japanese. I am not sure whether we were actually seeing the same 'poem', but at least, I needed to see that poem from the same perspective. That problem is not only one of words, but of a more primitive, corporeal task. To sum up, I needed to match my rhythm to the rhythm of the poets.

NBZ, 2 (2015: 406)

Koike tries to put herself in the poets' shoes to 'follow their gaze', but explains that her efforts were almost corporeal, as if she were running a race to try to catch up with the other poets so as to see what they were seeing. She needed to be at the same place where those poets were and lived in order for her to be able to see beyond the words and grasp the meaning of the poems. Maybe Koike did not see the same landscape beyond these words, but what felt important to her was the fact of being on the same page as they were.

After this, she reflects upon the exchange between *waka* and modern poetry and wonders whether it can create an increase in the 'power of poetry':

*Shi wa doko ni aru no ka. Waka no naka ni aru. Hon'yaku gendaishi ni mo.*<sup>85</sup>

Where does the poetry dwell? It resides in the *waka* poetry. It also resides inside the modern translated poems.

NBZ, 2 (2015: 406)

Whatever the language or style that it is written in, Koike appears to believe that the essence of ancient or modern poetry, its core, is the same. It goes beyond words.

The third volume of the anthology, published in 2016, includes the five modern translations of *Taketori Monogatari* (The Tale of the Bamboo-Cutter), translated by Morimi Tomihiko; *Ise Monogatari* (The Tales of Ise), translated by Kawakami Hiromi; *Tsutsumi Chunagon Monogatari* (The Tales of the Riverside Middle Counselor), translated by Nakajima Kyōko; *Tosa Nikki* (Tosa Diary),

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<sup>84</sup> 古語から現代語に訳す場合にも、私は古の詩人たちの視線を探り、同じものを見ようと試みた。同じ「詩」を見ているかどうかはわからないが、「詩」を目指そうとするその視線の方向性においては、少なくとも同じではなければならない。それは言葉だけの問題ではなくて、もっと原始的な肉体的作業であり、要は身体のリズムを詩人たちに合わせるということだった。

<sup>85</sup> '詩はどこにあるのか。和歌のなかにある。翻訳現代詩の中にも。'



translated by Horie Toshiyuki; and *Sarashina Nikki* (Sarashina Diary), translated by Ekuni Kaori. Each one of the five translators have produced a brief afterword. Morimi Tomihiko, the translator of *Taketori Monogatari*, describes his ‘translation policy’ (again, using the same word that Ikezawa did) like this:

*Gendaigoyaku no hōshin toshite wa,  
Ichi, genbun ni nai kotogara wa dekiru dake oginawanai  
Ni, gendaitekina hyōgen wo muri shite tsukawanai.*<sup>86</sup>

My translation policy was to follow these steps:

One, not adding matters that do not appear in the original as much as possible

Two, not forcing modern expressions on the text when unnecessary.

NBZ, 3 (2016: 488)

It appears that he wants to level down his ‘writer personality’ in order to let the ‘translator’ within him surface. His idea of translating seems like a foreignising one: he does not want to ‘compensate’ the text when unnecessary by adding words of his own. This clash between the writer persona and the translator persona is something that happens with frequency in authors that translate, and translators that write. Morimi, then, follows the premise of ‘not modernize the text just for the sake of modernizing it’, but aims to do that only when necessary. If he does not do that, he argues that the target text might get loose and ‘run away too far from the original’ (ibid.: 488).<sup>87</sup> Up until now, we have seen the original classical text being considered as a mountain and as a bridge. Morimi seems to believe that, even though it was written long ago, it is still alive, like a beast with its own will that needs to be tamed (and thus, the translator, in this case, becomes its tamer).

Following this, Morimi reflects on a particular passage of the story when a boy and a girl exchange love letters. He aimed not only to transfer the meaning of the words —he wanted the readers to ‘melt’ (*tokekonde ite hoshii*) (ibid.: 488)

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<sup>86</sup> ‘現代語訳の方針としては、一、原文にない事柄はできるだけ補わない二、現代的な表現を無理して使わないという二点を決めて臨んだ.’

<sup>87</sup> *Sō shinai to, bōsō shite, genkyoku kara tōku hanareteshimaisō datta kara de aru* (‘そうしないと、暴走して、原曲から遠く離れてしまいそうだったからである’).

inside the story. Morimi also talks about the five suitors for Kaguya Hime and the different personalities of these characters, a mechanism to create humour:

*Sō iu wake de, gendaigoyaku ni mo karera no kosei ga wakariyasuku deru yō ni tsutometa.*<sup>88</sup>

For this, I committed myself to make [the reader] easily grasp the individualities [of these characters] in the modern translation.

NBZ, 3 (2016: 489)

All in all, Morimi's translation wanted the target reader to enjoy the story in a more 'close' way. Humour was one of the ways of doing so.

Kawakami Hiromi's afterword is closer to a literary critique and does not offer many comments on the way she regards her modern translation of *Ise monogatari*. She writes along the lines of Koike Masayo by stating that:

*Tokoro ga, jibun ga yakusu tame ni, kakekotoba wo kichin to hitotsu hitotsu ajiwai, mata kotoba sore jitai no motsu rekishiteki kioku wo tadotteyuku...*<sup>89</sup>

Still, in order for me to translate it, I wanted to savour the *kakekotoba* [puns, play on words] to their fullest, one by one. I also wanted to follow the road along the historical memories of those words.

NBZ, 3 (2016: 492)

By following this 'road', Kawakami aims to see that old Japan, the other Japan, through the eyes of the poems.

In the afterword of the translator, Nakajima Kyōko talks like this about her translation of *Tsutsumi Chunagon Monogatari*:

*Dakara gendaigoyakusha toshite saidai no shirei wa, kono yutakana warai no fukumu tokoro wo, sono mama dokusha ni todokeru koto da to ketsui shita.*<sup>90</sup>

That is why I decided that the most important task for me, the modern translator, was to properly convey the parts flooded by laughter.

NBZ, 3 (2016: 494)

This shares some similarities with Morimi Tomihiko and his wish to correctly convey humour as a 'main task'. There is also a need to point out Nakajima's own

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<sup>88</sup> 'そういうわけで、現代語訳にも彼らの個性がわかりやすく出るように努めた.'

<sup>89</sup> 'ところが、自分が訳すために、掛詞をきちんと一つ一つ味わい、また言葉それ自体のもつ歴史的記憶をたどってゆく...'

<sup>90</sup> 'だから現代語訳者としての最大の使命は、この豊かな笑いの含むところを、そのまま読者に届けることだと決意した.'

awareness of a modern Japanese translator (or, in her words, a *gendaigoyakusha*). Following this, Nakajima also explains that the biggest decision that she had to face when translating this collection of short stories of old Japan was to translate the poems or ‘songs’ (*uta*) into modern *tanka* (*gendai tanka*, *ibid.*: 494) of 31 characters in order to not break the flow —and, thus, she could go without inserting footnotes. Nakajima admits, however, that this practice was really difficult and left her no choice but to ‘omit’ (*itsudatsu*, *ibid.*: 494) parts of the original. Another big decision that she had to face was to make the narrator (*ibid.*: 494) visible in each of the short stories.

Following this, Horie Toshiyuki writes about his translation of the *Tosa Nikki*:

*Soko de watashi wa, aete Tosa Nikki wo kaku ni itatta kare [Ki no Tsurayuki] no naimen wo sōzō shi, sore wo zendan ni oitemiru koto ni shita. (...) Soko ni tekigi jichū wo hodokoshite iku ‘sakka’ no sugata wo ukiyori ni shiyō to kangaeta no da.*<sup>91</sup>

This is why I purposely tried to imagine the thoughts that led him [Ki no Tsurayuki] to write the *Tosa Nikki*. I tried to work under this preamble. (...) [And sometimes] I tried to dig up my ‘author’ side and write down, when necessary, annotations to my own translation.

NBZ, 3 (2016: 499)

Horie, also, had to clearly distinguish his ‘translational self’ from his ‘writer self’ when translating. However, he would let his ‘writer self’ surface from time to time when necessary to provide with the necessary information and annotations to the translation. Horie, too, had in mind the intention of the writer, who penned the story by using *onna kotoba* (women vocabulary) from a fictitious female’s point of view. Horie respected the author’s writing style (at the time, the kana writing system that Ki no Tsurayuki used was normally used by women). Regarding the choosing of a man for the translation of this story, as emulating the original man-writing-from-a-female’s-point-of-view-writing was intentional or not, it seems only right.

The last translator of this compilation, Ekuni Kaori, also dedicates a few lines to her method of translating the *Sarashina Nikki*:

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<sup>91</sup> ‘そこで私は、あえて土左日記を書くに至った彼 [紀貫之] の内面を想像し、それを前段に置いてみることにした。(...)、そこに適宜自注をほどこしていく「作家」の姿を浮きほりにしようと考えたのだ。’

*Sore de, dekiru dake mukakōna yaku wo kokorogaketa no desu ga, hon no sukoshi te wo kuwaeta no ga shō tate desu. Genbun ni wa arimasen.*<sup>92</sup>

I tried my best to produce an untreated translation. The small addition I did make, however, was to create a separation between chapters. That does not appear in the original.

NBZ, 3 (2016: 502)

Here, the important word is *mukakōna* ('not treated', 'not processed'). Applied to translation, Ekuni probably meant that she wished to translate by following the original as closer as possible, without unnecessary flourishes. The only liberty she willingly took was to separate the story by adding chapters in order to make the reader feel more strongly the lapse of time.

Jumping some volumes ahead, the 7<sup>th</sup> volume of the anthology, also published in 2016, contains modern Japanese translations of *Makura no sōshi* (The Pillow Book), translated by Sakai Junko; *Hōjōki* (The Ten Foot Square Hoot), translated by Takahashi Gen'ichirō; and *Tsurezuregusa* (Essays in Idleness), translated by Uchida Tatsuru.

Takahashi Gen'ichirō defends his modern translation of *Hōjōki* like this:

*Gaikokugo kara no hon'yaku dake dewa naku, koten kara no hon'yaku mo mata, onaji mondai wo kakaeteiru. Iya, onaji Nihongo de aru to iu dake de, watashitachi wa, sore wo hotondo 'hon'yaku' to sura kanjinai no kamoshirenai. Sukoshi tōku ni itte shimatta mono wo, hon no sukoshi dake chikaku suru. Sono yōna mono toshite, koten no 'hon'yaku' wa kangaerareteiru. Shikashi, sore wa hontō no tokoro 'hon'yaku' to yobenai no dewanai darō ka.*

*Watashi wa "Hōjōki" wo gendaigoyaku ni suru' koto ni kanshite, ikutsuka no gensoku wo sadameta. Sono hitotsu wa 'tōku no mono wo chikaku no mono ni suru' koto de aru.*<sup>93</sup>

Translating from an ancient language poses a similar question, as as when translating from a foreign language. Because, really, [translating from] the same Japanese language kind of makes us feel that what we are doing is not a 'translation'. For us, it only means

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<sup>92</sup> 'それで、できるだけ無加工な訳を心がけたのですが、ほんのすこし手を加えたのが章立てです。原文にはありません。'

<sup>93</sup> '外国語からの翻訳だけではなく、古典からの翻訳もまた、同じ問題を抱えている。いや、同じ日本語であるというだけで、わたしたちは、それをほとんど「翻訳」とすら感じないのかもしれない。少し遠くにいつてしまったものを、ほんの少しだけ近くする。そのようなものとして、古典の「翻訳」は考えられている。しかし、それは、ほんとうのところ「翻訳」と呼べないのではないだろうか。'

わたしは『方丈記』を現代語訳にする」ことに関して、いくつかの原則を定めた。その一つは「遠くのを近くのものにする」ことである。'

making closer something that has become distant. This is what ‘translating’ classics is considered to be. Then, in the end, doesn’t this mean that we shouldn’t call this a ‘translation’?

Regarding my own modern translation of *Hōjōki*, I decided to follow some principles. The first was to ‘make closer the things that feel distant.’

NBZ, 7 (2016: 498-499)

He makes arguments similar to Ikezawa —they both talk about ancient Japanese as something ‘distant’ (NBZ 1, 2014: 6; NBZ 7, 2016: 499)—, but he seems to reach a completely different conclusion regarding what *gendaigoyaku* means for him. When the ‘distance’ is the only factor separating one language from another, Takahashi feels dubious as to whether we should be talking about ‘translation’ at all, even though he does not offer other terms: does it feel like a ‘distant adaptation’ between languages? Even though Takahashi might not feel that he is actually translating, he is nevertheless aware of the need to lay down some premises. The most important is to overcome the time span by bringing the reader closer to the original, in a clear foreignising technique.

The last afterword that we will analyse in this anthology corresponds to the 9<sup>th</sup> volume, published in 2016. Furukawa Hideo is the one in charge of translating *Heike Monogatari* (The Tale of Heike) into modern Japanese. He appears fully aware of his role as modern Japanese translator. He does not only comment and justify some translation methods he has used (as, for instance, his choice to include several narrators, or whether or not to include the hiragana ‘no’ between the family name and the given name) but also explains how he has solved some cultural differences with the original (e.g., the fact that around the 12<sup>th</sup> century, when babies were born they were considered to be already one year old, or the fact that the story follows Japan’s old calendar —*kyūreki*).

*Watashi wa ‘Gendai no bungei (mono)’ toshite Heike to iu bungaku sakuhin ni sesshite mitai to omotta no da. Gendaigoyaku-sha toshite. Sunawachi, Heike ga tasū no sakusha, henshūsha no te wo tate seiritsu shita to shitta ue de, shikashi kore wo ima no jidai no bungaku sakuhin dōyō ni, hitori no sakusha no te ni naru issatsu da to kangaeta to shitara, nani ga aburidasareru no ka?*<sup>94</sup>

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<sup>94</sup> ‘私は「現代の文芸(もの)」として平家という文学作品に接して見たいと思ったのだ。現代語訳者として。すなわち、平家が多数の作者、編集者の手を経て成立したと知ったうえで、しかしこ

I wanted to be able to touch the literary piece that Heike is as a 'modern literary piece'. As a modern Japanese translator. That is, I was fully aware that Heike was created by several authors and editors. But what would come to light if, at the same time that it was changed into a modern literary piece, we considered it as one single book written by one author?

Furukawa in *Nihon Bungaku Zenshū*, 9 (2016: 878)

His awareness of being a modern Japanese translator is unquestionable, and he is maybe one of the few translators who is not afraid to change the rhythm of the original. He is aware that unifying the literary style of the work, which was originally written by several authors, may be bold. Yet still, he looks forward to the new, literary possibilities ('But what would come to light if (...) we considered it as one single book written by one author?'). More than hesitation, his comment evokes boldness and suggests a lack of fear to separate the target text from its original.

The opinion of the editor, which cannot always be found in the paratexts, is also of the utmost importance. Regarding the 30 volumes of the *Nihon Bungaku Zenshū* Collection, Ikezawa wrote in English:

Japanese literature has a long history, and the Japanese language has changed rapidly. Therefore, even well-educated people cannot read classical Japanese. To make Japanese classical literature accessible to the contemporary audience, I set out a plan to publish *Edited by Ikezawa Natsuki: The Complete Works of Japanese Literature*. To achieve this goal, I have asked many Japanese authors to collaborate.

Why didn't I ask national [Japanese] literary scholars? Because writing style matters more than anything else for literary translations. I took care to match authors/translators with the original works.

In general, I left the translation to the responsibility of the author/translator, and kept my mouth shut.

I myself translated *Kojiki (A Record of Ancient Matters)*. It was fun.

The 30 volumes are nearly complete. One might say that this project has almost been a success.

Ikezawa (2017: 19)

In this precious comment, the editor clearly states 1) why is it necessary to translate classics into modern Japanese; 2) why he asked authors, not scholars,

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れを今の時代の文学作品同様に、一人の作者の手になる一冊だと考えたとしたら、何が炙りだされるのか？'

to translate ('writing style matters'), a topic intrinsically related to the importance of the figure of the *gendaigoyaku* translator, and one of the research questions that this dissertation asks: 3) his policy as an editor ('[I] kept my mouth shut'); 4) his feelings about translating *Kojiki* ('It was fun'); and, finally, 5) the good reception that this almost-finished literary collection is having in Japan.

On the presentation of this compilation at the 8<sup>th</sup> Asian Translation Traditions Conference at SOAS (5-7 July, 2017), London, Ikezawa explained that he had had an interest in editing Japanese classical literature for a very long time, but that he let this project rest for a while. However, after the Tohoku Earthquake in March 11, 2011, he 'forced himself to be up to the task'. He planned on following a simple methodology: to start editing classic stories chronologically, from the beginning to contemporary days. His utmost desire was to make the Japanese readers 'enjoy' these 'ancient' and classic literature titles in modern Japanese, even though, as he regretfully added, some people do not like *gendaigoyaku* translations. Yukio Mishima even called them 'blasphemous'.<sup>95</sup> But why translate them at all? Ikezawa defended this decision by arguing that Japanese 'cannot enjoy the classics of *The Tale of Genji* as literature' because of the difficulty of the language in which they were written, similarly to what Masamune Hakuchō also noted. Ikezawa, also aware that translating them into modern Japanese would be a very difficult task that would require a lot of time and effort, decided to let other colleague novelists, turned into translators, do the job.<sup>96</sup> As for why he did not employ any scholars, he defended:

Scholars? This is no classroom. I want the readers to read them [the classics] in their bedroom. So they need to be readable.

Ikezawa (2017, July)

Ikezawa also talked about his modern translation of the *Kojiki* in his lecture. At the beginning, he was not supposed to translate anything in particular, but the editor in chief insisted that he translated at least one work. Since *Genji monogatari* was 'beyond his abilities' due to the long sentences and level of difficulty, he decided to translate the *Kojiki*. Even though it was no simple task either (the

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<sup>95</sup> Ikezawa recalls on a passage in which Yukio Mishima talks about *gendaigoyaku* translation as if a 'Japanese nymph' were 'wearing jeans', meaning that some cultural and classical references are best left alone, instead of forcefully being transformed into the modern.

<sup>96</sup> Ikezawa also adds that, to his surprise, all of them accepted the job eagerly.

translation of the genealogy of the Emperor's House was especially tiring, he added), he felt that the more 'flowing' style of the *Kojiki* suited him better (ibid.: July).

To sum up, we can extract several conclusions from this corpus comprised of several afterwords of translators. Leaving aside whether the authors-turned-into-translators were employing foreignising, domesticating or other translation approaches, it remains true that most of their comments do not specifically describe the translation methods and techniques used, nor objectively justify them. Most of the translators are aware of the existence of translation techniques, and the ones that do justify their methods do it by showing some examples and briefly explaining subjectively why they followed those courses of action. These normally fall under the category of linguistic problems.

However, only referring to subjective problems ('make the text closer', 'follow the gaze of the poets', 'climb the mountain'), without clearly specifying how they plan to do that, does pose a conundrum for the prospective researcher who wants to justify his or her own analysis of the translated texts by relating it to the opinions of the translators. This, nevertheless, is not unexpected. As Ikezawa explains, he chose authors over academics for a reason. It is not the job of the author or translator to justify each and every decision that he or she makes. In fact, with some remarkable exceptions, it is rare to find translators who are also academics in TS, specially in Japan, where, as previously stated, this field has just started to bloom. And with intralingual translation, this is more even so.

This section addressed how do *gendaigoyaku* translators regard their works by providing a small corpus of paratexts. Intralingual translation has yet to obtain the same level of recognition as interlingual translation, and one of the formula that might turn the focus towards it is by gathering data found in paratextual elements in order to, as DTS suggests, infer operational norms that can lead to create generalisations and start new theorising lines. The editor's policy is also a factor to take into account, even though it is not always possible to find a clear comment on a collection as was this case.



### 1.2.3 Paratexts

A part of the analysis of the corpus will rely on the paratexts of the translated works. Thus, regarding the theoretical framework for the classification and definitions of paratexts, this analysis will rely on Gérard Genette's study *Paratexts: Thresholds of interpretation* (1997) and the study of footnotes by Peña and Hernández (1994). This will help to build up a corpus that will allow further qualitative analysis in order to determine the existence, or lack of, patterns when creating modern versions of Japanese classics.

First, we will describe the several existing categories of paratexts and select which ones we will use for the current analysis. Following this, we will link the importance of the paratext to the field of TS and translator's footnotes, as well as to the concept of the other.

#### *1.2.3.1 Genette's categories, definitions*

In Genette's monograph he defines paratexts (1) as a presenter of the literary work: 'to *present* it (...), to *make* [the work] *present*, to ensure the text's presence in the world, its "reception" and consumption in the form (...) of a book' (Genette 1997:1); (2) as an 'undefined zone' (ibid.: 2), and (3) as 'an authorial intention and assumption of responsibility' (ibid.: 3).

Paratexts could be easily categorised between two main groups according to the location of appearance, as well as the sender of that information (Genette 1997: 4-5): the *peritexts* are the most typical paratextual elements dictated by a publisher, and they consist of messages or images surrounding the body of a text (such as the title, preface, covers); the *epitexts*, on the other hand, are elements that exist outside the book, such as interviews.<sup>97</sup>

Hereafter, we will provide a scheme based on Serra-Vilella's classifications of paratexts (2016: 36) according to Genette. In our analysis, we will focus on the elements in bold letters:

#### **Scheme 7.** Classification of Genette's paratexts translated from Serra-Vilella (2016)

##### ❖ Peritexts

##### ➤ **Author's name (including anonymity, pseudonymity, etc.) (1)**

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<sup>97</sup> Some authors defend a wider definition of epitext that also includes reviews (Gil Bardají and Rovira-Esteva 2012; Yetkiner and Oktar 2012 in Serra-Vilella 2016: 38).

- **Titles (title and subtitle)**
- **Preface, prologue, introduction, notes, preamble, postfaces, etc. (2)**
- **Notes (footnotes, endnotes) (3)**
- Editorial peritexts
  - Formats
  - **Series / collections**
  - **Cover and its appendages (4)**
    - **Cover 1: Name of the author, title of the work, emblem of the publisher, genre indication, name of the translator(s) and/or the preface-writer(s), facsimile of the author's signature, specific illustration, name of the series or publisher, number of printings or editions, etc.<sup>98</sup>**
    - Cover 2 and 3
    - Cover 4: repetition of author and title of the work, biographical information, press quotations, mention to other works, design of cover, identification of the cover illustration, price, etc.
    - Spine
    - Dust jacket or wrapper
    - Band
  - Title page and its appendages
    - Half title: Title
    - Title page: Title, subtitle, author name, publisher
    - **Half title and title page: For translations, mention of the original title and copyright; typographic information, title of collection**
    - Final pages: Printer's name, date of completion, serial number, date of the *dépôt legal*
  - Typesetting and composition
  - Printings
- Dedications and inscriptions
- Epigraphs
- Intertitles
- 'Please-insert'
- ❖ Epitexts
  - Public

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<sup>98</sup> Genette (1997: 24) offers an extensive list of possible items that can be found in a front cover. I have only included the relevant items that I will look into for the present analysis.

- The publisher's epitext
  - The semiofficial allographic epitext<sup>99</sup>
  - The author's epitext (auto-review, public responses, mediations, delayed autocommentaries)
- Private (Correspondence, diaries, pre-texts)

Since our corpus consists of several books, we restricted the analysis parameters to the peritexts, that is, the elements that surround the text per se. It needs to be noted, however, that when Genette explains the meaning of paratexts, he has in mind works that have been written by an author, not translated works. For this reason, Genette's classification has been adapted towards the purpose of the present analysis:

- (1) Author's name: Genette takes an especial interest in the location of the name of the author. This also applies to the location of the *gendaigoyaku* translator in the cover. Linked to the factor of anonymity, one of the points to analyse is whether the translations, when relying on both the original and the *gendaigoyaku* translations as a ST, acknowledge that fact.
- (2) Prefaces: As for the prefatorial situation, Genette considers that prefaces are 'every type of introductory (...) text, authorial or allographic, consisting of a discourse produced on the subject of the text that follows or precedes it' (ibid.: 161). The postface is considered a variety of preface, located after the text. On a similar note, Genette remarks that the place (preludial or postludial) and time of publication of said preface are to be taken into account. As for the function of the preface, even though Genette mentions several categories, we will especially look at the functions of 'Statements of intent' <sup>100</sup> (ibid.: 221-224) of the allographic prefaces of the *gendaigoyaku* adaptations and the English, Spanish and Catalan translations. He also mentions two different kind

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<sup>99</sup> Genette differentiates between the notes written by the author, and the allographic notes or, in this case, epitexts, written by someone who is not the author, e.g. the *gendaigoyaku* translator.

<sup>100</sup> In this category, Genette cites as an example Cervantes' definition of Quixote 'as that of making "an attack upon the books of chivalry"' (Genette1997: 223). However, it is still discussed whether an author should, in fact, have any control over the true meaning of their text. Genette mentions Borges' authorial interpretation of a certain metaphor in *Artifices* that consequently limits other interpretations that are not explicitly explained in his prologue.

of introductions: those which are written as an introductory chapter by the author, and those that are not written by the author and whose function is introducing the work (the latter would also be a parasynonym of prefaces). On a similar note, it is also important to differentiate the authorial prefaces, written by the author himself/herself (like Cervantes' preface in *Don Quixote*) from the allographic prefaces (attributed to a different person) (ibid.: 179), written by the editor or by the translator, for instance, to introduce the author or relevant information around the book (ibid.: 188).

- (3) Notes: The strategic importance of notes is acknowledged by Genette (ibid.: 319), defining them as a 'statement of variable length (...) connected to a more or less definite segment of text and either placed opposite or keyed to this segment' (ibid.: 319) by using what he defines as 'callouts' in forms of numbers, letters, symbols or other systems (ibid.: 321). He divides notes into three functions: the original notes (those appearing in the first edition of a book), later notes (or those appearing in the second edition), and delayed notes (ibid.: 320). Genette also covers the concept of notes written by other individuals that are not the original author (allographic notes). The translator's footnotes will appear under this category.
- (4) Cover and appendages: Genette's Cover 1 and Cover 4 are the front cover and the back cover, respectively. Both of them are strategically important and have most of the important information. Cover 2 and 3 are the inside front and back covers respectively. Also, Genette's classification does not take into account the e-book format, where normally there is only a front cover.

#### *1.2.3.2 Translator's footnotes*

For the study of footnotes, we will follow Salvador Peña and M<sup>a</sup> José Hernández's classification (Peña and Hernández 1994: 37-38):

- (1) Situational notes: spatial or temporal references
- (2) Ethnographic notes: related to the daily life of the source community

- (3) Encyclopaedic notes: references to the general culture, to the world depicted in the source community
- (4) Institutional notes: regarding conventions and institutions from the source community
- (5) Metalinguistic notes: derived from comprehension difficulties, usually because of pun words (these are especially noticeable with Ichiyō's masterful use of *kakekotoba*)
- (6) Intertextual notes: references to words or fragments of texts concerning other texts
- (7) Textological notes: clarifications on issues regarding previous editions of the original text in classic works

As Serra-Vilella (2016: 103) points out, it is especially confusing to differentiate between ethnographic and encyclopaedic notes. In her study, she limits ethnographic notes to those related to specific issues from the source community which are common knowledge between the individuals of said community. On the other hand, she regards encyclopaedic notes as those offering information that is not necessarily known by all the members of the source community, and for that reason could easily appear in the original text (see 1.3.3 *The analysis of paratexts* for further explanation).

The classification of the footnotes will help to link the paratexts to the concept of the other, developed in more detail below. By examining and comparing what references are deemed necessary to have a footnote by, on the one hand, the *gendaigoyaku* translators, and on the other, by the English, Spanish and Catalan translators, it will be possible to establish what are the parameters of otherness in these works between the ST and source culture, and the TT and target culture (e.g., Meiji Japan versus nowadays Japan,<sup>101</sup> in the case of the *gendaigoyaku* translations) and in what manner they are different in 1) the Japanese *gendaigoyaku* translations, 2) the English translations, and 3) the Spanish and Catalan translations.

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<sup>101</sup> I also include the 20<sup>th</sup> Century translations under modern, contemporary Japan.

### 1.2.4 The image of the other

Words such as 'other',<sup>102</sup> 'otherness' or 'alterity' initially came to life from the field of philosophy and have been used in relation to psychoanalysis and the idea of identity (Lacan 1968/1976), as well as within the fields of postcolonial studies, anthropology and cultural studies (Said 1978/1995).<sup>103</sup> Nevertheless, it is not my purpose to do an in-depth, chronological study of the several philosophical meanings of this concept over the years. Instead, what we plan to do is use the 'other' as a factor to take into account to determine, based on the analysis of paratexts and the translations, whether the editions pivot towards a more foreignising translation (or even exotic translation), or towards a more domesticated one.<sup>104</sup>

From the perspective of TS, there are also several researchers that have used this phrase in their works.<sup>105</sup> The depiction of the other throughout the translations in the present corpus will be a factor to be taken into account. Henceforth, we will briefly look into the concept of the other as well as into the idea of an 'intracultural other', in relation to the depiction of the 'other Japan' within the context of *gendaigoyaku* translations. By doing so, we will be able to determine whether one of my hypotheses is true: that the depiction of the other within *gendaigoyaku* translations and Western translations is conceptually different, and to determine to what extent this 'otherness' has changed over the years in which the texts were retranslated. This level of otherness will be examined under the degree of 'foreignness' or 'exoticism' in the corpus based on

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<sup>102</sup> Jacques Lacan calls the Other the 'locus of the signifier' or 'of the Word' (Lacan 1968/1976: 266) and distinguishes the term with a capital A (in reference to the French word *Autre*) and a little a (*autre*). According to him, the *other* is merely a reflection and projection of the Ego, whereas the *Other* refers to radical alterity that goes beyond the illusory otherness of the imaginary. In the latter, the Other is another completely different subject, with an unattainable uniqueness and a radical alterity (Evans 1996/2006: 135-136).

<sup>103</sup> See also Ning (2014) and Krotz (1994).

<sup>104</sup> See Venuti (1998), Carbonell (1997, 2004), Rovira-Esteva (2014) for a complete analysis of the concept of the Other from the perspective of TS, which specially argues about domestication and foreignisation. See Tymoczko (1999) or Snell-Hornby (2006) for a critique on Venuti's theories. Snell-Hornby considers Venuti too simplistic, arguing that he uses Schleiermacher's dichotomy between 'domesticating' and 'foreignising' to give them extra connotations, and thus show domesticating translations as something bad, and foreignising, as something good.

<sup>105</sup> Alba Serra-Vilella, in her dissertation on the use of paratexts in Japanese literary books translated into Spanish and Catalan, lists some of them: Carbonell (1997, 1999, 2000, 2003, 2004), Garrido (2007), Gil-Bardadjí (2009), Hermans (Ed.) (2006), Marín-Lacarta (2012), Rovira-Esteva (2014), Torres (2013), Venuti (1998), Vidal (1995), et al. (quoted in Serra-Vilella: 41).

the analysis of the paratexts (especially footnotes and covers), and in the translation techniques used in the texts.

#### 1.2.4.1 *The concept of the other*

As previously stated, originally the meaning of the other was intrinsically related to the notion of identity. From postcolonial studies, Said criticises the way the Occident world views the Orient through their own biased lens. And by doing so, he claims, the Orient is shaped in a binary opposition of the Occident, thus creating the 'Other' (Said 1978). This is also linked to how the knowledge of that Orient shapes power structures, determining how both the East and the West should be seen. This could be very well related to the polysystem theory and the way the literary power structures determine what books need to be translated and in what manner (canonisation), as well as how they need to be translated and adapted into the source culture (e.g., publishing companies can use exotic —yet inaccurate— covers so as to present the translation in a way that seems more attractive to the target readers). For this, since the analysis of several *Takekurabe* translations is intrinsically linked to the Japanese systems, as Even-Zohar understands it, it is worthwhile to look into the reception of Orientalist theories and the concept of the other within Japan.

The reception of Said's work within Japanese scholarship has been a little peculiar. Adrian Pinnington explores this idea by quoting Oguma Eiji in *Representing the Other in Modern Japanese Literature* (2007):

Ironically, however, the more researchers emphasise the fact that an Orientalism existed in modern Japan just as it did in the West, the more they 'prove' that Japan had accomplished a modernisation that could be compared to that experienced by Western nations.

Oguma (2002) cited in Pinnington (2007: 75)

By this, Pinnington argues that Oguma's main reasons to explain this tendency were 'to emphasise Japan, as it were, as the subject rather than the object of orientalism' (ibid.: 75). Meiji period, the time in which Ichiyō's works came to light, is argued to be when the 'representation of Self and Other in modern Japanese literature' was at its highest (Hutchinson 2007: 57). It was when, influenced by European racial hierarchies and Darwinist thought, 'the Other that seems to dominate Meiji writing is the West, constructed as *seiyō* (Occident) in

binary opposition to Japan's *tōyō* (Orient)' (ibid.: 57). Nevertheless, some authors object that we should be cautious about East versus West binary opposition theories. Mark Williams claims in the 'Introduction' of *Representing the Other in Modern Japanese Literature* (Hutchinson and Williams (Eds) 2007) that the comparison of these two items, that dichotomy, needs to be treated carefully:

Rather than speaking in terms of a binary system of two opposed singular entities, therefore, we must speak in terms of negotiation, blurred and shifting boundaries, and conclude that it is in the process of contact, observation and representation that identity is defined.

Hutchinson and Williams (Eds) (2007: 7)

On a similar note, Irmela Hijiya-Kirschnereit (2007: 19) explains the relation of the other from the Japanese context by comparing it to its relation with China, which 'always functioned as a parameter of otherness [in respect to Japan]. By taking in foreign elements, the other was selectively internalized, so to speak, but at the same time, the very essence of the Self was articulated (Jackson 1990: 256).' This is true in the case of Japan as, until 1868, with but a few exceptions, Chinese was the only foreign language read in Japan. For Hijiya-Kirschnereit:

The alien, or the other, as we here term it, is a relational notion. It assumes a dialectical relationship between the Self and the Other. The Self becomes aware of itself only through perceiving the Other, and cognizance of the Other is possible only to the extent that the Self consciously objectivizes and relativizes its own system of codes.

Hijiya-Kirschnereit (2007: 21)

Hijiya-Kirschnereit talks about a 'relational notion' in which the self exists or becomes aware of its existence after acknowledging the other, an external or alien entity different from the self, and this is because the self has a clear system of codes. This is especially true in the case of Japanese society, where concepts such as the *soto* ('外') versus *uchi* ('内') (insider-outsider relationships) have had linguistic and philosophical relevance over the years. In terms of linguistics, the *soto/uchi* dichotomy is linked to the notion of distance that the speaker takes towards the addressee. These concepts play a major role when understanding the Japanese honorifics, which are 'relativized with regard to an insider-outsider distinction' (Shibatani 1990: 379). In the Japanese language, then, the notion of the contextual position of the speaker in relation to the addressee is a fundamental element of communication, and the fact that the *soto/uchi* relations



interchange frequently between speakers (e.g., a worker will talk with appropriate honorifics to his/her boss (*soto*) when in the office, but when in the presence of a client, the worker will drop the honorifics when referring to his/her boss (*uchi*)) indicates that Japanese know where they stand in almost every communicative situation, 'objectivising' and 'relativising', as Hijiya-Kirschnerreit argued, their own system of codes by placing themselves (the Self) in a social situation in which they can recognise the other (in this case, the *soto* addressee).

Some authors also try to define what the other exactly means (in Japanese, *tasha*, '他者') from the perspective of Japan in *Nihon bungaku ni okeru 'tasha'* (The 'Other' in Japanese literature). The editor, Tsuruta Kin'ya, sums up some of their opinions as following:

Both Inaga Shigemi and Koyano Atsushi's definition of the other (*tasha* 他者) are very similar: they rigorously separate [the Other] from the concept of the 'different self' (*isha* 異者), which merely means that it differs from the self (*jiko* 自己). It is an existence that shakes the foundations of the self when faced to the Other. Its true state is difficult to grasp, and even if we do grasp it, it automatically transforms into something that we cannot call Other.

Tsuruta (Ed.) (1994: 5)<sup>106</sup>

Koyano Atsushi explains this by arguing that the moment something is described as 'other,' it loses its 'otherness' (*tashasei*, '他者性') (ibid.: 5). Through the verbalisation process, the other gets under control of the side of the self.

Takeuchi Nobuo talks about the blurriness between the self and the other in Japan:

By making the self imitate the other party (*aite*, 相手) and thus by putting the self in the same position [as the other party], the strength of the impact of the Other has been absorbed. It is different from the West, where through the confrontation with the Other a new self is dug up. Instead, [in Japan] by putting the Other (...) over the self, the Other loses its strength and [the self] completely tames (*junchi*, 馴致) the other party.

Ibid. (1994: 6)<sup>107</sup>

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<sup>106</sup> '他者の定義については稲賀も小谷野も同様で、ただ単に自己と異なるという異者と峻別して、他者に対すると自己の根底が揺らいでくるような存在だと言っている。そしてその実態は掴み難く、掴まれても変質してしまい他者とは呼べない、動詞的な運動だと説明している。すなわち他者として論じられるような対象はすでに他者ではなくなっているというのだ.'

Takeuchi calls this ‘cultural mimesis’ (*bunkateki gitai*, ‘文化的擬態’). It causes that, ‘while simultaneously infiltrating with the other —now turned into a tamed self—, there is no distinct border between [the self and] the companion (*aikata*, ‘相方’) anymore’ (ibid.: 6). This constant border transgression of the self and the other is seen by Takeuchi as desirable by Japanese culture. That ‘blurry’ other, nevertheless, may work differently analysed from the perspective of Ichiyō’s works. The blurriness disappears, and the otherness is strongly constructed by her readership, not only in modern Japan but also even during her time.<sup>108</sup>

#### 1.2.4.2 The intracultural other

This view of the Meiji ‘modernisation’ of sexuality as an essentially repressive process, initiated largely under the influence of the West, has, of course, often been accompanied by the idea that the Edo period was the ‘other’ to this repressiveness. (...) Indeed, this idealisation of the Edo period has at points gone so far as to give rise to the surprising phenomenon of what Koyano Atsushi has called ‘*han-kindai feminizumu*’ (anti-modern feminism) (Koyano 1999), in which the Edo period is seen as actually less oppressive of women than the modern patriarchal order instituted in Meiji.

Pinnington (2007: 77)

Here, the image of the other is linked to a wrongly idealised past. Even though Pinnington’s study dances around the concept of gender and orientalism in Tanizaki’s *The Mermaid’s Lament*, this concept of an almost romantic idealisation of the past may also be valid for our comparison of Meiji Japan and modern Japan.<sup>109</sup>

Alois Wierlacher, the founder of Intercultural Germanics, offers several possible definitions of the term ‘other’ by contrasting concepts, such as ‘normative versus cognitive Other, the intra- and the intercultural Other, ethnic Otherness, outsiders and outcasts, the unknown as a source of fear and fascination, the exotic and the intellectually attractive, the foreign and the non-member’ (Wierlacher 1993, cited in Hijiya-Kirschner 2007: 21). Following this, Wierlacher

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<sup>107</sup> ‘自己を相手に擬し、自己を同地位に置くことで他者の衝撃力を吸収しようとしてきたと竹内は述べている。西洋のように他者との対立を通して新しい自己を掘り起こして行くのではなくて、自らを脅かす他者を自己の上に纏うことで他者を骨抜きにし徹底的に相手を馴致してしまう。’

<sup>108</sup> It needs to be reminded that Ichiyō’s prose was somewhat alien even to her contemporary peers and reviewers because of her specific narrative style.

<sup>109</sup> See also Tsuruta (Ed.) (1989).

mentions the category of ‘intra- and the intercultural other ethnic otherness.’ According to him, culture should not be taken solely on the basis of ethnic characteristics, but should also be defined by a set of common values, interests, or even time spans. To some extent, the prefix *intra-* could also be replaced by *cross-* (cross-culturalism, or even cross-translation). Needless to say, there is always a degree of otherness when translating a work from culture to another (that would be the case of general, interlingual translations). But this also occurs in the case of intralingual translations, because the mere need to produce a new adaptation of an old work implies that there are some aspects that may be difficult to grasp by the target reader without due cultural explanation. Wierlacher’s idea of the intracultural other basing its definitions on a series of ‘common values, interests, or even time spawns’ in terms of cultural similarities or differences offers a resilient umbrella for the analysis of the paratexts and texts of the modern Japanese translations. This is so because, following Genette’s categories, one of the key elements to undertake the analysis of the paratexts is analysing the ‘cultural otherness’ in the footnotes; the fact that the modern Japanese translators considered that a concept (or phrase) needed a footnote means, in itself, that there is a bridge between the source culture (Meiji Japan) and the target culture (contemporary Japan) that needs to be addressed in the form of a clarification or a footnote. And following Genette’s categories, even though there are several types of footnotes, two types strictly address cultural differences: ethnographic footnotes and encyclopaedic footnotes (for further information, see 1.2.3.2 *Translator’s footnotes*). Furthermore, since the analysis of the several modern translations will include texts that range from 1981 until 2015, Wierlacher’s notion that culture should not rely entirely on ethnic characteristics but also on a ‘set of common values, interests, or even time spawns’, helps to legitimise the methodology by which, by analysing the paratexts and translations, we will be able to establish the level of ‘otherness’ of the said translations over time.

I am aware that when Wierlacher was talking about the intracultural other he was writing in the context of intercultural studies, and related this concept to ethnic factors. However, we think that the basis of his argument —the word itself, ‘intracultural other’—, already suggests that, within one culture, we can find several other cultures that to some extent may or may not be reflected on the Self

or on the culture that surrounds that Self, thus creating the figure of an 'other' or an 'another culture' within the bigger, 'umbrella' culture. And even though Wierlacher talks mainly about ethnicity, we believe that the 'time spawn' factor should also be considered as an essential factor. We are also aware that it is no easy to 'link' a specific culture to determinate sets of times, and that cultural changes can take place in no regards whatsoever as to the periods of time established by scholars or authorities. Even so, we think that there is a strong link between Higuchi Ichiyō's *Takekurabe*, the countless cultural references of her writings that might be deemed as 'obscure' by modern readers, and the time period in which she lived and that the story is set. In fact, the deep cultural and social changes that Japan underwent at the turn of the 20<sup>th</sup> Century, with the Meiji Restoration in 1868 as its catalyst, can be seen as a suitable 'limiting time factor' in order to separate the two intracultures: that of the fast-changing while still clinging to the past 'Meiji Japan' culture, and that of post-modern, 'contemporary Japan', both of them falling under the common umbrella of Japanese Culture.

It is for these reasons that we believe that intracultural otherness and intralingual translation, in general, or *gendaigoyaku*, in particular, share enough common values. For this reason, '*gendaigoyaku* studies' (a still nonexistent field) could draw from Wierlacher's intracultural otherness in order to start creating new theoretical lines of research to specifically target the study of modern Japanese translations, as well as intralingual translation.

In this sense, Susan Napier's remarks on the strategies of otherness in modern Japanese literature are rather suitable to back up this perception of the intracultural other as Meiji Japan in the *gendaigoyaku* translations of Ichiyō's works:

What we mean by the Other and Otherness, both in general and in relation to Japan (...). The Other is what we are not. (...) If we are talking of Japan, then the Other is the West, or perhaps it is China or Korea. If we are here and now, then the Other is the past – history, memory.

Napier (2007: 41)

The *gendaigoyaku* translations are the here and now, and the original culture, the Meiji period, is the past, the other. During that period, a 'sense of crisis and imminent transformation of the world turned the literary imagination outward'

(Van Compernelle 2006: 11) as a result of Japan being dominated 'by Euro-American encroachment on the emperor's soil, unequal treaties, and the vivid memory of Perry's smoke-belching black ships, conjoined with internal domestic difficulties and sometimes violent eruptions of social unrest' (ibid.: 10). Within this context, instead of situating Ichiyō's oeuvre in contrast to other canonical male authors, Van Compernelle suggests to look at her works 'as an alternative path opened up for modern Japanese literature, a path that depends on the act of literary memory' which he defines 'as the appropriation of the literary heritage in order to confront the present, with the consequent revision and renewal of the literary past in the process' (ibid.: 15). Whether Ichiyō's works can be considered classical or modern is a rather disputed topic. Regardless of the extraordinary weight of the classic references and Heian-reminiscent way of writing, most scholars (Keene 1998/1999, Danly 1992, Selden and Mizuta 2011, Wada 1956, Orbaugh 2003) consider her a modern author. It cannot be disputed that the world she lived in, and into which she based her stories, is not the same as contemporary Japan.

Using this binary opposition for a contrastive comparison (in this case, Meiji period / modern Japan, and Ichiyō's *Takekurabe* / its modern adaptations) has been put into question by scholars. But however so, it can help to frame the *gendaigoyaku* translations from the point of view of the other. After all, Ichiyō's works, especially *Takekurabe* for its length and detailed descriptions, depict several aspects related to a Japanese culture and way of life completely alien to the modern reader. In *Takekurabe*, the other is linked to the past, a past within the Japanese culture but still notably different due to the lapse of years: this is what we consider an intracultural past, an intracultural other. Thus, in this dissertation we will use the term 'intracultural other' under these premises, with the binary opposition of Meiji Japan/modern Japan at its centre.

### 1.2.5 The cultural referents

#### *1.2.5.1 The concept of culture*

There is yet no academic consensus as to what is the proper definition for the concept of 'culture' in the field of TS (Santamaria 2001: 131-136, Mangiron 2006: 50). Some authors have given their own insights, such as Peter Newmark,

who defines it as ‘the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression’ (1988: 94). Hans Vermeer’s concept of culture is ‘the entire setting of norms and conventions an individual as a member of his society must know in order to be “like everybody” – or to be able to be different from everybody’ (1987: 28). Katan (1999: 1), on the other hand, believes that culture is ‘a system for orienting experience’, and that the ‘organization of experience is not “reality”, but is a simplification and distortion with changes from culture to culture’. Katan believes that ‘each culture acts as a frame within which external signs or “reality” are interpreted’. His notion of culture is based on values, beliefs, strategies and cognitive environments that are shared by members of a community, which rule their behaviour. Thus, according to Katan, culture can be seen as a frame that allows us to interpret reality.

As Mangiron (2006: 50), points out, each of the three authors focus on different aspects of culture: Newmark’s concept revolves around culture as the lifestyle and shared culture of a linguistic community. Vermeer’s concept is focused on the social aspect and the behaviour norms specific to a culture. Lastly, Katan believes that certain interpretative mechanisms can help us understand reality. Mangiron draws on them, but in order to analyse several references to objects and ‘cultural manifestations’ of the Japanese culture —such as, but not limited to, behaviour norms—, she suggests a wider notion of the definition of culture that includes belief and value systems, strategies and cognitive environments of a culture that use a specific language to communicate and that are regulated by a series of shared norms and conventions by all the members of the community, who may or may not accept them (2006: 51).

#### *1.2.5.2 The cultural references and its terminology*

As Javier Franco (1996) points out, there is no consensus as to what is a cultural reference (or referent) in TS. For a long time, each author subscribed his or her own definitions and used them vaguely in their own research, creating a deep terminological confusion. Mangiron (2006) quotes some of the most used terms in these studies, which, in their turn, also have deep differences in meaning: cultural elements, culture-specific items (CSI) (Franco 1996), culture-bound elements (Nord 1994, Nedergaard-Larsen 1993), cultural references (Mayoral

1994), culturems (Vermeer 1983, Nord 1994, 1997), culture-markers (Nord 1994), realia (Vlakhov and Florin in Hurtado 2001), cultural marks (Forteza 2005), cultural words and cultural referents.<sup>110</sup> Out of all these terms, cultural elements and cultural referents (Santamaria 1999, 2001, 2010) are the ones most used, almost in a synonymous way, even though they have not been specifically defined (Mangiron 2006: 52).

Out of all these proposals, Santamaria's is the one that deviates most from the others. Instead of keeping the tendency of analysing the cultural referents from the perspective of 'translation difficulty' that they entail, she focuses on their function in fiction texts. She delimits the term 'cultural referent' as:

An object created within a specific culture with a distinctive cultural capital, intrinsic in the whole society, and capable of modifying the expressive value that we bestow on the individuals that are related to it.

Santamaria (2001: 22)

Santamaria's 'cultural referent' mostly refers to cultural objects or realia as elements that have an expressive function within a text, giving information about the characters of fiction works or movies that allow the target to attribute them a specific personality and to correlate them with a specific social group. This perspective, as Mangiron points out, is new as it includes all the cultural references (both the ones that can be problematic, and the ones that will not be deemed as so), and because they are analysed from the perspective of their function in the original text.

'Cultural element' and 'cultural reference' are the two hyperonyms that are most commonly used amongst authors that study the translation of cultural elements. But it is difficult to categorise each hyponym into its correlative definition—for instance, the term 'culturem', coined by the German functionalists and also used by other authors such as Hurtado or Molina, has no unified definition.<sup>111</sup>

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<sup>110</sup> See Mangiron (2006) for an exhaustive analysis on the similarities and differences between these nomenclatures.

<sup>111</sup> 'Culturems', a notion coined by Vermeer (1983) and Nord (1994, 1997), are social phenomena characteristic of a certain culture that the translator needs to have in mind when translating. Even though Nord's definition has evolved over the years, in her article 'It's tea-time in Wonderland' (1994), she defines them as abstract units of interaction and communicative behaviour between human beings, materialised with behaviour units or 'behavioremes'. They can be divided into four groups: verbal (words, expressions), non-verbal (signs, corporeal language), paraverbals (voice, intonation, emphasis), and a combination of the three (1994: 524). However, in *Translating as a Purposeful Activity. Functionalist approaches explained* (1997: 34), Nord offers a different

Drawing on Mangiron, this dissertation will use the term 'cultural reference', although the term 'cultural referent' will also be used to avoid endless repetitions. According to Mangiron, 'cultural references' ('referències culturals') can be understood as:

The discursive elements present in a text that refer to a specific culture and provide meaning, expressivity or local colour (or a combination of all these).

Mangiron (2006: 63)

It is a rather wide definition, as she puts it, that aims to include other elements such as culturems, realia, objects, proper nouns and intertextual allusions, which were not globally included in previous definitions.<sup>112</sup>

#### *1.2.5.3 Revision and justification of the terminology used*

Cultural referents are a paradigm of translation problems. However, these problems are not an inherent part of the cultural referents, but of their analysis and treatment. The closeness or distance between the source and the target culture needs to be specially taken into account: the difficulty of the translation of cultural references varies depending on the target culture and target language from which the text needs to be translated, as well as on the level of knowledge that the target culture has of the source culture. This cultural exchange is not the same between

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definition in which she explains that culturems are culture-specific, social phenomena: 'A culturem is a social phenomenon of a culture X that is regarded as relevant by members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X'.

<sup>112</sup> Some authors do not understand proper nouns as cultural references, probably due to their unambiguity and monosemy, and because they are usually not bound to create translation problems because they tend to be kept as in the original in order to give the text an exoticising touch. Nevertheless, as Mangiron defends, proper nouns are and should be considered cultural referents that allude to a certain character, place or institution from a specific culture, which allow to culturally locate the text for the reader. Mangiron exemplifies this with a text that includes the reference to 'Tour Eiffel', which the reader will automatically connect to Paris, or with the proper noun 'Daisuke', for instance, that the reader will relate to Japan. Furthermore, some proper nouns have also inherent values and connotations associated to them, which are known to the original reader but may be opaque to the target reader. Such is the case of the female proper Catalan noun of 'Montserrat', which has several symbolic meanings, as a religious connotation derived from its monastery, the 'Moreneta' or Virgin statue, who is also patron saint of Catalonia, and its 'escolanoia' choirboy school (Mangiron 2006: 63). The translations of this word in a Catalan text will be lost, unless the translators consider it relevant enough to include the cultural reference somehow. Franco (1996), quoted in Mangiron (2006: 63), adds in relation to this that 'one of the paradoxes of translation and one of the great pitfalls of the traditional notion of equivalence' is the fact that 'something absolutely identical, even in its graphic component, might be absolutely different in its collective reception.'



cultures known for their exportation of cultural products (such as the English-speaking countries), and cultures that import more cultural referents than the ones they export, as it may be the case with the Japanese, Spanish and Catalan cultures (Mangiron 2006: 65). Even though this intercultural exchange has changed over the last few years (Serra-Vilella 2016), this tendency remains the same nowadays.

Indeed, the problems related to the translation of cultural referents exist and need to be addressed. However, the definitions that focus too much on this aspect tend to obviate the realities that transcend from the intercultural exchange between close cultural communities, as it may be the Spanish and Catalan ones.

For these reasons, this dissertation will employ Mangiron's concept of 'cultural reference', which will be used in broad terms: it will include all elements present in a text that refer to a determinate culture, be it culturems, objects or proper nouns.

### **1.3 Corpus and methodology**

Being a dissertation within the scope of Descriptive Translation Studies and Literary Studies, the methodology will heavily rely on qualitative research and content analysis of the primary and secondary sources. By taking a look at the body of the texts and at the paratexts (especially by analysing translator's notes or editorial prefaces), it will be possible to better grasp what *gendaigoyaku* means to different translators, as well as to establish whether that meaning diverges according to each translator. Even though the analysis will focus on *Takekurabe*, future research could be expanded from there following the same premises in order to see whether this notion differs depending on the translator, the genre of the work (philosophic, literary, etc.), the period of time in which it has been adapted, the target of the translation, etc.

DTS stipulates there is no need for it, but we will nevertheless analyse several TT whilst comparing them to the ST. This is so because, in some cases, the dividing line between the ST and the TT could get blurred: by those binary parameters (source text and target text), sometimes it would be difficult to ascertain to which category a text belongs to (for instance, a *gendaigoyaku* translation could have been used as a ST for a translation into Spanish).

Parallel to this, we will use Gérard Genette's study to analyse the paratexts (editor's notes, translator's prefaces, translator's notes, the figure of the *gendaigoyaku* author, etc.) of the *gendaigoyaku* translations of *Takekurabe* in order to enumerate different criteria in which the Japanese translators have based their own translations. Furthermore, we will present the methodology that we will use to analyse the translation techniques used in the *gendaigoyaku* and European translations to translate cultural referents. First of all, we will establish the meaning of 'cultural referents', and present several classifications that study the translation of cultural referents (Molina and Hurtado 2002, Mangiron 2006). Following this, we will update the existing classification to include new techniques that take place in intralingual translation, and we will use a cultural reference from *Takekurabe* as an example to show the methodology that we will use in Part II and Part III.

Research Question (1) aimed to place *gendaigoyaku* within the frame of TS, and that has already been taken care of in 1.2.2 *Gendaigoyaku: Modern Japanese Translations of Japanese Works*. The results of the analysis of paratexts will be useful to address Research Question (2): the analysis of paratexts, especially the footnotes of the translations, the covers of the books, the translator's prefaces and other elements that may offer information on the publishing of the translation, will be of the utmost importance. The categorisation of footnotes and the covers of the translations will, furthermore, help to define the level of otherness of the said translations, and a synchronic analysis will help to establish whether that trend has been maintained over the years and over the new translations. Also, by looking at the prefaces and afterwords, we will be able to put the role of the translators in context in order to understand what kind of approaches they took when translating into modern Japanese, English, Spanish and Catalan. This will also help to give input to Research Question (3) regarding the peculiar implications that arise from having an original and a modern version of the same work when translating it into a foreign language. The qualitative analysis of the translations, based on the framework of DTS, will give answer to Research Question (4): the analysis of the strategies (conservation, adaptation...), approaches (foreignisation, domestication) and techniques (generalisation, amplification, adaptation, omission...) used in the modern Japanese and European translations will offer enough data that will help to unveil what kind of

translations they are and, consequently, to clarify the aim of the translators. Furthermore, the overall analysis will help to make clear how the reshaping of the other took place in the European translations by looking at how the cultural referents have been translated.

### 1.3.1 Corpus' precedents

Although there is no complete list of the translated works of Ichiyō, we have found two dissertations that attempt to create such a list. One is written in Italian (Fioretti 2016), and another in Swedish (Stein 2007). Fioretti's list is far more exhaustive and updated, and it enumerates several Euro-American translations (including, but not limited to, the following target languages: English, Italian, French, Castilian Spanish, Argentine Spanish, Russian, German, Polish, Hungarian, etc.). It is highly probable that such a list exists in other linguistic areas, especially Asian languages, but due to the language barrier we have not been able to collect them. Hence, it would be interesting if researchers from other linguistic areas could add up the knowledge. This dissertation aims to update this list with new translations within my linguistic knowledge, but does not aim at exhaustiveness since it is not one of the purposes of the thesis.

### 1.3.2 Corpus' delimitation criteria

Due to the absence of copyright in *Takekurabe*, the number of either modern Japanese translations or foreign language translations could be unlimited. Due to this, the present dissertation will only tackle official translations which have been commissioned to a translator by an established publishing company (be it a hard copy, be it a digital copy) and have been translated into the languages that this presentation works with. We have excluded from the corpus all the translations that do not meet these standards, thus excluding self-published works and translations published in personal blogs on the Internet. Furthermore, we have only included full translations, thus excluding the English translation by William Maxwell Bickerton 'They Compare Heights' (1930) (initially published in

the *Transactions of the Asiatic Society of Japan* journal), since it is an abridged translation.<sup>113</sup>

Hereafter, we will list the translations that form the corpora. There are a total of 12 books: 5 modern Japanese translations, 3 English translations, 2 Spanish translations, and 2 Catalan translations.<sup>114</sup> The analysis of the second chapter will rely on the modern translations of Higuchi Ichiyō's *Takekurabe*. The corpus in Japanese will consist of 5 different modern translations of *Takekurabe* (one of which was later published in a different anthology): Enchi Fumiko's translation published by Gakushū Kenkyūsha (TKGK 1981) and by Kōdansha (TKKO 1986),<sup>115</sup> Matsuura Rieko's translation, published by Kawade Bunko (TKKB 2004), Akiyama Sawako's translation, published by Sannichi Raiburari (TKYR 2005), Yamaguchi Terumi's translation, published by Rironsha (TKRI 2012) and Kawakami Mieko's translation, published by Kawade Bunko (2015 TKKS).

For the analysis of the translation we will use Enchi's first translation (1981), since it is the one that we have at our disposal. However, we will refer to both versions for the analysis of the paratexts, since they are different in each of the editions. Likewise, the analysis of the third chapter will focus on the English, Spanish and Catalan translations. We have renamed the books by the letters 'TK' (meaning *Takekurabe*), followed by the initials of the publishing house. The corpus will contain the following works:

**Table 1.** Editorial information of the corpus

Edition Original Version	Year	Title	Translator/s	Publisher	Collection
--	1895- 96	<i>Takekurabe</i>	--	Tokyo: Bungakukai n° 25, 26,	--

<sup>113</sup> See Kano and Ward (2014) for further information on the figure of Bickerton.

<sup>114</sup> It has to be noted that, even though they are counted separately due to the different publishing houses and paratextual information, there are two retranslations: Enchi Fumiko's (1981, 1986) and Hiroko Hamada and Virginia Meza's (2006, 2017). The case of the Spanish retranslation is particular, since the translators are Mexican. However, since their translation has been used for the 2017 retranslation for the Spanish market, I have also included it in the corpus, even though I am aware that the 2006 translation is not written in Castilian Spanish.

<sup>115</sup> Enchi Fumiko's translation first appeared in 1981 in *Takekurabe – Nigorie* (Gakushū Kenkyūsha), and was republished again in 1986 in *Takekurabe, Higuchi Ichiyō – Sanshō Daiyū, Mori Ōgai* (Shōnen Shōjo Nihon Bungakukan, Kōdansha). Even though the publishers and footnotes are different, Enchi's translation remains the same.

				27, 32, 35, 36, 37	
TKSB 2006 17th edition (1st ed. in 1949)	2006	<i>Takekurabe</i> (annotated version)	--	Japan: Shinchō Bunko	--
<b>Japanese Translations</b>					
TKGK 1981	1981	<i>Takekurabe</i> – <i>Nigorie</i>	Enchi Fumiko, Tanaka Sumie	Tokyo: Gakushū Kenkyūsha	Meiji no koten: karaa gurafikku, 3 (of 10)
TKKO 1986	1986	<i>Takekurabe</i> , <i>Higuchi</i> <i>Ichiyō</i> – <i>Sanshō</i> <i>Daiyū</i> , <i>Mori</i> <i>Ōgai</i>	Enchi Fumiko	Tokyo: Kōdansha	Shōnen Shōjo Nihon Bungakuka n, 1 (of 24)
TKKB 2004 (7th ed. in 2013)	2004	<i>Takekurabe</i> – <i>Gendaigoyak</i> <i>u</i> – <i>Higuchi</i> <i>Ichiyō</i>	Abe Kazushige, Fujisawa Shū, Itsuji Akemi, Matsuura Rieko, Shinohara Hajime	Tokyo: Kawade Bunko	--
TKYR 2005 (2nd ed. in 2008)	2005	<i>Gendaigoyak</i> <i>u Higuchi</i> <i>Ichiyō</i> , <i>Yukukumo</i> , <i>Takekurabe</i> , <i>Ōtsugomori</i>	Akiyama Sawako	Kōfu: Sannichi Raiburaī	Sannichi Raiburaī Bungei
TKRI 2012 (3rd ed. in 2016)	2012	<i>Gendaigo de</i> <i>Yomu</i> <i>Takekurabe</i>	Yamaguchi Terumi	Tokyo: Rironsha	<i>Gendaigoya</i> <i>ku de yomu</i> <i>meisaku</i> <i>shiriizu</i> , 2 (of 5)
TKKS 2015	2015	<i>Higuchi</i> <i>Ichiyō</i> – <i>Takekurabe</i> / <i>Natsume</i> <i>Sōseki</i> / <i>Mori</i> <i>Ōgai</i>	Kawakami Mieko	Tokyo: Kawade Bunko	Nihon Bungaku Zenshū, 13 (of 30)
<b>English Translations</b>					
TKIP 1960	1960	<i>Teenagers</i> <i>Vying for</i> <i>Tops</i>	Seizo Nobunaga	Tokyo: The Information Publishing Ltd.	--
TKGP 1956	1956	<i>Growing Up</i>	Edward Seidensticker	New York: Grove Press	--
TKUP 1992	1992	<i>Child's Play</i>	Robert L. Danly	New York- London. Norton	--

				University Press	
<b>Spanish Translations</b>					
TKEK 2006	2006	<i>Cerezos en tinieblas</i>	Rieko Abe, Hiroko Hamada and Virginia Meza	Argentina: Editorial Kaicron	--
TKCB 2014	2014	<i>Crece</i>	Paula Martínez Sirés	Valencia: Chidori Books	Grandes clásicos, 2 (out of 7)
TKST 2017	2017	<i>Cerezos en la oscuridad</i>	Hiroko Hamada and Virginia Meza	Gijón: Satori Ediciones	Colección Maestros de la literatura japonesa, 23 (out of 23)
<b>Catalan Translations</b>					
TKPE 2012	2012	<i>El darrer any de la infantesa</i>	Mercè Altimir	Lleida: Pagès Editors	Col·lecció Lo Marraco Blau, 27 (out of 30)
TKLE 2015	2015	<i>A veure qui és més més alt. Midori, una petita geisha</i>	Tazawa Ko and Joaquim Pijoan	Barcelona: Lapislàtzuli Editorial	Sèrie de literatura japonesa, 1 (out of 10)

### 1.3.3 The analysis of paratexts

Hereafter, we will explain and justify the methodology used to analyse the corpus of paratexts. In order to better contrast the paratexts of all the translations, we will create a chart based on Serra-Vilella (2016) to schematise the different paratextual elements of each edition. This is an example of the classification of the information of the paratexts based on the abridged version of *Takekurabe* (not the translation, but the version with the original text and comments), published by Shinchō Bunko in 2006:

**Table 2.** Example of the analysis of paratexts

<b>TKSB 2006</b>		
Type	Authorship	Characteristics
Front cover	Sekino Jun'ichirō.	Flowery details in blue and green backgrounds. Yellow-coloured pastel background.
Back cover	[N. S.] <sup>116</sup>	Summary on the major works that appear on

<sup>116</sup> N. S.: Not Specified. N. F.: Not Found. Since it is very normal that the paratextual information is not signed, I have abridged it like this. Also, the text in bold letters means that these parts will be analysed afterwards.

		the volume
Front flap	[N. S.]	Profile picture of Ichiyō, brief summary on her life and works
Postface	Miyoshi Yukio	Explanatory notes (60) and exhaustive commentary on the author's life and oeuvre
Other peritexts	Editorial department [N. S.] [N. S.]	Chronological record of the author, Transcription methodology Other titles of the collection

Following this, we will use the classification of Peña and Hernández (1994: 37-38) to analyse the footnotes (or endnotes) of the translations. Originally, Peña and Hernández devised seven different categories of footnotes. However, we have included an eighth category, which we call 'interpretative footnotes', in order to cover one specific type of commentary in certain footnotes that cannot be categorised under any of the remaining categories. The eight categories are as follows:

- (1) Situational notes: spatial or temporal references
- (2) Ethnographic notes: references to aspects relating to everyday life from the source culture
- (3) Encyclopaedic notes: references to general, common knowledge
- (4) Institutional notes: references to institutions or social conventions from the source culture
- (5) Metalinguistic notes: regarding puns, translation difficulties or aspects related to the original source language
- (6) Intertextual notes: explanations regarding a word or passage from a different text
- (7) Textological notes: in classical texts, clarifications regarding aspects related different or previous editions of the original text
- (8) Interpretative notes: clarifications made by the translators based on their own interpretations of the text

In the modern Japanese translations, ethnographic and encyclopaedic notes are the most common, followed by metalinguistic notes.<sup>117</sup> As for the

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<sup>117</sup> Due to the similarity, in some cases it has proven difficult to clearly differentiate between ethnographic and encyclopaedic notes. I have followed Serra-Vilella's criteria and considered as ethnographic notes all the footnotes that tackle specific aspects of the source community that could be regarded as common knowledge by the members of said community. In contrast to this, I

European translations, ethnographic and encyclopaedic notes are, by far, the most used. In order to analyse them, we have annotated all the footnotes of the original abridged version, the modern Japanese translations, and the English, Spanish and Catalan translations, and classified them accordingly:

**Table 3.** Example of the classification of footnotes (source: TKEK 2006)

N. of note	Page	Quote	Type	Type of content
1	69	Yoshiwara	ethnographic	explanation of the quarter
2	69	Ohaguro-dobu	ethnographic	moat around Yoshiwara
23	89	la señora Daikoku	metalinguistic	explanation of the pun
24	92	Kaguyahime	intertextual	Reference to <i>Takekoto monogatari</i>

Sometimes it has been difficult to delimit the beginning of the quoted note. When the footnote does not refer to one word but to a whole phrase, as is the case with most of metalinguistic footnotes, we have selected the words by basing the 'cut' on syntagmas. The type of content is a summary of each footnote done by me, not the contents of each footnote, in order to facilitate a comparative analysis.

#### 1.3.4 The classification of cultural referents

To specify the several cultural references included in the corpus, this dissertation will use the categorisation of cultural referents suggested by Mangiron (2006), who had, in turn, adapted her classification and expanded it from Santamaria's (1999, 2001). Mangiron's classification of cultural elements includes a total of 7 categories: 1. *Natural Medium*, 2. *History*, 3. *Social Culture*, 4. *Cultural institutions*, 5. *Material Culture*, 6. *Linguistic Culture*, and 7. *Cultural Interference*.

Her classification offers a comprehensive spectrum that includes a wide range of cultural referents in comparison to Santamaria's classification. In the

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have considered that encyclopaedic notes refer to footnotes that give information, even if they are specific of a given community, that it is not necessarily known by all the members of that community (and, thus, a footnote would also be appropriate in the original text). In most of the translations, when a footmark is placed alongside a certain word written in italics, normally the footnote of this word belongs to the ethnographic category. On the other hand, when the word or phrase footnoted appears alongside a word written in round letters, its footnote usually belongs to the encyclopaedic category. This distinction, based on the font, seems to be common amongst most of the translators and backs up the premises established to differentiate these two categories (Serra-Vilella 2016: 103).



analysis of cultural referents, we will decide to what category every referent belongs, even though we will not cross-reference the results of translation techniques and the cultural category of their respective referents. We will leave this for future research, as we understand that it would give a greater understanding of what kind of trends and patterns emerge when translating certain cultural references instead of others.

The analysis of cultural referents, then, will use Margiron's classification. We have respected most of her changes from Santamaria's original classification, such as uniting *Social Structures* and *Social Universe* into a single category, *Social Culture*, or the inclusion of a new category, *Linguistic Culture*, to include cultural references such as puns, onomatopoeia or set phrases. Nevertheless, we have included extra categories (marked in bold letters) in order to better unify certain cultural referents that we have found in the analysis of cultural referents of *Takekurabe*. In 3.3 *Cultural Geography*, within the category 3. *Social Culture*, we have included two subcategories: *Specific Locations*, and *General Locations*. *Specific Locations* refer to those places that have strong links to the source culture (in this case, to the Yoshiwara quarter in Tokyo). Some examples of references of *Specific Locations* are the street in front of the temple, *Daionji-mae*, the brothel *Kadoebi*, or the *Bentenbori* fosse. They are not culturally important as toponyms per se, but due to the fact that they were locations included in the sociocultural aspect of the people who lived there. General locations are locations more widely known, but which still contain certain sociocultural implications. One example might be *Kishū* (the birthplace of Midori, current Wakayama prefecture).

Other additions have been made in the category 4.3 *Religion* due to the need for separate references to building constructions, religious objects and festivals. The subcategory of 4.3.1 *Buildings* would include the references to *Mishima-sama* and *Onoteru-sama*, a way of referring to the *Mishima* shrine and the *Onoterusaki* shrine. The *juzu* (the Buddhist equivalent of the rosary) would be included under the category of 4.3.2 *Objects*. And in 4.3.3 *Festivals*, we could find the references to the festival of *Yoshiwara Niwaka*, the *uma no hi* festival or the *shichigosan* (although the latter could also be considered a cultural tradition void of any religious festivity). The category of 4.3.3 *Festivals* could also be included

under 5.4 *Leisure* as well, in the case of laic festivals. However, the references to festivals in *Takekurabe* mostly come from religious traditions.

Furthermore, the category 5.3 *Clothing* has been retitled 5.3 *Wardrobe*, in order to include several elements that do not necessarily come from clothes. *Takekurabe* is very rich in its descriptions of kimonos, and it pays similar attention to the hair ornaments and the footwear. In this group, a category of hairstyle has also been included due to the amount of cultural references in this field. Under 5.3.1 *Clothes* we could find elements such as *Mooka momen*, *shikise*, *haori*, *haragake*, *sanjaku-obi* or *shirushibanten*. *Shaguma*, *marumage*, *shimada* or *yuiwata* are some examples of 5.3.2 *Hairstyle referents*. As for 5.3.4 *Hair Ornaments*, *motoyui yori*, *kanzashi*, or *bekkō no ushirozashi* could be included here. Last but not least, the references to 5.3.5 *Footwear* are numerous: *setta*, *nuribokuri*, *ashida*, *takaashida*...

For all the reasons above explained, hereafter it can be find my proposed classification to categorise cultural references:

**Figure 1.** Classification of cultural references

1. Natural Medium

1.1 Geology

1.2 Biology

2. History

2.1 Buildings

2.2 Historic events

2.3 Institutions

2.4 Historical characters

2.5 National symbols

3. Social culture

3.1 Working

3.1.1 Professions

3.1.2 Units of measure

3.1.3 Monetary units

3.2 Social conditions

3.2.1 Anthroponyms

3.2.2 Familiar relations

3.2.3 Social relations

3.2.4 Customs

### 3.3 Cultural geography

#### **3.3.1 Specific locations**

#### **3.3.2 General locations**

### 3.4 Transport

## 4. Cultural institutions

### 4.1 Beaux Arts

#### 4.1.1 Paintings, ceramic, sculpture

#### 4.1.2 Floral arts

#### 4.1.3 Music and dance

### 4.2 Arts

#### 4.2.1 Theatre

#### 4.2.2 Literature

### **4.3 Religion**

#### **4.3.1 Buildings**

#### **4.3.2 Objects**

#### **4.3.3 Festivals**

### 4.4 Education

## 5. Material culture

### 5.1 Housing

#### 5.1.1 Stores

#### 5.1.2 Parts of building

### 5.2 Diet

#### 5.2.1 Food

#### 5.2.2 Drinks

### **5.3 Wardrobe**

#### **5.3.1 Clothes**

#### **5.3.2 Hairstyle**

#### **5.3.4 Hair Ornaments**

#### **5.3.5 Footwear**

### 5.4 Leisure

#### 5.4.1 Games

#### 5.4.2 Sports and martial arts

#### 5.4.3 Hotels and restaurants

### 5.5 Material objects

## 6. Linguistic culture

### 6.1 Writing system

### 6.2 Dialects

6.3 Sayings, expressions and set phrases

6.4 Puns

6.5 Insults

6.6 Onomatopoeia

## 7. Cultural interferences

7.1 References to other languages: *kango*

7.2 reference to cultural institutions

7.2.1 Painting, ceramic, sculpture

7.2.2 Literature

7.3 Historic references

### 1.3.5 Classification of translation techniques of cultural referents

The corpus of cultural references will have elements specific to the source culture (in this case, the Japanese culture), such as, but not limited to, historical facts or personalities, toponyms, material objects, etc. That is, any element that does not exist in the target culture and could as a result be opaque to the target reader can be deemed as a fit for the corpus of the cultural referents. As Mangiron (2006: 63) points out, names of personalities, buildings and places need to be analysed. Some authors also point out the role of globalisation to help specific cultural referents to go beyond their source culture. Franco (1996) talks about 'partial universalisation' regarding the translation technique that substitutes a word of the source culture for another of the same culture but which is known in the target culture. This technique, as Ruiz (2013) points out, 'helps' to maintain a somewhat exotifying tone in the translation by using a borrowed word, making unnecessary an addition through explanations, rephrasing, footnotes or other similar procedures.

One of the aims of the thesis is to analyse the similarities and differences of translation techniques between the modern Japanese translations, and the European translations. Other studies (Mangiron 2006, Ruiz 2013) have not only analysed such techniques in the translations of Japanese cultural referents (the first used several European translations of *Botchan*; the second based her study on four manga comic books and their Spanish translations), but also provided information on the categorisation of such referents. Mangiron adapted the category system suggested by Laura Santamaria (1999, 2001) in her doctoral

dissertation. Even though this is not the objective of the present dissertation, it would be interesting to pursue the study of the classification of cultural referents between Japanese literary works and their modern Japanese translations.<sup>118</sup>

To undertake this, then, a scheme to classify the existing translation techniques will be necessary. Several scholars have proposed their respective classifications. It is not the purpose of this dissertation to analyse them and contrast them. Carme Mangiron (2006: 77-98) has done an excellent job of this, contrasting the several proposals of translation techniques by Peter Newmark (1988), Sándor Hervej and Ian Higgins (1992), Brigit Nedergaard-Larsen (1993), Christiane Nord (1992), Javier Franco (1996), Lucía Molina (1998, 2001, 2002) and Amparo Hurtado (2001, 2002), Josep Marco (2002, 2004), Eirlys Davies (2003) and James Hobbs (2004). She also mentions Eugene Nida (1964), Vinay and Darbelnet (1958/1995), Gerardo Vázquez-Ayora (1977) and Jean Delisle (1993).

Some authors suggest general translation techniques, whereas others offer specific solutions for a classification of the translation techniques at use when dealing with cultural referents. This dissertation will focus on the latter, following Mangiron's classification of translation techniques which is, on its turn, based on Molina and Hurtado (2002) and Marco (2002, 2004).

#### *1.3.5.1 Lucía Molina and Amparo Hurtado's classification*

Molina (1998, 2001) and Molina and Hurtado (2002) created an exhaustive terminology to analyse and classify the translation of cultural elements by revising the existing terminologies. They noticed issues related to over-lapping terms in these classifications.

Due to this, Molina and Hurtado suggested a dynamic and functionalist perspective for the analysis of translation techniques, which they define as 'procedures', to analyse and classify how the equivalence in translation works.

The five basic characteristics of translation techniques according to them are that:

1. They affect the results of the translation

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<sup>118</sup> See Ruiz (2013) for an analysis of the differences of techniques between Molina and Hurtado (2001) and Mangiron (2006).

2. They are classified by comparison with the original
3. They affect the micro-units of text
4. They are by nature discursive and contextual
5. They are functional

They argue that translation techniques are not good or bad in themselves since they are used functionally and dynamically in terms of the genre of the text, the type of translation, the mode of translation, the purpose of the translation, and the method chosen.

Drawing on Molina's revision (1998: 39-55), Hurtado offers a glossary (2001: 633-645) of the translation techniques. Even though the examples do not appear on Hurtado's glossary (ibid.: 633-645), the examples have been preserved for clarity.

1. **Adaptation:** Translation technique used to replace a ST cultural element with one from the target culture. E.g., to change *baseball*, to *fútbol* in a translation into Spanish.
2. **Linguistic Amplification:** Translation technique used to add linguistic elements in the TT. This is often used in consecutive interpreting and dubbing. E.g.: The translation of *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words, *En absoluto*. It is in opposition to *linguistic compression*.
3. **Amplification:** Translation technique that introduces details that are not formulated in the ST (information, explicative paraphrasing, etc.). It includes the translator's notes. E.g.: When translating *Ramadan* from Arabic to English and adding 'the Muslim month of fasting' to the noun Ramadan. It is in opposition to *reduction*.
4. **Calque (Calco):** Translation technique consisting of the literal translation of a foreign word or phrase, which can be lexical or structural. E.g.: the English translation *Normal School* for the French *École normale*.
5. **Compensation:** Translation technique used that introduces a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.
6. **Linguistic compression:** Translation technique used to synthesise linguistic elements in the TT. This usually takes place in simultaneous interpreting and in subtitling. E.g.: to translate the English question *Yes, so*

*what?* simply as *¿Y?* in Spanish, instead of using a sentence with the same number of words, *Sí, ¿y qué?* It is in opposition to *linguistic amplification*.

7. **Discursive creation:** Translation technique that establishes a temporary equivalence that is totally unpredictable out of context. E.g.: The Spanish translation of the film *Rumble fish* as *La ley de la calle* ('The law of the street').

8. **Description:** Translation technique consisting in replacing a term or expression with a description of its form or/and function. E.g.: To translate the Catalan *sopa de galets* as 'a traditional Catalan meat-filled soup typical of Christmas'.

9. **Reduction (Elisión):** Translation technique used to suppress a ST information item in the TT. E.g.: *The month of fasting* in opposition to *Ramadan* when translating from Arabic. It is in opposition to *amplification*.

10. **Established equivalent (Ecuivalente acuñado):** Translation technique that uses a term or expression recognised —by dictionaries, for instance— as an equivalent in the TL. E.g.: To translate the English expression *They are as like as two peas* as *Se parecen como dos gotas de agua* ('They are as like as two raindrops') in Spanish.

11. **Generalisation:** Translation technique consisting in using a more general or neutral term. E.g.: To translate the French *guichet*, *fenêtre* or *devanture* as *window* in English. It is in opposition to *particularisation*.

12. **Modulation:** Translation technique that changes the point of view, focus or cognitive category in relation to the ST. It can be lexical or structural. E.g.: The English translation of *Estoy embarazada* ('I am pregnant') as *We are pregnant* instead of *I am pregnant*.

13. **Particularisation:** Translation technique that uses a more precise or concrete term. E.g.: To translate *window* in English into *guichet* in French. It is in opposition to *generalisation*.

14. **Borrowing (Préstamo):** Translation technique that takes a word or expression straight from another language. It can either be pure —without any change—, just as the word *lobby* is used in a Spanish text, or naturalised (to fit the spelling rules of the TL), such as *gol*, *líder*, *mitin* or *fútbol*.

15. **Literal translation:** Translation technique that translates a word or an expression word for word. E.g.: To translate *She is reading* as *Ella está leyendo*, instead of *Está leyendo* or *Lee*.

16. **Transposition:** Translation technique that changes a grammatical category. E.g.: *He will soon be back* translated into Spanish as *No tardará en venir* ('He won't take long [in arriving]'), changing the adverb *soon* for the verb *tardar*, instead of keeping the adverb and writing: *Estará de vuelta pronto*.

17. **Variation:** Translation technique that changes linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc. E.g.: To introduce or change dialectal indicators for characters when translating for the theatre, changes in tone when adapting novels for children, etc.

In a previous proposal (Molina and Hurtado 2002), the technique *Substitution (linguistic or paralinguistic)* is also included. This technique changed linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, and was used above all in interpreting. Also, *Elisión* ('Elision') is here renamed as *Reduction*. Its definition also changes into a clearer one: instead of 'making elisions', the updated scheme talks about 'suppression of ST information'.

Molina and Hurtado's contribution to the classification of translation techniques for cultural referents has been widely recognised in Translation Studies since they include some of the techniques most widely used in these cases, such as amplification, description and generalisation. Nevertheless, it also needs to be noted that these techniques are not specifically meant to deal with the translation of cultural referents (Mangiron 2006: 89). As is the case with the classifications of Vinay and Darbelnet (1958/1995) and Newmark (1988), Molina and Hurtado mix up several criteria on a cultural or linguistic level, thus mixing discursive methods such as adaptation with, for instance, linguistic methods (Mangiron 2006: 89).

#### 1.3.5.2 Carme Mangiron's classification

Carme Mangiron's classification (2006: 140-146) is based on Josep Marco's classification (2004), although it includes some variations.<sup>119</sup> In her

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<sup>119</sup> Josep Marco (2004)'s classification is, in its turn, also inspired on Molina and Hurtado (Mangiron 2006: 114). It deals specifically with the translation techniques of cultural referents. He



analysis of the cultural referents on several translations of *Botchan*, Mangiron includes new translation techniques that deal with the substitution of an element not widely known in the target culture for a loan word more known to the target culture (intracultural adaptation, intracultural description, intracultural generalisation, and intracultural particularisation). Mangiron also adapts the use of the ‘creation’ technique. Below, we have included the description of translation techniques of cultural referents proposed by Mangiron (2006):

1. **Adaptation:** Substitution of a source culture referents with a target culture reference. The translation moves away from the source culture and gets closer to the target culture. Translating *bōzu* (‘坊主’, ‘Buddhist monk’) as ‘priest’ would be a valid example. This technique is highly linked to domestication.
2. **Intracultural Adaptation:** Substitution of a source culture referent with a synonym of the same culture that is more widely known for the target reader. This technique preserves to a larger degree the ‘local colour’ of the source culture and its sociocultural context. An example would be translating ‘the Kishū region’ as ‘Wakayama prefecture’, the current name of the area, more widely known.
3. **Amplification:** The cultural referent is kept, and necessary information is added to let the target reader understand the reference. This entails a big intervention by the translator, who needs to ponder what kind of information is to be added, in what way, and its quantity. One example of this category would be translating ‘Kadoebi’, a famous brothel in the Yoshiwara quarter, as ‘Kadoebi, una de les cases de *yūjos* més importants’ (*‘Kadoebi, one of the more important yūjo houses’*).
4. **Compression:** Part of the information is eliminated in order that the target reader accepts the cultural referent itself (E.g.: because it is considered irrelevant, or due to ideological reasons). Mangiron uses the example of *kandokuri* (‘爛德利’, bottles to keep sake warm), translated as ‘gerrets de sake’ (‘small sake vessels’). In this case, she reflects upon the

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suggests to classify them based on a *continuum* or gradation according to one or more criteria. Marco’s classification of techniques of cultural references (2004) is deeply indebted to Molina and Hurtado, but with some particular differences: he wonders whether compensation is a technique or a strategy, since it can be materialised with an omission somewhere in the text and with an addition in another place. He even suggests that it could be a technique and a strategy together.

fact that the translator chose to preserve the original referent of sake but, at the same time, omitted the 'hot' qualifying term, probably in order to not startle the readers with the idea of a 'hot sake' (since, in most European cultures, it is preferred to take alcohol cold). This technique also implies a high degree of intervention by the translator, since he or she needs to decide what information is to be kept, and what is to be omitted, basing that informed decision on the sociocultural realities of the target culture.

5. **Creation:** Introduction of a cultural referent in the source or target culture, as a result of the creativity of the translator. This often happens to give distinctiveness or 'colour' to the translation and to keep the flavour of the source culture. Sometimes, however, this is done in order to make the translation closer to the target culture. In this case, however, the translator does not use the creation technique in order to compensate for a previous omission. Instead, the creation is purely born from the creativity of the translator and his or her will to give more 'personality' to the text. Thus, this is probably the technique that implies the biggest degree of intervention by the translator, who, as Mangiron puts it, becomes a creator, or even a writer. She adds, nevertheless, that this translation technique is more likely to be found in the translation of poetry, comics, video games and theatre plays, since these translation genres tend to rely more on adaptative methods.

6. **Description:** Explanation with a paraphrase of the form or function of the original cultural referent. With the description technique, the cultural referent is erased and substituted by a paraphrase.

7. **Intracultural Description:** Explicative paraphrase that adds a cultural referent of the source culture more known to the target reader. An example would be the translation of the *bantō shinzō* ('番頭新造', attendees to a courtesan) as 'Encargada de asistir a una cortesana *oiran*' ('花魁', '[a woman] in charge to assist an *oiran* courtesan'). Here, the translator has omitted the original referent, but in the description of the term included an intracultural element, the *oiran* (a high-rank courtesan).

8. **Established Equivalent:** The use of the established cultural referent in the target community. This would be the word that appears in dictionaries as a lexical equivalent. In this case, the associations to the original culture are often lost in the translation, and the target reader normally, consciously or unconsciously, relates the term to his or her own target culture. This

would be the case when translating *daigen*, the abbreviation of *daigennin* (‘代言人’, the Edo period equivalent of ‘lawyers’ or *bengōshi*), as simply ‘abogado’ or ‘lawyer’.

9. **Generalisation:** The use of a more generic word or expression. With this technique, the translator neutralises the inherent connotations of the original culture. The translation of *uma no hi* (‘午の日’), a summer festival in honour to Inari, the god of harvest, as ‘summer market’, would be an example of generalisation technique.

10. **Intracultural Generalisation:** The use of a more generic word or expression (normally an hyperonym) from the source culture that is more known to the target reader, instead of the original reference. In this case, the translator wants to bring closer the original text to the target readers by keeping the sociocultural approach with a more source-culture thematic word or expression. An example of that would be to translate the term *setta* (‘雪駄’), leather-soled sandals, as *geta* (‘下駄’), Japanese wooden clogs, which are more widely known.

11. **Omission:** Complete elimination of the cultural referent, due to ideological reasons, because it can be considered offensive or can negatively surprise the target readers; or because it has been deemed irrelevant by the translator. The latter case is a pragmatic decision: the translator believes that in order to include a certain reference, there would be a need to include too much information that would hamper the reading experience. This is the case of the translation of *Mōshi no haha* (‘Mencius’s mother’), who was believed to be really enthusiastic about the education of her son. The Spanish translators Hamada and Meza decided to omit the reference to Mencius’s mother and translate the sentence as ‘...those mothers zealous of the education of their children...’. There is another scenario in which the omission can happen, even it is not a technique in itself: we have also included under the category of ‘omission’ all those lines and sentences that do not appear in the translation probably due to the fact that the translator, either consciously or unconsciously, did not translate them. This is the case of Enchi Fumiko, who did not translate the sentence ‘*Ishibashi no Tamura-ya ga kona hiku usu no ne sabishiku*’ (see 3.5.2 *Table of examples nº 2*), or in the case of Edward Seidensticker, who omits a full paragraph in Chapter 1 (see 3.5.5 *Table of examples nº 5*).

12. **Particularisation:** The use of a more specific term. It often neutralises the original reference, since its cultural specificity is erased. As an example, Mangiron offers the term *shōji* (‘障子’, traditional Japanese sliding doors made out of wood and paper), as ‘window paper’. She adds that, sometimes, particularisation can be followed by an explanation, as in the case of *yōfuku* (‘洋服’, Western clothes), translated as ‘suit’, explicitly stating what is obvious for the source culture reader.

13. **Intracultural Particularisation:** The use of a more specific term of the source culture (normally a hyponym) that is more known to the target reader, in order to give a ‘local colour’ to the original. Mangiron offers the example *jujitsu* (‘柔術’), translated as *judo*, one of its martial arts varieties, which is more known in the Hispanic communities.

14. **Borrowing (pure or naturalised):** Technique consisting of taking a word that belongs to the vocabulary of the source language and source culture. Pure borrowings are transcribed literally and marked in italics (such as *senbei*, *shamisen*, etc.). Naturalised borrowings are borrowings which have been already included in the lexical of the target language and culture, and appear in dictionaries. This is the case of ‘kimono’, or ‘geisha’.

15. **Literal Translation:** Literal translation of a cultural referent from the meaning of the characters (or kanji) that make it up. In the case of Japanese translations, literal translation cannot happen in its strict sense (as it would, for instance, be the case between English and French translations, much closer grammatically). We have used this category, following Mangiron’s premises, to cover the situations in which the translator used to translate a cultural referent almost literally basing the decision on the kanji characters that make the referent. Mangiron adds that this is the technique chosen most of the time to translate names of Japanese dances, songs, intertextual allusions, set phrases and culturems. This is the case, for instance, of the translation of the festival day, *uma no hi*, as ‘El Día del Caballo’ (The Day of the Horse) in a Spanish translation.

16. **Transliteration:** Transcription of proper nouns (anthroponym, toponym, titles) of a language that does not use the same alphabet as the target culture. It aims to preserve the cultural referent, since the translator does not intervene and brings the source culture closer to the target culture. In order to distinguish it from the borrowing technique, which also uses transliteration, Mangiron suggests to use it to refer to borrowings when the

referents belong to the common lexical world of the target culture, and to refer to the transliteration technique when transcribing mostly anthroponyms, toponyms, titles of literary works, songs, dances, etc. This is the case of the translation with *Jōsei no mise* (a local store that existed in real life at the Yoshiwara quarter) as ‘Jōsei store’.

17. **Transposition:** The change of grammatical category of a cultural referent.<sup>120</sup> That would be the case of the translation of *bōzu* as ‘for all his priesthood’, as Nobunaga does, changing it from a substantive to a nominal phrase.

18. **Variation:** The substitution of a geographical dialect for another. It is not usually used in literary translations, but it is common in adaptations of plays. In our corpus, there is no example of variation, but Mangiron offers an example of a Spanish translator translating the dialect of the Shikoku area with the Andalusian Spanish dialect. This technique uses a rather domesticating method.

Nevertheless, the classification of cultural references of the modern Japanese translation has brought up an issue: the need to modify, or rather amplify, Mangiron’s categories in order to include other translation techniques specific to intralingual translation. For this reason, we have included the following techniques:

19. **Conservation:** Technique that keeps the referent as it appears in the original without amplifying or compressing it, thus neutralising—but not omitting—the intracultural otherness of the referent. This technique takes place in intralingual translations, since the modern Japanese translators keep the original cultural referent in the target text, probably because they deemed it a cultural concept transparent enough for the target reader to understand (whereas, in other cases, the same term was translated into another word because it was deemed culturally opaque). This technique is similar to transliteration (in interlingual translation). However, as we are referring to cultural elements written in the same syllabary, no ‘transliteration’ takes place. Instead, the ideograms are preserved as they

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<sup>120</sup> Mangiron does not include the definition of the transposition technique in her study, but previously uses the definition suggested by Molina and Hurtado. We have based the definition of this category in their definition too.

are in their original form. It is common with anthroponyms, toponyms and proper nouns. The conservation technique has been used in the translation of proper nouns (such as the references to historical characters such as Rohachi or Eiki), locations (such as the real Jōsei store in the Yoshiwara quarter) or objects (*kayarikō* —mosquito repellent ashes— kept as the original, instead of adopting a more modern word for the same term, *katori senkō*).

20. **Modernisation:** This technique adapts a certain kanji or ideogram written in classic Japanese to its modern, contemporary version. This could also apply to words or expressions written in other languages apart from Japanese that have alphabets or syllabaries which have evolved into different ideograms over time. An example would be the adapting the term *shosa* (‘処作’, ‘performance’), as ‘所作’, the way in which is written nowadays.

21. **Synonymising:** A technique that changes one or several words from the SL into their synonyms of that very same language. This is the case of adapting *haha* (‘母’, ‘mother’) as *hahaoya* (‘母親’), or *uma* (‘馬’, in the sense of ‘bill collector’) as *tsukeuma* (‘つけ馬’).

### 1.3.5.3 The analysis of cultural referents

The corpus of cultural referents will be extracted out of the footnotes in the paratexts. It will consist of a list of 25 references chosen randomly out of the list of cultural referents of the footnotes. The analysis will be quantitative, and each cultural referent will be analysed in each modern Japanese, English, Spanish and Catalan translation, in this order and following the date of publication of each language. The two retranslations will be analysed altogether, counting the latter version (Enchi 1986, and Hamada and Meza 2017).

**Table 4.** Classification of the names of author and translations for the analysis of translation techniques of cultural referents

Abbreviation	Name	Role
HI	Higuchi Ichiyō	Original author (1895-96)
EF	Enchi Fumiko	1981, <b>1986</b>
MR	Matsuura Rieko	2004
AS	Akiyama Sawako	2005
YT	Yamaguchi Terumi	2012

KM	Kawakami Mieko	2015
SN	Seizo Nobunaga	1960
ES	Edward Seidensticker	1956
RD	Robert Danly	1992
HM	Hiroko Hamada & Victoria Meza	2006, <b>2017</b>
PM	Paula Martínez Sirés	2014
MA	Mercè Altimir	2012
TP	Ko Tazawa & Joaquim Pijoan	2015

The translation techniques that will be employed in the classification of the translation of cultural referents are, in alphabetical order: *adaptation*, *amplification*, *borrowing (pure or naturalised)*, *compression*, *creation*, *description*, *established equivalent*, *generalisation*, *intracultural adaptation*, *intracultural description*, *intracultural generalisation*, *intracultural particularisation*, *literal translation*, *omission*, *particularisation*, *transliteration*, *transposition* and *variation*, as well as the three techniques that we added: *conservation*, *modernisation* and *synonymising*.

I have kept the differentiation between *adaptation* and *intracultural adaptation*, *description* and *intracultural description*, *generalisation* and *intracultural generalisation*, and *particularisation* and *intracultural particularisation* due to the fact that we agree with Mangiron's premises that these techniques can be applied by using words of the same source culture or of the target culture, depending on the decision of the translator in each occasion. Furthermore, in this dissertation we will use Mangiron's definition of *creation* technique, since Molina and Hurtado's *creation (discursive creation)* technique is only valid in some particular and decontextualised cases (such as, but not limited to, the translations of titles), when a translator decides to create a 'temporary equivalence that is totally unpredictable and out of context'. We believe that Mangiron's adaptation of the technique —an 'introduction of a cultural referent in the source or target language' with the difference that it is not out of context nor unpredictable, but sought by the translator 'as a result of creativity'— is more accurate for the purpose of this analysis.

The example table consist of four rows: 'table', with the numeration of each example; 'author', with the abbreviated name of each of the authors (not only the original author, but the translators, authors of their respective translations); 'example', with the word or sentence to analyse. It will consist of the original

Japanese word or sentence, its *romaji* reading, and a translation into English. The translation of each passage in Japanese, Spanish and Catalan into English will be done prioritising literalness rather than style. Finally, the row ‘referent n° + Techniques’ will include the name of each cultural referent (since each table can have 2 or more cultural referents in the same passage), and the translation technique used for each referent. In the column of ‘Referent n° + Techniques’ of the first row with the original passage, we have included a ‘—’ sign in order to clarify that this is the original referent.

The following table is an example of the analysis of a cultural referent, *chaban* (‘茶番’). *Chaban* were short and humorous improvised sketches that were played in front of an audience. They originated from the Edo period kabuki. In the story (Chapter 2), Chōkichi is trying to make Nobu a member of his group by talking about the offense that the rival gang did to him the previous year, when they staged ‘some kind of performance’ at the brushmaker’s. In the cultural referents category proposed by Mangiron, *chaban* would belong to the category 4.2.1 Theatre.

**Table 5.** Example table for the analysis of a cultural referent

Table	Author	Example	Referent n° + Techniques
0	HI	茶番(p. 79) <b>Chaban</b> <i>A kind of play</i>	—
	EF	茶番 (p. 19) <b>Chaban</b> <i>A kind of play</i>  <u>Glossary:</u> Intratextual note on <i>chaban</i> defining it as ‘a play ( <i>geki</i> ) with funny gestures and ways of talking’.	<b>Chaban:</b> Conservation (+ note)
	MR	茶番 (p. 16) <b>Chaban</b> <i>A kind of play</i>	0. <b>Chaban:</b> Conservation
	AS	茶番狂言の即興のおどけた芝居 (p. 54) <b>Chaban kyōgen no sokkyō no odoketa shibai</b>	0. <b>Chaban kyōgen no sokkyō no odoketa shibai:</b> Amplification



		[They acted some kind of] <b>farce, an improvised a play full of jokes.</b>	(conservation + description)
YT	即興の劇 (p. 16) <b>Sokkyō no geki</b> <i>Improvisational theatre</i>	0. <b>Sokkyō no geki</b> : Intracultural adaptation	
KM	小芝居 (p. 14) <b>Shōshibai</b> <i>A short play</i>	0. <b>Shōshibai</b> : Intracultural generalisation	
SN	The youngsters of the Front Street met at the stationer <b>to stage something of a farce.</b>	0. <b>To stage (...) a farce</b> : Adaptation	
ES	All of them there in the paper store, and when I come around for a look they say I can go have my own party. (p. 73)	0. —: Omission	
RD	...where a bunch of kids from the main street were putting on their <b>slapstick</b> . (p. 258)  <u>Glossary</u> : Danly's footnote explains that term <i>chaban</i> , from <i>chaban kyōgen</i> , were improvised pantomimes or comic skits. The term is also one of deprecation, to mean 'a farce', or 'a waste of time.'	0. <b>Slapstick</b> : Adaptation (+ note)	
HM	...y representaron una <b>bufonada</b> (p. 231)  <i>...and they staged a buffoonery.</i>	0. <b>Bufonada</b> : Adaptation	
PM	Tenían toda la pinta de estar haciendo algún tipo de <b>representación, o comedia</b> ... (p. 62)  <i>It looked as though as they were staging some kind of play, or a comedy act...</i>	0. <b>Representación, o comedia</b> : Adaptation	
MA	...van muntar aquella <b>pallassada</b> , o vés a saber què era allò (p. 16)  <i>...they did that ridiculous thing, who knows what it was...</i>	0. <b>Pallassada</b> : Generalisation	
TP	...van fer una <b>farsa</b> ... (p. 29) <i>...they staged a farce...</i>	0. <b>Farsa</b> : Adaptation	

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We can extract the following conclusions by looking at the table: the Japanese translators EF and MR conserved the word as it is (and EF included a note explaining the term). AS used an amplification technique by preserving the reference and adding extra information, whereas YT and KM translated it as *sokkyō no geki* and *shōshibai*, respectively. YT's *sokkyō no geki* has been categorised as an intracultural adaptation, since this word acts almost as a synonym at the target culture for the word *chaban*. However, since KM's *shōshibai* is a more general word and englobes a wider range of plays, the translation technique has been labelled as intracultural generalisation.

The most common technique in the European translations is the adaptation, chosen by SN, RD (who also adds a note), HM, PM and TP. ES's English text omits the reference, and MA's Catalan translation uses a generalisation technique.

After analysing the techniques used to translate the rest of the cultural references, we will draw the following conclusions: which are the translations techniques most used in the modern Japanese, English, Spanish, and Catalan translations, on the one hand, and what are the translation techniques more used by each translator, on the other hand.

### 1.3.6 The translation strategies of cultural referents

A relation between the translation techniques of cultural referents and the possible approaches that a translator has when translating a text (domesticating, foreignising, exoticising) is posited. Following the classification of Marco (2002, 2004), Mangiron (2006) believes that, *grosso modo*, there are four main translation strategies of cultural referents: conservation, neutralisation, omission and adaptation. She orders them in the continuum proposed by Marco, based on the level of approach of the cultural element to the source culture. Ordered from a major to a minor level of approach to the source culture, Mangiron suggests the following:

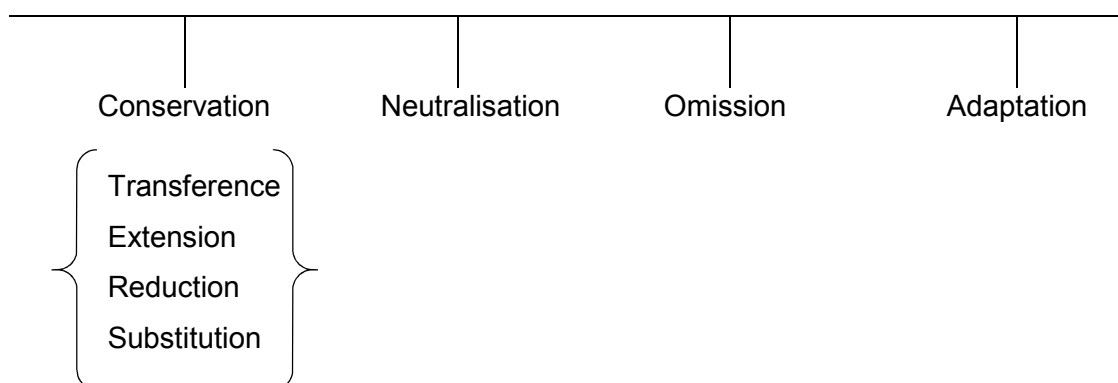
**Figure 2.** Strategies of translation of cultural referents in the source culture approach continuum

+ approach to the source culture

- approach to the source culture

- approach to the target reader

+ approach to the target reader



The translator, then, has four possibilities when dealing with a cultural element:

1. **Conservation strategy**, or maintaining the cultural referent in the target text. This strategy, in its turn, has four possible substrategies:

a) *Transferring the cultural referent*: The cultural element is maintained without any modifications, using, for instance, the borrowing or the transliteration techniques for proper nouns, as well as the literal translation in the case of names of literary works, songs or culturems. An example would be to maintain the term *shamisen* in the translations, instead of writing 'three stringed Japanese lute'. The established equivalent can also be used in these circumstances as well. Mangiron offers the example of 'la Casa Blanca', the established equivalent for 'the White House', in the context of the United States culture. And, even though Mangiron does not include it here (nor in any group, for that fact), the transposition technique (the change of grammatical category of a cultural referent) could also be included in this subgroup if we were to change slightly its definition in order to accept cultural elements that are maintained without any, or 'practically any' modifications.

b) *Expanding the cultural referent*: The translator adds information to the cultural element in order to make the reading comprehension of the target reader easier. The amplification and description techniques would be included in this category. An example would be

to describe the term shamisen in the translation as ‘the *shamisen*, the three stringed Japanese lute, ...’.

c) *Reducing the cultural referent*: The translator keeps the reference but reduces part of the information, probably in order to not startle readers. An example of this case would be the one offered previously by Mangiron: *kandokuri* (‘爛德利’), bottles to keep the sake warm, would be translated simply as ‘small sake vessels’, omitting the fact that the sake is ‘warm’.

d) *Substituting the cultural referent*: In this category, the translator substitutes the original cultural referent by another referent of the same source culture that is more widely known in the target culture. In this category, we would find the techniques of intracultural adaptation, intracultural particularisation, intracultural generalisation, or intracultural description. That is, the translator uses a more general term (hyperonym) or a more specific term (hyponym), or describes the term by adding another referent of the source culture, and of the same lexical field, that is not as opaque as the original one for the target readers. Mangiron offers the examples of translating *Edo* as *Tokyo* (intracultural adaptation), or *yukata* as *kimono* (intracultural generalisation), or *rōnin* as ‘lawless samurai’ (intracultural description).

The substitution strategy allows us to keep the ‘local colour’ and the sociocultural context of the source culture whilst facilitating the comprehension and offering to the target readers an approach towards the source culture, as Mangiron reflects (2006: 112). According to her, these strategies are frequently used in the Japanese translations. Hobbs (2004) also offers several cases exemplifying this trend.

2. **Neutralisation strategy**, or eliminating the elements that allude specifically to the source culture in order to make it culturally neutral. This is usually done with the description technique (i.e., translating *kotatsu* as a ‘heating table’, the generalisation technique (i.e., translating *sushi* as ‘fish’), or the particularisation technique (i.e., translating *geisha* as a ‘dancer’). The

established equivalent can sometimes figure within this group as well, as Marco (2004) understood it as 'the default definition incorporated in dictionaries and that usually erases the cultural mark of the source culture' (i.e., translating *cha*, which normally refers to the Japanese green tea, as simply 'tea').

3. **Omission strategy**, or completely eradicate the allusions to the source culture. As previously explained, this could be due to ideological reasons, or due to pragmatic reasons (for instance, in cases where the cultural element is irrelevant in the overall context of a text). Mangiron defends the situation of these four strategies in the continuum by writing that omission should stand after neutralisation in the '- approach to the source culture' pole from Figure 2, since omitting a cultural referent goes far beyond just neutralising it in the target text.

4. **Adaptation strategy** goes beyond the omission as it consists of replacing a source culture element with a target culture element, thus marking the translation, or parts of it, with some characteristic elements of the target culture. Consequently, this strategy is the one that situates the target text in the most possible distant place in contrast with the source culture. According to Mangiron, adaptation usually takes place in determinate genres, such as poetry, theatre, advertising texts, children's literature, comic books or video games. It is the strategy that stands closest to the domestication approach.

Even though it is not included in Mangiron's premises, the variation technique (substituting a geographical dialect for another) is also an act of adaptation, and it could fit well under this category.

Apart from these four strategies, Mangiron also refers to the creation technique on which, sometimes, the translators also rely. Even though it is not a commonly used strategy, as it implies a great level of interference by the translator, it is used in some cases where the translator adds either elements of the source culture (because it is a foreignising translation) or of the target culture (because it is a domesticating translation), or maybe intratextual elements that allude to other parts of the text (maybe because the translator felt that the target reader would not

be able to understand a reference). However, when this is the case, most of the translators choose to include footnotes, rather than creating sentences in the text.

There is a clear link between the translation strategies and translation techniques with the degree of intervention of the translator. Neutralisation, omission and adaptation strategies imply a bigger level of intervention by the translator as compared to the conservation strategy in general. Nevertheless, as Mangiron (2006: 113) argues, the 'expanding' option within the conservation strategy, directly linked to the amplification technique of the translation of cultural references, also implies a high level of intervention by the translator.

This leaves the question: what strategies will be most used in a translation? Even if it is not always the case, normally a translator will decide on a general approach (i.e., foreignising, domesticating), and will translate a certain text using the strategies (conservation, neutralisation, omission, adaptation) and techniques (amplification, description, intracultural description, etc.) accordingly. The translator will decide so in line with the sociocultural context of the target culture, and having in mind what kind of reader that translation will have. Nevertheless, a translation is not a homogeneous body, and it may be that, when analysing the translation techniques of the cultural referents, we will find elements belonging to the foreignising approach or to the domesticating approach.

But what about the translation techniques of cultural referents specific to intralingual translations? As explained in 1.3.5.2 *Carrie Mangiron's classification*, we have expanded the techniques suggested by Mangiron to add three more techniques that could encompass the changes that have taken place in the translation of some cultural referents in the *gendaigoyaku* translations. In this sense, then, where should the techniques of conservation, modernisation and synonymising be included?

The conservation technique (i.e., maintaining the original reference of *kayarikō* —'mosquito repellent ashes'— instead of adopting a more modern, widely-known word, *katori senkō*) maintains the word as it is in the source text, and relies on the comprehension of the target reader to fully understand its meaning. Sometimes, however, when that reference is too obscure, only maintaining the element without adding further information may result in the neutralisation of the said cultural referent. This is why this technique is included

within Mangiron's conservation strategy, but it is probably one that stands closer to the neutralising strategy.

In Table 6, we have reproduced and translated the scheme that Mangiron (2006: 117-118) uses to classify the strategies and substrategies, as well as the techniques applied when translating a cultural referent. They have been organised from a major closeness to the source culture pole, down to a major distance from it.

Mangiron claims that her technique classification is not final, and opens the door to include other strategies or techniques that may have not been represented in it. In her table, she does not include explanations for the transposition and the variation techniques, so we have included them in Table 6 to where we believe they would fit more accordingly.

I have also added the right column, 'Intralingual translation techniques', in order to help complete the table with the inclusion of the techniques used when translating cultural elements in *gendaigoyaku*. The techniques that have not been identified in the analysis of the cultural referents in the *gendaigoyaku* translations in this dissertation have been marked as absent ('—'). However, this does not mean that those techniques could not take place in *gendaigoyaku* translations.

To those translation techniques that, due to their characteristics, could not be reproduced in the intralingual or interlingual category, we have added the comment 'Does not apply'. This has been the case, for instance, of the transliteration and literal translation techniques (within the interlingual translation panorama), since they could not be reproduced, in principle, in a *gendaigoyaku* or intralingual translation. This is due to the fact that these techniques are intrinsically embedded to lexical components. Transliteration is the technique that transcribes proper nouns from one language into another that uses a different alphabet, and for this reason it does not apply to *gendaigoyaku* translations.

But this has also happened the other way around. This is also the case of the synonymising technique within intralingual translation. It can be used in *gendaigoyaku*, but it would not be useful to translate a word into its synonym in the same source language in the target text of an interlingual translation.

**Table 6.** Representation of translation strategies and techniques in interlingual and intralingual translation

Strategy		Interlingual trans.	Intralingual trans.
		Technique	Technique
Conservation	Transference	Pure borrowing	Pure borrowing
		Naturalised borrowing	—
		Transliteration	[Does not apply]
		Literal translation	[Does not apply]
		Established equivalent	Established equivalent
		Transposition	—
		[Does not apply]	<b>Synonymising</b>
	Extension	Amplification	Amplification
	Substitution	Intracultural adaptation	Intracultural adaptation
	Description	Intracultural description	Intracultural description
	Generalisation	Intracultural generalisation	Intracultural generalisation
	Particularisation	Intracultural particularisation	—
Neutralisation	Reduction	Compression	—
		[Does not apply]	<b>Conservation</b>
		Description	Description
		Generalisation	Generalisation
Adaptation		Particularisation	—
		Established equivalent	Established equivalent
Omission		Omission	Omission
Creation		Adaptation	Adaptation
		Variation	—
		[Does not apply]	<b>Modernisation</b>
		Creation	—

As noted before, this table draws on Mangiron's. My version does not aim to be hermetically closed to further expansions either. Rather, it wants to draw attention to the several techniques that have lain unexplored within the field of intralingual translation, and to generate debate as to its suitability within the field of translation studies.



## **Part II    CORPUS DESCRIPTION AND ANALYSIS OF    THE    *GENDAIGOYAKU*    TRANSLATIONS    OF *TAKEKURABE***

In this second chapter, we will focus on the modern Japanese translations of *Takekurabe*. First, we will also take a look at the remaining paratexts (covers of the books, afterwords of the editors, etc.) in order to place the book in the context of reception and to establish whether they had any impact in the European translations. Following this, we will analyse the prefaces in order to discover how the *gendaigoyaku* translations are perceived. Then, we will take a look at the footnotes in order to argue whether the resulting translations follow a domesticating or foreignising technique by taking a look especially at the number of ethnographic, encyclopaedic and metalinguistic footnotes. Finally, we will analyse how the translated texts have been translated by following the methodology of Descriptive Translation Studies in order 1) to support the results derived from the analysis of footnotes; 2) to prove that modern Japanese translations, even though they are intralingual translations, can also be the target of analysis of this branch of translation studies.

### **2.1 The translators**

Based on D'Hulst study (D'hulst 2010: 399), it is important to take a look not only to what has been translated, where, why, how or when, but also by who. Here we include biographical notes on the *gendaigoyaku* translators.

#### Enchi Fumiko

Enchi Fumiko, née Ueda Fumiko (1905-1986), was one of the most recognised Japanese women writers in Shōwa Japan. Born in Asakusa, Tokyo, to the family of the distinguished philologist and linguist Ueda Kazutoshi, Enchi familiarised herself from early ages with classical Japanese literature, especially *Genji monogatari*, and received a well-founded education which included French, English and Chinese literature.

*Furusato* ('Birthplace') marked her debut as a play writer in 1926, followed in 1928 by *Banshun sōya* ('A restless night in late spring', translated by Ayako Kano). In spite of some initial struggles, she also wrote and published novels,

such as *Onnazaka* (1939-1957) ('The waiting years', translated by John Bester), *Himojii tsukihi* (1954) (Times of Hunger), *Onna men* (1958) ('Masks', translated by Juliet Winters Carpenter), *Nama miko monogatari* (1965) ('A Tale of False Fortunes', translated by Roger Kent Thomas). In 1970, Enchi became a member of the Japan Art Academy and was awarded the Order of Culture in 1985, one year before her death. She won the Women's Literature Prize in 1954 for *Himojii tsukihi*, the 1957 Noma Prize for Literature for 'The Waiting Years', and the 1966 Women's Literature Prize for 'A Tale of False Fortunes'. In 1969, she received the Tanizaki Prize for her trilogy *Ake wo ubau mono* (1956), *Kizu aru tsubasa* (1960) and *Niji to shura* (Rainbow and Frenzy) (1968). All of her stories are compiled in the 16-volume collection *Enchi Fumiko Zenshū*, published by Shinchōsha (1977-1980).

Enchi is also famous for her modern Japanese translation of the 10 volumes of *Genji monogatari* (commonly referred to as *Enchi Genji*, 1967-1973). However, Enchi translated several other stories: *Otogi-zōshi* (1943), *Taketori monogatari* (1954) (The tale of the bamboo cutter), *Konjaku monogatari* (1956) (Tales of past and present), *Izumi Shikibu Nikki* (1965) (The diary of Izumi Shikibu), *Yowa no nezame* (1976) (Wakefulness at night), that was probably written by Sugawara no Takasue's daughter, Ueda Akinari's *Ugetsu monogatari* (1976) (Tales of Moonlight and Rain), the Mother of Michitsuna's *Kagerō Nikki* (1977) (The Gossamer Years), etc. Enchi's 1981 translation of *Takekurabe*, then, would fall in the latter translation period of Enchi. She also translated *The Queen of Spades* by Alexander Pushkin (*Supeedo no joō*, 1950) and Friedrich Schiller's *William Tell* (*Uiriamu Teru*, 1951).<sup>121</sup>

### Matsuura Rieko

Matsuura Rieko, novelist and short story writer, was born in Matsuyama, Ehime, in 1958. Influenced by French literature during her teens, she majored in French Literature at Aoyama Gakuin University. Her first book, published in 1978 when she still was enrolled in university, *Sōgi no hi* (The Day of the Funeral), won the Bungakukai Writers Award. Her book *Nachuraru Uuman* (1987) ('Natural

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<sup>121</sup> Biographical information about Enchi Fumiko extracted her author profile in *Nihonjin Meidai Jiten*. For more information about Enchi, see Kamei and Ogasawara (1981), Fuke (1989), Enchi (1998), North in Rubin (Ed.) (2001), Shimizu (Ed.) (2006) and Rimer (2007, 2014).

Woman') also received good reviews. In 1993, Matsuura published her bestseller *Oyayubi P no shūgyō jidai* ('The Apprenticeship of Big Toe P', translated by Michael Emmerich in 2010), for which she won the Women Writer's Prize and was nominated for the Mishima Yukio Prize. Other famous works by Matsuura include *Ura vaajon* (2000) (The Opposite Version) and *Kenshin* (2007) (A dog's body), which won the Yomiuri Prize for Literature.

Her latest work was published on April, 2017. Titled *Saiai no kodomo* (Our beloved children), it is a complex story about three high-school girls. Each one of them represents one role in a private high-school (the 'father', the 'mother' and the 'prince'), and they journey to find their true identity, their true *rashisa*.<sup>122</sup>

### Akiyama Sawako

Akiyama Sawako, née Horiuchi Sawako, born in 1947 in Yamanashi prefecture, is a tanka poetess and a researcher of modern Japanese Literature living in Tokyo. She attended the middle and high school at the Yamanashi Eiwa Private School in Kōfu, and joined the Literature Department at the Kokugakuin University at Shibuya, Tokyo. She joined Okano Hirohiko's *tanka* association *Hito* in 1974. Besides working as a Japanese language teacher, in 1990 she presented her research *Feminizumu wo taigen shita kajin tachi* (*Tanka* poets that embodied Feminism) in the 5<sup>th</sup> *Gendai Tanka wo Hyōron suru kai* (The Association of Modern *Tanka* Criticism). Later on, she also researched other tanka poetesses such as Mikajima Yoshiko (1886-1927), and the feminist movement in the *Seitō* or 'Bluestocking' magazine. When the journal *Hito* stopped its serialisation in 1993, she joined the *tanka* poetess' Fujii Tokoyo's *Fue no Kai* (The Flute Association). In July 2002, Akiyama created the *Tamayura no kai* (The Association of the Fleeting Moment) and became its chairman. In 2003, she won the prize in the 1<sup>st</sup> edition of the *Nihon Kajin Club Hyōron Shō* (The Japanese *Tanka* Poets Criticism Prize) that awards research works on *tanka* poets with her monograph *Uta hitsukusaba yurusaremu kamo. Kajin Mikajima Yoshiko no Shōgai* (The life of Mikajima Yoshiko, the *tanka* poetess), published by TBS Britannica and Hankyū Communications. Furthermore, she has authored several collections such as *Sora*

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<sup>122</sup> Biographical information about Matsuura Rieko extracted from *Britannica Online Japan* and *Encyclopedia Nipponica* (2001).

*ni hibikuru kigi* (1986) (The trees that echo in the sky), *Banka no ki* (1993) (Records of Late Summer), *Boin dōkei* (1996) (The aspiration of the vowels), *Yōhishi no hana* (2000) (Parchment Flower), *Hara Asao. Utsushiyo ni onna to umarete* (2012) (Hara Asao. To be born a woman in the present age). The same year, she was awarded the 8<sup>th</sup> Raicho Hiratsuka Prize by Japan Women's University. In 2013, she published *Seishin* (Celestial bodies). In 2014, she edited and commented on some of Mikajima Yoshiko's poems in the monograph *Shōjō omohide-gusa. 'Shōjō-gō' no uta to monogatari* (Grass memories of a girl. The songs and stories of the 'Shōjō-gō' journal). In April, 2017, she published *Chōya no nemuri. Shaku Chōkū no isshu kanshō* (A Long Night Sleep. The aesthetic appreciation of Shaku Chōkū's poems).

Akiyama Sawako is also the director of the Japanese *Gendai Kajin Kyōkai* (Modern *Tanka* Association), a coordinator member of the *Nihon Kajin Club* (The Japan *Tanka* Poets' Association) and a member of The Japan Writer's Association.<sup>123</sup>

#### Yamaguchi Terumi

Yamaguchi Terumi was born in Hyōgo prefecture in 1973. She graduated from the Literature Department of Dōshisha University and worked as a Japanese language teacher in private academies. She was the principal of an elementary school for three years. Yamaguchi is currently engaged in writing pieces on education and business. Some of the books she has authored are *Kikaku no netachō* (2009) (The book of contents to plan projects) or *Ureru! Kopii Chikara Yōzei Kōza* (2011) (How to sell well! Academic Course to Train your Copy Ability).<sup>124</sup>

#### Kawakami Mieko

Kawakami Mieko is a writer, poet, and musician born in 1976 in Osaka. She graduated from the Osaka Municipal Industrial Arts High School and is currently enrolled in Nihon University.

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<sup>123</sup> Biographical information about Akiyama Sawako extracted from her author profile in the official website of the *Hiratsuka Raichō Prize* (2012), and from the back cover of *Takekurabe* (Higuchi Ichiyō 2005).

<sup>124</sup> Biographical information about Yamaguchi Terumi extracted from her author profile in *Takekurabe* (Higuchi Ichiyō 2012).

In 2007, Kawakami received the honorable mention awarded by the Waseda University's Tsubouchi Shoyo Prize for Young Emerging Writers on its 1<sup>st</sup> edition for her debut work *Watakushi Ritsu In Hā, Mata wa Sekai* (The Ratio of my Self, in my Teeth, and also the World). It was also nominated for the Akutagawa Prize, for the 29<sup>th</sup> Noma Literature Prize for Young Emerging Writers and the 24<sup>th</sup> for the Oda Sakunosuke Prize. In 2008, Kawakami won the 138<sup>th</sup> Akutagawa Prize for *Chichi to Ran* (Breasts and Eggs) and was chosen by *Vogue Japan* as Woman of the Year. In 2009, she won the 14<sup>th</sup> Nakahara Chūya Prize for her poetry collection *Sentan de, sasu wa, sasareru wa, sora ee wa*. In 2010, she published *Hevun* (Heaven), for which she was awarded the MEXT Award for New Artists and the Murasaki Shikibu Prize. In 2013, she won the Takami Jun Prize for her poetry collection *Mizugame* (Water Vessel) and the Tanizaki Prize for her short story collection *Ai no Yume toka* (Dream of Love, etc.) In 2016, *Akogare* (Yearning) won the Watanabe Junichi Prize. Kawakami's literary style is said to have a 'Kansai dialect rhythm'.<sup>125</sup> She has used the topic of the 'ego' several times, probably due to the influence of Nagai Hitoshi, one of the most influential philosophers in Japan.<sup>126</sup>

## 2.2 The analysis of the paratexts

This section will take a look at the paratextual elements, especially focusing on the covers, prefaces of the translations and the footnotes.

### 2.2.1 An overview of the paratexts

#### 2.2.1.1 *Enchi Fumiko's 1981 translation*

Enchi Fumiko's translation is the first complete *gendaigoyaku* translation of *Takekurabe*. It is the 3<sup>rd</sup> volume (out of 10) of Gakushū Kenkyūsha's *Meiji no koten: karaa gurafikku* collection (Meiji Classics: Color Graphic Collection). The book format, bigger

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<sup>125</sup> Source: Interview in Fuji TV's program: *Jōhō Purezentaa Tokudane* broadcasted in the 'Tokumori' corner in the 16<sup>th</sup> of January of 2008.

<sup>126</sup> Biographical information about Kawakami Mieko extracted from her author profile in *Takekurabe* (Higuchi Ichiyō 2015) and *Nihonjin Meidai Jiten*.



**Image 2.** Box cover of TKGK 1981

than the standard (30 cm high), comes with a carefully presented box case that depicts Midori, the heroine of *Takekurabe*, painted by Kaburaki

Kiyokata (the same picture that appears in the front cover). The 187 pages of the book are full of coloured illustrations and maps that enrich the translations and essays. It comprises the modern Japanese translation of *Takekurabe* by Enchi Fumiko, and the stories *Nigorie*, *Jūsan'ya* and fragments of Ichiyō's diary, translated by Tanaka Sumie. The publishing company decided to name the book *Takekurabe Nigorie*, referring to the two most famous stories of the author, a tendency that will be found in later translations.

This edition is also the one that offers more paratextual elements, as the following table shows:

**Table 7.** Paratexts of Enchi's 1981 translation

TKGK 1981		
Type	Authorship	Characteristics
Notes	Maeda Ai <sup>127</sup>	<b>80</b>
Box cover	Gakushū Kenkyūsha	<b>'Midori' Painting by Kaburaki Kiyokata</b>
Front cover	Kaburaki Kiyokata	'Midori' Painting
Back cover	Higuchi Ichiyō	'Takekurabe' original manuscript copy (Tenri Library)
Peritexts (essays)	1) Segi Shin'ichi	1) Kiyokata to Meiji to Ichiyō [Kiyokata, Meiji and Ichiyō]
	2) Maeda Ai	2) Higuchi Ichiyō no shōgai [Higuchi Ichiyō's Life]
	3) Maeda Ai	3) Ichiyō no sakuhin sekai [The world of Ichiyō's works]

The cover of this book is a painting titled 'Midori' made by Kaburaki Kiyokata (1878-1972), a Japanese *Nihonga* artist who was Ichiyō's contemporary

<sup>127</sup> His given name was Yoshimi (1931-1987), even though he normally used the other reading of his kanji (Maeda Ai).

and was, in fact, deeply influenced by her stories. The original painting is almost a full-body painting of Midori (see *Appendix 8* for the original picture and other paintings inspired by *Takekurabe*). For this edition, then, it was decided to focus on the painting. The portrait of Midori is by no means coincidental, since it depicts Midori with a *shaguma* hairdo —the one that was in fashion at the time among young girls. The Midori that appears in the cover is the child Midori that has yet to undertake the metamorphosis into an adult (and, thus, changing her hair into the *shimada* hairstyle). The selection of this cover to present the book seems correct—it is not anachronistic in relation to the original story, and it does not try to exoticise the contents by focusing more on the child Midori rather than the *oiran*-to-be Midori that, aesthetically (with all the glamorous kimonos, hairpins and sashes), could have attracted more readers. In the cover, the names of the two translators (Enchi Fumiko and Tanaka Sumie) of the stories appear clearly and in big letters.

Other important paratextual elements to look at are the countless paintings that can be found inside the translation, sometimes occupying whole pages where either there is no translation, or just a few paragraphs about the pictures. This is a common element in all of the books in Gakushū Kenkyūsha's *Meiji no koten: karaa gurafikku* collection, alongside the several essays that can be found at the end of the book. If we take a look at it all, it becomes somewhat clear that Gakushū Kenkyūsha's target readership is not necessarily young readers. The abundant footnotes, final essays and countless pictures and photographs make it seem almost like this edition falls between a translation with commentaries (almost scholarly),<sup>128</sup> an encyclopaedia and a picture book.

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<sup>128</sup> Maeda Ai has written several literary essays on Ichiyō compiled in the monograph *Higuchi Ichiyō no sekai* [The world of Higuchi Ichiyō] (Maeda 1993).

### 2.2.1.2 Enchi Fumiko's 1986 translation



**Image 3.** Cover of TKKO 1986

Enchi Fumiko's translation is also used in the first volume (out of 24) of Kōdansha's *Shōnen Shōjo Nihon Bungakukan* collection (Hall of Literature for Boys and Girls Collection). It should not be considered a retranslation because the translation remains completely unchanged. There are no traces of changes or editing. Only the footnotes have been produced anew by the scholar Odagiri Susumu, who was also the board chairman of the *Nihon kindai bungakukan* and, alongside Inoue Yasushi, a

renowned writer of essays, short fiction and novels and recipient of the Akutagawa Price, and responsible for the editorial plan of the present collection.

**Table 8.** Paratexts of Enchi's 1986 translation

TKKO 1986		
Type	Authorship	Characteristics
Preface	Provided by several museums and city halls	<b>Historic pictures of authors, settings</b>
Notes	Odagiri Susumu	<b>116</b>
Front cover	Nishiyama Hideo	<b>Four colourful figures and geographical forms on a white background</b>
Band (front)	[N. S.]	<b>Three comments; pink background</b>
Front Flap	[N. S.]	Brief introduction to the 3 Meiji authors
Back Flap	[N. S.]	<b>Explanation of the edition</b>
Peritext	Maeda Ai	Kaisetsu [Commentary]
	Sugimoto Sonoko	Zuihitsu [Essay]
	[N. S.]	Ryakunenpu [Abbreviated chronological records]
Other peritexts	Kuroda Mikio, Yamada Miki, Torii Moegi, Takasugi Yuriko, Umeda Chizuko	Shiori [Pamphlet]

This edition is not only dedicated to *Ichiyō's* Takekurabe, for it also features four stories by Mori Ōgai (1862-1922): *Sanshō dayū* (Sanshō the Steward, 1915), *Takasebune* (The boat on the Takase River, 1916), *Saigo no ikku* (The last Verse,



1915), *Hatori Chihiro* (Hatori Chihiro, 1912), and three works by Lafcadio Hearn, also known by his Japanese name of Koizumi Yakumo (1850-1904): *Miminashi hōichi no hanashi* (The story of Hōichi the Earless), *Mujina* (Faceless monster)<sup>129</sup> and *Yuki Onna* (Snow Woman), all of them featured in Lafcadio Hearn's book *Kwaidan: Stories and Studies of Strange Things* (1904), and translated by Hirai Teiichi (1902-1976).

The cover of the first edition was designed by Nishiyama Hideo. It depicts four colourful figures that seem to represent little children, with also four origami-like geographical forms on a white background. The first edition has 285 pages and it is 22 cm long.

On the other hand, the cover of the 2009 edition of the book, also designed by Nishiyama, changes completely. The format is more compact and there has been a desire to cut expenses: the book is in fact cheaper, but most of the pictures are now in black-and-white, the in-text comments are not in red anymore but in black. The 2009 cover depicts Midori, the heroine of *Takekurabe*, in a grown-up *shimada* hairstyle, and Nobu, the priest's son, the two star-crossed lovers of the story. The editorial decision to clearly depict the characters of *Takekurabe* in this second cover strikes as a clear way to attract more young readers that could succumb to the 'love story aura' that emanates out of Nishiyama's picture. In neither of the covers of the two editions appear the names of the translators (only in the index).

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<sup>129</sup> In fact, Lafcadio Hearn misused the term *mujina* (that originally meant raccoon, badger) to depict the Japanese traditional faceless ghost *nopperabō*, which resulted in a misuse of the term later on.



Image 4. Cover of the 2009 edition

The information on the cover remains the same in both editions: in big typography, we can find the title, *Takekurabe · Sanshō dayū* in the left side, and the name of the collection and the three authors in the right. In both editions, the title only includes the stories of *Takekurabe* and *Sanshō dayū*, failing to mention Lafcadio Hearn's *Kwaidan*. The only textual difference is that there is an annotation in red in the right corner marking this book as the '21<sup>st</sup> Century edition' (21 *sekiban*).

On the back flap of the second edition, it says that the present 21<sup>st</sup> Century edition aims to target the children of this new century. They want them to get acquainted with Japanese classics, ranging from Higuchi Ichiyō to Murakami Haruki.<sup>130</sup> Following this, the text in the back flap informs the young readers that they have added the *furigana* gloss, explanations for difficult words, and illustrations to help them get 'related, extra knowledge'<sup>131</sup> of the three stories.

This edition also comes with a band cover with three comments that aim to attract the attention of the readers:

- A selection of Meiji short masterpieces to enjoy the exquisite writings of literary masters.
- Why are Midori and Nobu wearing these expressions?

<sup>130</sup> 'Higuchi Ichiyō kara Murakami Haruki made, Meiji kara gendai made kessaku wo ajiwau koto ga dekimasu (樋口一葉から村上春樹まで、明治から現代までの傑作を味わうことができます).'

<sup>131</sup> 'Kanren no chishiki mo mi ni tsuku (関連の知識も身につく).'

- An edition that lets you read so easily all the masterpieces without a dictionary!<sup>132</sup>

The keywords for this edition are, thus, ‘masterpieces’ and ‘literary masters’. If we look at the third phrase, it looks like the selling point of Kōdansha’s collection is to allow the reader to read ‘easily’ (*raku raku*) the original works without having to rely on dictionaries. That might be so due to the 118 footnotes that exist in the text. But whether this allows for a ‘raku raku’ reading or complicates the reading is debatable. As for the catchy phrase ‘Why are Midori and Nobu wearing these expressions?’, it is in line with the aim of the cover: publicising the love story with a touch of enigma to get young readers interested.

As per the peritexts, Maeda Ai’s final commentary reflects on the Meiji period and the life and works of Higuchi Ichiyō, Mori Ōgai and Lafcadio Hearn. Regarding Ichiyō’s story, Maeda analyses the social and educational implications that came along with the Meiji restoration, especially for children, and provides an interesting commentary on *Takekurabe* by linking the lives of the children to the two main festivals that take place in the story: the ‘rural’ Senzoku Shrine in summer, and the ‘urbanite’ festival at the Ōtori Shrine in September. Following this, Sugimoto Sonoko’s essay centers solely on the life of Ichiyō and argues that, even though Ichiyō is normally depicted as a young woman who died early and had to suffer a lot through life, as a fellow author, Sugimoto believes that Ichiyō lived a happy, contented life (TKKO 1986: 278). Finally, with regard to the peritexts the book comes with, there is a 4-page pamphlet inserted at the end that contains several commentaries about the Meiji period and the three authors of the compilation.

Lastly, it is worth mentioning that, even though this translation does not use Maeda Ai’s footnotes, he is present in this version through his *kaisetsu* of the stories previously mentioned. The fact that he is one of the contributors of the essays makes us rethink his relation with the author of the footnotes, Odagiri Susumu. In the translation of 1981 Maeda wrote 80 footnotes. In the translation of

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<sup>132</sup> ‘*Bungōtachi no kaori takai bunshō de ajiwau, meiji no kessaku tanpen. / Midori to Nobu wa naze konna hyōjō wo shiteiru deshō? / Jisho nashi de, meisaku ga raku raku yomeru!* (文豪たちの香り高い文章で味わう、明治の傑作短編。美登利と信如はなぜこんな表情をしているでしょう。辞書なしで、名作がラクラク読める!)’

1986, Odagiri added a total of 118. There are a total of 32 repeated footnotes in these two translations (see 2.2.3 *The Analysis of footnotes* for full comparison). The following example shows one footnote that has been added in both versions in similar terms. In fact, these textological footnotes are the only ones that belong to the textological category that we have been able to find after examining all the footnotes in the Japanese, English, Spanish and Catalan translations:

**Footnote by Maeda Ai (TKKO 1981: 30)**

Nº	Word	Glossed note	Translation
33	<i>Midori ga gakkō wo iyagaru</i> [Midori starts to hate going to school]	<i>Kono shō wa Senzoku Jinja no reisa no yokujitsu wo kaiteiru to sureba, 8 gatsu 22 nichi ni naru hazu de, shōgakkō wa natsuyasumi kikanchū denakerebanaranai. Kono Ichiyō no sakugo wo saisho ni shiteki shita no wa ko Seki Ryōichi-shi dearu.</i>	If this chapter does indeed take place on the day following the religious festival at the Senzoku Shrine, it means that it's the 22 <sup>nd</sup> of August, and that summer holidays have already begun. Seki Ryōichi was the first one to point out Ichiyō's mistake.

**Footnote by Odagiri Susumu (TKKO 1986: 37)**

Nº	Word	Glossed note	Translation
51	<i>gakkō wo iyagaru</i> [to hate going to school]	<i>Senzoku Jinja no sairei no yokujitsu (8 gatsu 22 nichi) no koto na no de, mada natsuyasumichū de ari, Seki Ryōichi-shi ni yotte Ichiyō no machigai ga shiteki sareteiru.</i>	It is the day following the religious festival at the Senzoku Shrine (22 <sup>nd</sup> of August), so it's still in the middle of the summer holidays. Seki Ryōichi was the one to point out Ichiyō's mistake.

Indeed, it looks like either both authors of the footnotes have used Seki Ryōichi's works as a basis, or that Odagiri Susumu relied on the previous existing translation to create and expand his own footnotes.

### 2.2.1.3 Matsuura Rieko's 2004 translation



**Image 5.** Cover of TKKB 2004

Even though Matsuura's translation was originally published in a literary magazine in 1996, it would not be until 2004, twenty-three years after Enchi's *Takekurabe*, when Kawade Bunko published a compilation of practically all of Ichiyō's stories divided them into two separate volumes titled *Takekurabe* and *Nigorie*, both of these being published in the same year. Both of them are around 280 pages long and have been published as standard-sized pocket books. The 7<sup>th</sup> publication dates from 2013. It does not contain footnotes.

Although TKKB 2004's first edition came out in 2004, all of the translations date back to almost ten years earlier. Matsuura's *Takekurabe* first appeared in the autumn number of the literary magazine *Bungei* ('文藝')<sup>133</sup> published by Kawade Bunko in 1996, which was issued in the same year as *Gendaigoyaku Higuchi Ichiyo Takekurabe* (1996). The other stories of the compilation were also translated during 1996-1997 and published in separate compilations at the time. The edition of 2004, then, was probably an attempt to unify all the existing *gendaigoyaku* translations scattered through the *Bungei* journal and other volumes into two compact, easily-found books.

**Table 9.** Paratexts of Matsuura Rieko translation

TKKB 2004		
Type	Authorship	Characteristics
Front cover	Yamamoto Nobuko (design)	<b>Profile picture of the author on a pale-white background</b>
Back cover	[N. S.]	<b>Summary on the author and the translated works</b>
Flap (front)	[N. S.]	2-line summary of the author and the 5 translators of the stories
Flap (back)	[N. S.]	Other titles of the publisher from the author ( <i>Nigorie</i> , published on a separate

<sup>133</sup> The *Bungei* magazine was founded in 1933 and taken over by Kawade Shobō Shinsha (Kawade Bunko) in 1944. Its aim was to discover and publish new authors. At first it was monthly, but during the 1980s it became quarterly. It is considered one of the five literary magazines of Japan, and some of its contributors have won the Akutagawa Prize.

Epitext	Abe Kazushige, Fujisawa Shū, Itsuji Akemi, Matsuura Rieko, Shinohara Hajime	volume) <b>Afterword of each translator</b>
Other peritexts	[N. S.]	Other titles of the collection

The cover shows the profile picture of Ichiyō, the exact one that is depicted in the Japanese 5000-yen bill. On the right side appears the title of the compilation, *Takekurabe*, in the hiragana alphabet (for Ichiyō wrote it like that in her manuscript) and, beside it and in red letters, the words *gendaigoyaku* and Higuchi Ichiyō. On the left side, the names of all the translators are duly noted: Matsuura Rieko, Fujisawa Shū, Abe Kazushige, Itsuji Akemi, and Shinohara Hajime. It is interesting to point out that both the titles and the names of the author and translators are also written in alphabet.

The back cover introduces Ichiyō and mentions the name of the translators and the stories that they translated, saying that:

*Sakuhin wo gendai bungaku no saizensen no sakka-tachi ga gendaigoyaku de yomigaerasete kakkitekina kokoromi.*<sup>134</sup>

These authors, authors at the forefront of modern Japanese literature, have resurrected [Ichiyō's] stories into modern Japanese with this ground-breaking endeavor.

TKKB 2004 (Back cover)

Following this, the text in the back cover also says that the new translations are an 'unparalleled entrance'<sup>135</sup> for the readers to the words of Ichiyō.

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<sup>134</sup> '作品を現代文学の最前線の作家たちが現代語訳で甦らせた画期的な試み.' (TKKB 2004). The adjective 'kakkiteki' could also mean 'revolutionary' or 'ground-breaking', and it emphasizes the importance of their endeavor.

<sup>135</sup> 'Dokusha ni totte matatonai iriguchi (読者にとってまたとない入り口).' (TKKB 2004).



**Image 6.** On the left, *Takekurabe*. On the right, *Nigorie* (2004)

This edition comprises mainly the translated text, as well as the afterwords of the translators (for an analysis of these texts, see 2.2.2 *The notion of gendaigoyaku from prefaces and afterwords*). The format of this edition and the absence of footnotes shows a big contrast to the previous editions of Enchi's translation. Kawade Bunko's *Takekurabe* aims to reach a wider, general readership (as the absence of footnotes shows).

It is undeniable that the translators paid an important role to make this edition more attractive to the reader. The fact that each story in *Takekurabe* and *Nigorie* is translated by a different Japanese writer could seem a marketing strategy, as well as an attempt to offer several possible ways to render Ichiyō's style. After all, it is the only edition where the person in charge of the translations is different in each story. However, as previously mentioned, this is rather due to the fact that the present version was compiled after several translators worked on the stories. As to why was not only one author in charge of all of the stories, that can only be left to speculation —after all, translation was not the main job of the authors, and time constraints may have had an important role to play. Be it as it may, this almost unorthodox compilation offers a way to analyse even more *gendaigoyaku* translation styles. Even though this dissertation will focus on *Takekurabe*, it could also extend to the translation techniques applied by each one of these writers turned into translators.

#### 2.2.1.4 Akiyama Sawako's 2005 translation



**Image 7.** Cover of TKYR 2005

Akiyama Sawako's *Takekurabe* was published only one year later than Matsuura's, and it contains the *gendaigoyaku* translations of *Takekurabe*, *Ōtsugomori* and *Yuku Kumo*, published by Sannichi Raiburari (Sannichi Library), an abbreviation for the *Yamanashi-Nichi Nichi-Shinbun* newspaper. It has approximately 200 pages and is pocket-sized. This edition does not contain footnotes either. The second publication dates from 2008.

However, the translations were originally serialized in the Cultural Section of the *Yamanashi-Nichi Nichi-Shinbun* newspaper during 2004. In January of that year, *Yuku Kumo* was published. In July and August, *Takekurabe* was published. Finally, *Ōtsugomori* was published in October of 2004. The good response, alongside the popularity of the drawings in the stories painted by Horiuchi Yōko, also from Yamanashi, led Sannichi Library, the editorial branch of the newspaper, to compile the three stories into one single volume that was published the next year, in July 2005.

In the middle of a navy-blue coloured cover we can find a small hand-drawing of a Japanese lady from behind made by Horiuchi Yōko. If we look closely, the hairdo of this young lady has been put up in the *shimada* style with several ornaments such as flowers or hairpins. This is a clear allusion to Midori from *Takekurabe*.

**Table 10.** Paratexts of Akiyama Sawako translations

TKYR 2005		
Type	Authorship	Characteristics
Front cover	Horiuchi Yōko	<b>Navy blue background on a white frame. Small hand-drawing of a Japanese girl (or <i>oiran</i>) from behind</b>
Flap (front)	[N. S.]	<b>Summary on the author. 'Nagareboshi', 'Yamanashi' (keywords)</b>
Flap (back)	[N. S.]	Other titles of the publisher
Epitext	Yamanashi-Nichi Nichi-Shinbun Akiyama Sawako	Ichiyō no buzukue [Ichiyō's writing desk] <b>Afterword of the translator</b>



On the front flap, we can find a brief introduction to the volume. First of all, it defines the life of the author under the term ‘shooting star’.<sup>136</sup> This term has been used in other paratexts from other translations, such as the last Spanish translation (TKCO 2017). The term ‘shooting star’ allegorically means something shiny and powerful that appears and disappears in the fraction of a second. Ichiyō’s life was indeed a shooting star: it shone magnificently and disappeared just when it was at its brightest. Following this, it justifies the selection of the works as Ichiyō’s most ‘representative stories.’<sup>137</sup> Even though *Takekurabe* and *Ōtsugomori* have been praised as such, *Yuku Kumo* does not normally fall into the category of Ichiyō’s most representative stories. Probably, since it was the first story translated in the newspaper, it aimed to create a familiar link between the readers and the places depicted in the story, since some of them are real locations of Yamanashi —Ichiyō’s parents were from Yamanashi. It does not seem strange, then, that the cultural department of the newspaper picked *Yuku Kumo* as the first story to be translated in their collection.

Furthermore, to maximise even more this ‘Yamanashi Love’ theme, the front flap also states that the current modern translation has been carried out by no other than a renowned poetess from the very same Yamanashi prefecture, Akiyama Sawako.

The back flap shows a list of other titles published by Sannichi Library. All of them have some relation to Yamanashi prefecture: *Yamanashi no utabito tachi* (The singers of Yamanashi), *Haikushū Minami-Arupusu no Shiki* (Collection of Haiku: The Four Seasons in Minami-Alps, Yamanashi), *Mōgakkō monogatari* (The Story of the School for the blind), etc.

The epitexts of this edition consist of a brief comment by the publisher (Yamanishi-Nichi Nichi-Shinbun), the afterword of the translator (analysed in 2.2.2 *The notion of gendaigoyaku from prefaces and afterwords*), the references, and a brief paragraph introducing the translator (previously analysed in 2.1 *The translators*). Most interesting is the fact that Akiyama’s *Takekurabe* comes with a

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<sup>136</sup> *Nagareboshi* (‘流れ星’) (TKYR 2005).

<sup>137</sup> *Daihyōteki* (‘代表的’) (TKYR 2005).

reference list 3-pages long. It is, in fact, the only translation in Japanese which contains a bibliography. Even though Akiyama's translation does not contain footnotes, in the afterword of the translator, she admits that the references listed in the bibliography have helped her (she specifically expresses her gratitude to Yamada Yūsaku and Kan Satoko, both of them renowned Japanese literature scholars) for their annotated versions or academic works. Furthermore, amongst the almost 50 listed references, Kawade Bunko's 2004 *Takekurabe* is also listed, thus proving that Akiyama was aware that another *gendaigoyaku* translation of *Takekurabe* existed. It does not appear, however, the modern translation of the volume *Nigorie* (2004), which also contains the modern translations of *Ōtsugomori* and *Yuku Kumo*. Akiyama may have not been aware, then, that these two stories had also just been translated into modern Japanese the year before.

#### 2.2.1.5 Yamaguchi Terumi's 2012 translation



**Image 8.** Cover of TKRI 2012

Yamaguchi Terumi's modern Japanese translations were published by Rironsha in 2012 and the book contains the stories of *Takekurabe* and *Nigorie*. The format of the book is bigger than a standard pocket-size book and it has over 180 pages. After Enchi's translations, Yamaguchi's is the only one that has footnotes as well. The 3<sup>rd</sup> publication dates from 2016. The cover depicts in an almost manga-like style the famous 'Rainy scene' in *Takekurabe*, where Midori and Nobu have their last, failed encounter.

The picture is faithful to some elements of the story: the *shaguma* hairdo of Midori, who is still a child; the piece of cloth in her hands that she wants to give to Nobu; Nobu's umbrella, broken by the rain; and Nobu's position itself, touching his sandal with the lost strap. However, as a novice monk, Nobu should appear with a shorn head. All in all, however, the cover, drawn by illustrator Sukai Ema, is faithful to the essence of the story.

**Table 11.** Paratexts of Yamaguchi Terumi's translation

TKRI 2012		
Type	Authorship	Characteristics
Preface	[N. S.]	<b>'Gendaigo de yomu meisaku shirizu' no kankou ni atatte (On the publication of the '...Read in Modern Japanese Series')</b>
Notes	Yamaguchi Terumi	<b>31.</b>
Front cover	Sukai Ema (illustration); Fuchigami Saki (design)	<b>Red background. Drawing of the 'Rainy scene'.</b>
Band (front)	Rironsha Ed.	Picture of actress Tsuruta Mayu: 'This is my Bible!'. Merchandising comments.
Band (back)	Tsuruta Mayu	Paragraph recommending the book. Also, brief summary of <i>Takekurabe</i> .
Flap	[N. S.]	Summary of <i>Takekurabe</i> and <i>Nigorie</i> .
Postface	Yamaguchi Terumi	<b>Afterword of the translator</b>
Other peritexts	[N. S.]	Information on the gendaigoyaku of <i>Maihime</i> from the same collection.

This edition comes with a band with the comments of Tsuruta Mayu, a famous Japanese actress. Her profile picture stands at the front of the band, alongside her bold remark stating that 'masterpieces are my Bible!'. She does not specifically refer to *Takekurabe*, maybe due to the fact the same band was used for the other modern translations of the same collection. At the back of the cover, there is a brief extract on Ichiyō and the two stories included in this book, as well as a longer comment by Tsuruta regarding her thoughts on the importance of enjoying the reading and re-readings of the Japanese masterpieces.

The preface of this translation, probably authored by the publishing editor, justifies the present modern translation —as well as the collection *Gendaigo de yomu meisaku shirizu* itself— by appealing to the unchanging aspects of the world. Things such as 'the true human nature', the 'beauty of the world' transcend time and, hence, can be felt and understood by readers of all times and ages (TKRI 2012: i). The 'language is alive', however, and because of that it does change as time goes by. Reading the classics may be too 'difficult' and some readers may avoid them. The present collection was born, it says, in order to offer a solution for such readers:

*Mazu wa kotoba no kabe wo koete, koten ya meisaku no hontō no omoshirosa wo, taiken shitemoraitai (...). Kodomo wa mochiron otona ni mo yomiyasui gendaigo wo tsukatte, genbun ga tsutaeyō to shiteiru imi*

*wo dekiru kagiri sono mama ni, sakuhin wo yomigaeraseteimasu. (...) Sara ni yutakana 'koten' ya 'meisaku' no dokusho taiken e to tsunagatte iku koto wo negatteimasu.*<sup>138</sup>

First we needed to cross the language barrier so [the readers] could experience the true joy of reading classics and masterpieces (...). We wanted to bring [them] back to life by using a modern Japanese language that could be easily read by children and adults whilst, at the same time, preserving the meaning that the original work wanted to convey (...). We hope that [this collection] will help to connect [the reader] to the much richer original versions of these classics and masterpieces.

TKRI 2012: ii

The rest of the paratextual elements are a rather long afterword of the translator, a brief paragraph introducing the translator (previously analysed in 2.1 *The translators*). and a last page publicizing another translation in the same collection (*Maihime*, translated into modern Japanese by Takagi Toshimitsu). Yamaguchi Terashima's afterword of the translator is titled '*Higuchi Ichiyō ga egaita "kodomo" to "onna" no sekai – Meiji no joryū sakka ga nokoshita kiseki*' (The world of 'girls' and 'women' that Higuchi Ichiyō depicted: The miracle that a Meiji woman writer left us), and it is subdivided in its turn into 4 sections: 1. *Gendaigoyaku wo yomu imi* (The meaning of reading in modern Japanese), 2. '*Takekurabe*'. *Kodomo mo ijō, otona miman* (Takekurabe. More than children, less than adults), 3. '*Nigorie*'. *Koko janai, dokoka e* (Nigorie. Not here, towards somewhere else), and 4. *Sakka. Higuchi Ichiyō no tachiichi* (The writer: The position of Higuchi Ichiyō). For the purpose of the analysis, the first part of the afterword is specially interesting, duly discussed hereafter. The fact that Yamaguchi dedicates a full sub-part talking about *gendaigoyaku* translation is gratifying, for in most of the cases it has been necessary to look over and over the comments made by translators in order to find pieces of information (some words; at best, some phrases), but it is a rare case when the translator offers her thoughts on how has she performed the translation.

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<sup>138</sup> 'まずは言葉の壁をこえて、古典や名作のほんとうの面白さを、体験してもらいたい(...). 子供はもちろん大人にも読みやすい現代語を使って、原文が伝えようとしている意味をできる限りそのままに、作品を甦らせています(...). さらに豊かな「古典」や「名作」の読書体験へとつながっていくことを願っています.'

### 2.2.1.6 Kawakami Mieko's 2015 translation



Image 9. Cover of TKKS 2015

The most recent of the modern Japanese translations of *Takekurabe* was published by Kawade Bunko in 2015 and translated by Kawakami Mieko. This translation does not have footnotes. The book is 562 pages long for it also contains Natsume Sōseki's *Sanshirō* (Sanshiro) and Mori Ōgai's *Seinen* (Youth). This volume is the 13<sup>th</sup> (out of a total of 30) in the *Nihon Bungaku Zenshū* collection edited by Ikezawa Natsuki.<sup>139</sup>

The front cover is pink-coloured without any pictures, with only the titles of the stories and the authors (and the name of the translator). Most interestingly, the additional band that comes with the book is the one that contains the 'cover' picture: a profile of a modern Japanese young lady with a rather nostalgic facial expression.<sup>140</sup> In the front band, there is a brief excerpt that explains the selection of these three stories into one single volume: 'The time is Meiji. The stage, Tokyo. This exemplifies the dawn of modern Japanese literature. These stories depict those youthful days of times past —young men and women troubled by love, friendship and their studies' (TKKS 2015).<sup>141</sup> The back of the band has paratextual information as well: after Ikezawa's brief summary of the three stories depicted in the book, emphasising the 'modernness' of this new *gendaigoyaku* translation resulting from the *gikobun*-written text of *Takekurabe*.<sup>142</sup> Following this, the Tanizaki Prize award-winner novelist Takahashi Gen'ichirō<sup>143</sup> and the Yomiuri

<sup>139</sup> Ikezawa stated that choosing Kawakami for the translation of *Takekurabe* was because of their close working relation with the author. Ikezawa had also read her works, and felt that she had 'something in common with Ichio' (Ikezawa 2017, July).

<sup>140</sup> During his speech, Ikezawa also shared a curious story with the audience. Apparently, when Kawakami's daughter saw the illustration of this book, she said to her *Mama, niteru!* ('Mum, she looks like you!'). It might be possible that the artist, then, had Kawakami in mind when portraying this young lady in the cover of the book.

<sup>141</sup> *Toki wa meiji, butai wa Tōkyō. Koi ni, yūjō ni, gakumon ni nayamu wakamonotachi no seishun wo egaita, Nihon kindai bungaku no yoake* ('時は明治、舞台は東京。恋に、友情に、学問に悩む若者達の青春を描いた、日本近代文学の夜明け').

<sup>142</sup> *Mazu wa gikobun nagara modanna Ichio no 'Takekurabe' wo gendaigoyaku de tomo shi* ('まずは擬古文ながらモダンな一葉の「たけくらべ」を現代語訳で供し').

<sup>143</sup> Takahashi Gen'ichirō is also the modern Japanese translator of *Hōjōki* in Ikezawa (Ed.) (2016b).

prize award-winner novelist Mizumura Minae, author of *A True Novel*, write a joint comment briefly summarizing *Takekurabe*, *Sanshirō* and *Seinen*. More than the summary per se, the weight of the names of these two literary figures in the ensemble is a rather powerful combination.

**Table 12.** Paratexts of Kawakami Mieko's translations

TKKS 2015		
Type	Authorship	Characteristics
Front cover	[N. S.]	Pastel pink background, no decorations
Flap (front)	[N. S.]	Summary on Higuchi Ichiyō, Natsume Sōseki and Mori Ōgai with profile pictures
Flap (back)	[N. S.]	<b>List of the 30 books of the collection</b>
Band (front)	Asano Inio (illustration)	<b>Picture of a modern young girl on a white background</b>
Band (back)	1) Ikezawa Natsuki 2) Takahashi Gen'ichirō and Mizumura Minae	<b>1) Brief summary of the 3 stories.</b> <b>2) Longer summary of the 3 stories.</b>
Other peritexts	1) Kōno Kensuke 2) Ikezawa Natsuki 3) Kōno Kensuke 4) Kōno Kensuke	1) Synopsis <b>2) General comment (<i>kaisetsu</i>)</b> 3) Reference data (map) 4) Chronological records of the 3 authors

On the front flap, we can find a summary of the lives of Higuchi Ichiyō, Natsume Sōseki and Mori Ōgai nicely wrapped up into one compact paragraph, accompanied by their respective profile pictures. Furthermore, on the back flap there is a list of all the books included in this collection, emphasizing after each title that it is, when that is the case, a 'new translation'.<sup>144</sup> 14 books in total have been newly translated, which is almost the totality of the classical works (since the rest of the books are written by modern authors such as Akutagawa Ryūnosuke, Miyazawa Kenji, Nakajima Atsushi, etc.).

The peritexts of the book consist of an afterword of the translator by Kawakami Mieko, a synopsis of the three stories, a general comment by Ikezawa Natsuki, and a map that represents the Bunkyo quarter in Tokyo around 1911 (the 44<sup>th</sup> year of Meiji) presented by Kōno Kensuke, scholar and professor of Japanese modern literature, who was also in charge of the chronological records of the three authors. In the last page, moreover, there is a list of the 30 volumes comprising the collection (most of which are, as previously analysed, *gendaigoyaku*

<sup>144</sup> *Shin'yaku* ('新訳').

translations). There is also a paragraph introducing the translator (previously analysed in 2.1 *The translators*).

#### 2.2.1.7 *Conclusions on the analysis of paratexts*

In conclusion, the six *gendaigoyaku* translations of *Takekurabe* share some elements: except in Enchi Fumiko's *Takekurabe* published by Kōdansha (TKKO 1986), the names of all the *gendaigoyaku* translators appear on all covers. The work of the translators is, then, duly acknowledged in almost all of the cases, giving visibility to the translators and the job they perform (Venuti 1995).

Another common aspect of the paratexts is that none of the covers are exoticising. TKGK 1981, TKKO 1986 (more concretely, TKKO 2009), TKYR 2005 and TKRI 2012 depict a Meiji young girl without unnecessary garments, nor orientalist traits. TKKO 1986 and TKRI 2012 also portray Nobu in their covers, thus emphasising the story of the star-crossed lovers. As for the depiction of Midori, in TKGK 1981 and TKRI 2012 she is depicted with a *shaguma* hairdo, whereas in TKKO 1986 and TKYR 2005, she appears with a *shimada* hairdo. Regarding TKKB 2004, the editor chose a more mature cover depicting Ichiyō. As for TKKS 2015, the choice of including a young, modern lady in the 'cover' (or, rather, on the front band) may be in relation to the wish of the translator to give *Takekurabe* a modern touch. Be it as it may, neither of the covers err on showing inaccurate hairstyles or anachronistic elements, as sometimes happens when Japanese books get translated into European languages in order to show the readers an overly exoticised Japan (Serra-Vilella 2016).

The book with most paratextual information is, undoubtedly, TKGK 1981. Indeed, this volume should be catalogued as a collector's item rather than a commercial book. The countless photographs, pictures and annotations that it contains, as well as the great number of footnotes (as is the case with TKKO 1986) exemplify that. The case of TKKO 1986 is, too, somewhat special: its main purpose is, by means of a probably too-difficult modern translation performed by Enchi Fumiko, to bring the original close to the young readers. This explains the myriad of footnotes included in this translation, as well as the in-text drawings, footnotes and in-text explanations. The target readership of TKYR 2005 and TKRI 2012 is also aimed at young readers, as mentioned beforehand. TKKB 2004 and

TKKS 2015's translations, on the other hand, are intended for a wide, general readership. The style of these four covers seems to prove this.

Genette's paratextual categories offer a 'valuable starting point for analysis of the multiplicity of points at which the text interacts with surrounding discourse (Summers 2013: 15). Genette (1997: 93-94)<sup>145</sup> also lists four functions which a paratext can achieve, as shown below:

- To designate or identify the book: This is the only compulsory function that a paratext (especially, a title) must have in a book according to Genette.
- To describe the work: This function indicates the genre of the novel as well as its contents. Genette observes that it is practically impossible to keep this function objective.
- To equip it with a connotative value: Even though it seems difficult to mark a paratext as 'not subjective', Genette believes that some evaluations can have a connotative value without being descriptive (i.e., 'Splendid', *The Independent*).
- To tempt: The paratexts are the 'presenters' of the book (Genette 1997: 1), and thus a vital element to catch the attention of possible readers. These paratexts do not normally count on the translators to produce most of the paratexts (especially the covers, flaps, etc.), since the translators are only regarded as 'linguistic professionals' that have no relation whatsoever with key marketing factors.<sup>146</sup>

The ensemble of the paratexts of the six modern Japanese translations, then, can easily fit into these categories: we can find summaries describing the plot of the story objectively, commentaries by influential people to give their subjective opinion (actress Tsuruta Mayu, novelists Takahashi Gen'ichirō and Mizumura Minae, etc.) that, at the same time, aim to tempt the reader (as it is the case with Tsuruta Mayu's comment). However, there are no brief, connotative comments made by external, professional literary critics. We can conclude, then,

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<sup>145</sup> Even though Genette applied these functions solely to the title of the work, Pellatt (2013: 2-3) applies these functions to the paratexts in general, not only to the titles.

<sup>146</sup> Summers affirms that the paratexts are 'normally controlled by the publishers' (Summers 2013: 15). Similarly, Serra-Vilella notes that Genette includes the 'cover' under the category of 'The Publisher's peritext' (Serra-Vilella 2016: 35).



that the paratexts of the six modern Japanese translations of *Takekurabe* accomplish three out of the four functions listed by Genette.

### 2.2.2 The notion of *gendaigoyaku* from prefaces and afterwords

All of her stories have been fully annotated –and the most acclaimed pieces have received this attention several times over– thus giving collections of Ichiyo’s writings the look and feel of the modern printed editions of Japanese classics. (...) The task of annotation necessitates, in addition to seeking out the meaning of long-dead words and unfamiliar customs, hunting down the ubiquitous allusions to classical works and elucidating their full meaning in the scholarly apparatus to the printing. However, postwar critics did not ask about the purpose or function of these allusions to ancient texts, their unspoken assumption seems to have been that allusion served Ichiyō’s artistic intentions and reflected her passion for the literature of old.

Van Compernelle (2006: 4)

When looking at the modern translations of *Takekurabe*, it is important to look not only at the words chosen by their respective translators, but to go beyond the body of the text and take a look at all the elements that embrace it. Why was the translation necessary? What was its target readership? What did it aim to accomplish? In order to answer these questions, it is vital, henceforth, to look at the paratexts; especially, at the prefaces or afterwords of the translator. It is also important to note when the said translations do not have these afterwords. That, for instance, is the case of both of Enchi Fumiko’s translations (TKGK 1981, TKKO 1986). Neither of them include a translator’s afterword. No remarks on her notion about what *gendaigoyaku* translation can be found, nor any comments explaining her thoughts when she accepted the commission or justifying her decisions. Whether the absence of an afterword was due to editorial criteria or not, it is still worth mentioning.

The rest of the modern translations of *Takekurabe* do contain afterwords of the translators (*yakusha atogaki*).<sup>147</sup> Hereafter, we have included selected fragments that reflect upon the way the translators conceive their own works:

i. TKKB (2004). *Takekurabe – Gendaigoyaku – Higuchi Ichiyō* (Kawade Bunkō):

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<sup>147</sup> ‘訳者あとがき.’

Matsuura Rieko's rather exhaustive 'afterword of the translator' mentions several aspects in relation to the methods she has used when translating. She also writes about the motivations for translating this work:

*Takekurabe' no kōgoyaku wo, to iu hanashi ga mochikomareta toki ni wariiai kantan ni hikiuketa no wa, kono sakuhin wo ichigo ikku yomi bungo wo kōgo ni utsushikaeteiku sagyō ni yotte, yori fukaku kono sakuhin ni mi wo hitasu koto ga dekiru no dewanai ka, tada yondeiru bakari de wa erarenai yōna atarashii tanoshisa wo ajiwaeru no dewanai ka, to yokan shitakara ni hoka naranai.*<sup>148</sup>

The reason why I accepted rather easily the commission to make the vernacular translation of 'Takekurabe' when they offered it to me is because, due to the necessary process of reading every single word and phrase in order to shift it to the vernacular, I had the premonition that I would be able to plunge myself even deeper into this story, allowing me to appreciate a new joy that I could not acquire by just reading it.

TKKB (2004: 260)

Matsuura calls *gendaigoyaku* translation *kōgoyaku*<sup>149</sup> (literally, 'translation into colloquial'). However, the other translators of the very same compilation<sup>150</sup> use the term *gendaigoyaku*: Fujisawa Shū, the translator of *Yamiyo*, talks about *gendaigoyaku* (ibid.: 271), as does Abe Kazushige (ibid.: 286), the translator of *Wakaremichi*, or Shinohara Hajime, the translator of *Jūsan'ya* (ibid.: 279). In Shinohara's *yakusha atogaki* he writes that:

*Boku wa hon'yakuchō to yobareru buntai ga daikirai de aru. Anna no wa Nihongo deatte Nihongo janai.*<sup>151</sup>

I hate that literary style [resulting from what it is] called translationese. Even if it is Japanese, it is also not Japanese.

TKKB (2004: 277-278)

Probably, Shinohara was concerned about the outcome of the translation: what if it was nothing more than an 'awkward rewrite' of the original text? Well

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<sup>148</sup> 『たけくらべ』の口語訳を、という話が持ち込まれた時にわりあい簡単に引き受けたのは、この作品を一語一句読み文語を口語に移し換えて行く作業によって、より深くこの作品に身を浸すことができるのではないか、ただ読んでいられるばかりでは得られないような新しい愉しさを味わえるのではないかと予感したからにほかならない。

<sup>149</sup> '口語訳'.

<sup>150</sup> In the afterword of the translation, Itsuji Akemi writes mainly discusses the topic of the story, *Umorigi*. Itsuji only mentions once something related to the translation ('I translated it as if it were an Italian opera', まるでイタリア・オペラだな、と思いながら訳していた), using the general word *yakusu* (訳す).

<sup>151</sup> '僕は翻訳調と呼ばれる文体は大嫌いである。あんなのは日本語であって日本語じゃない.'

aware of the existence of the translationese (awkwardness of translation due to overly literal translation of idioms or syntax) used in some translations, he did not wish to create an awkward, grammatically stiff version of *Jūsan'ya*. This poses an interesting view of translation: it creates a link between translating the classical writing style (*gikobun*) into modern Japanese, and the translationese effect.

After this, Shinohara reflects on what *gendaigoyaku* translation means to him:

*Gikobun no gendaigoyaku to iu konseputo ga yakusha de aru boku wo kurushimeta. Kore ga eigo to doitsugo toka tonikaku gaikokugo de, ima bokura ga tsukatteiru Nihongo to kawari no nai kotoba dattara mada sukuwareta no da (...). [Gikobun wo] heta ni fun'iki dashitara genbun to taisa nakunacchau shi, boku no fudan shaberu yōna kotoba ni shitara gensaku no kibun ga kowareteshimau. (...) Sonna koto dake wa zettai ni shitakunai to omotta. Sakuhin wo sakuhin toshite nameraka ni saikōchiku shiteyaranakereba mono tsukuru hito no michi ni hazureru'ssu yo —hon'yaku tte sōiu mon desho?*<sup>152</sup>

The very idea of translating the *gikobun* [classical style] into modern Japanese distressed me. This was written in a foreign language, as foreign as English or German [to me]. If it were the Japanese language that we are all using nowadays, without alien words, I would have been happy. (...) If I render awkwardly the atmosphere [that the classical style has], I will create an enormous gap between [my modern version and] the original, but if I translate it using the words that I normally employ, I will break the mood of the story. (...) And that was something I wasn't planning on doing. If I were not able to reconstruct smoothly this work as the work it was, I felt as though I might as well step down from the path of a creative author. After all, this is surely what translation is all about, am I right?

TKKB (2004: 279)

Shinohara, then, rejects the idea of creating an 'awkward' translation, and reflects upon what premises he should base the style of the text: he is torn between switching towards a foreignising or towards a more domesticated translation.<sup>153</sup>

Finally, he concludes that:

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<sup>152</sup> '擬古文の現代語訳というコンセプトが訳者である僕を苦しめた。これが英語とドイツ語とかとにかく外国語で、今僕らが使っている日本語と変わりのない言葉だったらまだ救われたのだ (...). [擬古文を]下手に雰囲気だしたら原文と大差なくなっちゃうし、僕の普段しゃべるような言葉にしたら原作の気分が壊れてしまう。(...) そんな事だけは絶対にしたくないと思った。作品を作品としてなめらかに再構築してやらなければモノつくる人の道に外れるっすよ—翻訳ってそういうもんでしょ?'

<sup>153</sup> These translation strategies create a dichotomy that refers to the question of whether the translator should 'move the reader toward the writer' or 'the writer toward the reader'. For more information and examples, see Venuti (1995).

*Kyōkashoteki ni taishō wo meikakuka sureba katagatsuku no to chigau? (...) 'Hajimete Ichiyō wo yomu tame ni atari, gikobun de honkakuteki ni ajiwau mae no sasoi mizuteki katanarashi' toshite yomeru seikakuna gendaigoyaku wo mezasu koto ni shita. (...) Shinohara Hajime-yaku 'Jūsan'ya' wa bungaku suru, to iu yori mo, kyōkasho suru tte iu no ni chikakunatta.*<sup>154</sup>

[I thought that] if I translated it into something like a very transparent textbook, that would settle [the translation problem]. (...) So I decided to make an accurate modern translation that could be read 'for those who were picking a story written by Ichiyō for the first time as an invitation, or even a warming up, before enjoying the real classical style.' (...) This way, my own translation could be considered closer to a textbook, rather than to a literary one.

TKKB (2004: 280)

The use that Shinohara makes of 'textbook' is particular. It should not be understood as a series of lines jumbled into each other, devoid of any literary flavour. Rather, by saying that his translation aimed to be a *kyōkasho suru* (literally, a 'textbookisation') instead of a literary one, he probably thinks about the cultural background and linguistic support that his version provides, much as the other translations do, in order to help the readers to get in touch with Ichiyō's words.

ii. TKYR (2005). *Gendaigoyaku Higuchi Ichiyō, Yukukumo, Takekurabe, Ōtsugomori* (Sannichi raiburarī):

In the afterword of the translation of *Takekurabe* (TKYR 2005), Akiyama Sawako explains that the commission came from the cultural section of the *Yamanashi Shinbun* newspaper. She states that, after the initial hesitation on translating into modern Japanese Ichiyō's *Takekurabe* because it felt 'arrogant'<sup>155</sup> to change the original text so as to make it more 'readable',<sup>156</sup> and because she did not consider herself suitable ('I am not even a scholar of Higuchi Ichiyō'), she finally decided to do it when the reporter insisted that, actually, only a few people were able to read Ichiyō's text and fully understand it, and when Akiyama realised that they wanted to 'bring closer' Ichiyō's works to the people of the area of

<sup>154</sup> '教科書的に対象を明確化すればカタがつくのと違う? (...) 「初めて一葉を読むためにあたり、擬古文で本格的に味わう前の誘い水的肩ならし」として読める正確な現代語訳を目指すことにした。 (...) 篠原一訳『十三夜』はブンガクする、というよりも、キョウカシヨするっていうのに近くなった.'

<sup>155</sup> *Fuson* ('不遜') (TKYR 2005: 195).

<sup>156</sup> *Yomiyasuku* ('読みやすく') (ibid.: 195).

Yamanashi, especially to junior high and high school students (TKYR 2005: 195). As a matter of fact, even though Ichiyō was born in Tokyo, her family came from the prefecture of Yamanashi. Also, Shiogama, a small village of the area, is depicted in *Yuku Kumo*, one of the three stories that are translated in this volume. The purpose of *Yamanashi Shinbun* was clearly to link even further the people of the area of Yamanashi to the works of Ichiyō, especially young students.

In the case of this translation, then, it is clearly stated that the target readership is young students from 13 to 18 years old, and it is also noticeable to point out that relation between the *Yamanashi Shinbun* newspaper and the aim to culturally link the people of the area to the works of Ichiyō in order to create familiarity on the readers' part.

As for the method used, Akiyama states that she wants to make this version more 'readable,' since more often than not, the original text would 'not have a subject, or the subjects would be interchanged, and [in the middle of the paragraph could be found] a dialogue suddenly' (*shugo ga nakattari, irekawatteitari, kyū ni kaiwa ni natteitari*) (ibid.: 195-196).<sup>157</sup> And, while being aware of the different narrative styles used in the the original works that she will translate, she plans to render the modern versions 'her own way' (*jibun nari ni gendaigo ni yakushiteitta*) (ibid.: 196).<sup>158</sup>

Finally, Akiyama ends her afterword by writing:

*Tsutanai gendaigoyaku de wa aru ga, Higuchi Ichiyō wo genbun  
de yomu michi e to tsunagareba saiwai de aru.*<sup>159</sup>

Even though it is an unskillful *gendaigoyaku* [translation], I would be really happy if it led the readers to read the original works of Higuchi Ichiyō.

TKYR (2005: 197)

It is also Akiyama's wish, then, that her translations serve as a bridge towards the original works.

### iii. TKRI (2012). *Gendaigo de Yomu Takekurabe*. Rironsha:

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<sup>157</sup> '主語が無かったり、入れ替わっていたり、急に会話になっていたり (...).'

<sup>158</sup> '自分なりに現代語に訳していった.'

<sup>159</sup> '拙い現代語訳ではあるが、樋口一葉を原文で読む道へとつながれば幸いである.'

In her afterword, Yamaguchi Terumi dedicates one section specifically to issues relating the procedures that she used to translate *Takekurabe* and *Nigorie* into modern Japanese. Specifically referring to the story of *Takekurabe*, she writes that ‘half of the fun of this piece of work is sympathizing with the lives of all these children of Meiji Japan’ (TKRI 2012: 163).<sup>160</sup> The other half, she writes, is to savour the ‘literary style’<sup>161</sup> in a clear reference to the *gazoku setchūbun* prose (the blending of classical and colloquial texts). As the other *gendaigoyaku* translators, Terashima was uncertain about how to render Ichiyō’s specific literary style into modern Japanese.

*Tada, shikashi, kanashiikana gendaijin to wa chigau kotoba ga chigaimasu. Hanashi no suji wo ou no ga seiippai dewa, sekkaku no utsukushii gikobun mo ajiwaemasen. Mazu, kono gendaigoyakuban de ‘omoshirosa no hanbun’, tōjōjinbutsutachi no shinri no henka wo ajiwattekudasai. Sono ato, kyōmi ga areba zehi, genbun wo yomu koto wo osusume shimasu.*<sup>162</sup>

Alas, the sad thing is that [her literary style] is completely different from the language that we, modern speakers, use. I did my best to depict the text in order to stay true to the flavour of the original, but in doing so the reader will not be able to enjoy the beautiful *gikobun* style. First of all, by reading this modern translation, I want the reader to enjoy ‘half of the fun’ by savouring the psychological changes of the characters. After that, if they are interested, I would highly encourage them to read the original work.

TKRI (2012: 164)

Yamaguchi then discusses several aspects regarding the translation methods she has used and, at the end of her notes, repeats her wish: that her translation would serve as a ‘trigger’ (ibid.: 182)<sup>163</sup> for the reader to get hold of the original.

iv. TKKS (2015). *Higuchi Ichiyō – Takekurabe / Natsume Sōseki / Mori Ōgai* (Kawade Bunko):

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<sup>160</sup> *Kono sakuhin ni egakareta, meiji no kodomotachi ni kyōkan dekireba ‘Takekurabe’ no omoshirosa hanbun tsutawatta koto ni narimasu* (‘この作品に描かれた、明治の子ども達に共感できれば『たけくらべ』の面白さは半分伝わったことになります’).

<sup>161</sup> *Bungei* (‘文芸’) (ibid.: 163).

<sup>162</sup> ‘ただ、しかし、悲しいかな現代人とは使う言葉が違います。話の筋を追うのが精一杯では、せっかくの美しい擬古文も味わえません。まず、この現代語訳版で「面白さの半分」、登場人物達の心理の変化を味わってください。その後、興味があればぜひ、原文を読むことをおすすめします’.

<sup>163</sup> *Kikkake* (‘きっかけ’).

The most recent modern translation of *Takekurabe* has been rendered by Kawakami Mieko.<sup>164</sup> In the *yakusha atogaki*, Kawakami discusses issues similar to those tackled by the aforementioned *gendaigoyaku* translators. However, she is the only one to acknowledge an already existing modern translation (Matsuura's) and justify the need for her own version:

*Genbun to Matsuura sae areba, Nihongo no 'Takekurabe' wa mou sore de ii to omotteita kara de aru. Keredo (...) hon'yaku to iu kōi wo tooshite kono sakuhin ni fukaku irikomi, ichigo ikku ni mukiattemiru beki dewanai ka, ima made to wa chigau yomikata de sakuhin no koto wo shiru beki dewanai ka to iu kangae ga umare (...).*<sup>165</sup>

I thought that, with the original and Matsuura's modern translation, there were now sufficient Japanese-language versions of 'Takekurabe'. But (...) then I started to think: maybe it was necessary for me to get swallowed in the depths of the story through the lens of translation in order to go over again every single word and phrase. Maybe it was necessary that this story was known throughout a different reading. [Highlighted in the original].

TKKS (2015: 526)

It is no coincidence that Kawakami uses the same term as Matsuura ('every single word and phrase,' *ichigo ikku*). She does not shy away from this. Kawakami acknowledges the existence of this previous translation and decides to create a new one by contrasting it to Matsuura's version, by far the most renowned within the existing *gendaigoyaku* translations of *Takekurabe*. It is also noteworthy that Kawakami uses the term 'translation,' thus acknowledging that the mental process she is undertaking is none other than a form of translation. It does not seem too far-fetched to point out that, maybe rather unconsciously, she is even somehow aware of the existence of the intralingual translation category.

As for the style of the translation, Kawakami is, by far, the translator who tries hardest to bring *Takekurabe* closer to the modern Japanese readership, as the next passage shows:

*Moshi Ichiyō ga gendai ni ikiteite, gendai no kotoba de kono 'Takekurabe' wo kaku toshitara, ittai dono yōna bun no keisei wo sayō suru no darō. Gobi wa dō kana. Kutōten to shiten idō wa, dō tsunageru*

<sup>164</sup> As of November, 2017.

<sup>165</sup> '(...) 原文と松浦さえあれば、日本語の『たけくらべ』はもうそれでいいと思っていたからである。けれど(...) 翻訳という行為を通してこの作品に深く入り込み、一語一句に向きあってみるべきではないか、今までとは違う読みかたで作品のことを知るべきではないかという考えが生まれ (...)'

*no ka. Kaiwa ya serifu ni okeru chokusetsu wahō to kansetsu wahō no tsukaiwake wa dō suru no ka (...) gimon mo tsugitsugi ni afuretekuru. Genjitsu ni wa inai, ima wo ikiru Ichiyō ni mukatte are kore to shitsumon wo kurikaeshite, sōzō shi, shiyaku suru hibi ga tuzuuta.*<sup>166</sup>

Had Ichiyō lived in our days, had she written ‘Takekurabe’ in modern Japanese, what kind of sentence-composition would have she used? What would have she done with the inflections, the punctuation marks, the changes of point of view? How would have she used the direct and indirect speech? (...) Questions started to pour out in a flood, one after the other. Thus, by constantly putting questions to an Ichiyō who was living now, although she did not exist, over and over again, I started to imagine [her writing] and, day after day, I worked on a tentative translation.

TKKS (2015: 526)

Kawakami’s process of translating seems, then, somewhat different from the methods used in previous translations. She seems fully aware of her role as not only a translator, but as a rewriter. And her way of doing that is ‘mostly by going the other way around’ (*hotondo gyaku wo yuku*):<sup>167</sup>

*Kudōten no itchi mo kazu mo, barasu. Hitsuyō da to omotta kasho de kaigyō wo suru. Honrai nara chūshaku ni kakareru beki jōhō wo honbun ni morikomu. Shuji mo keiji mo hinji mo tsuketashi, genbun ni wa nai kotoba mo dondon kakikomu. Tonikaku ritsudōkan wo saiyūsen ni shi, motatsuki ga kanjirareru kasho wa shōryaku suru.*<sup>168</sup>

I decided to destroy the location and number of the punctuation marks. To modify the passages where I considered it necessary. To incorporate all sorts of informative sentences that, in principle, should have been notes. To add subjects, copula and the objects of a verb, and write without hesitation words that are not in the original. I wanted to give maximum priority to the rhythm at any rate. The passages that felt too slow would be abridged.

TKKS (2015: 526)

Kawakami boldly states that she is going to ‘destroy’ or freely reorganise the disposition of punctuation marks and passages. She is not afraid of rearrange the text if, by doing so, the ‘rhythm’ of the text flows. Finally, she writes:

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<sup>166</sup> ‘もし一葉が現代に生きていて、現代の言葉でこの『たけくらべ』を書くとしたら、一体どのような文の形成を採用するのだろうか。語尾はどうか。句読点と視点移動は、どう繋げるのか。会話や台詞（セリフ）における直接話法と間接話法の使い分けはどうするのか (...) 疑問も次々にあふれてくる。現実にはいない、今を生きる一葉にむかってあれこれと質問をくりかえして、想像し、試訳する日々がつづいた。’

<sup>167</sup> ‘ほとんど逆をゆく’ (TKKS 2015: 526).

<sup>168</sup> ‘句読点の位置も数も、ばらす。必要だと思った箇所で行を改行をする。本来なら注釈に書かれるべき情報を本文に盛りこむ。主辞も繫辞も賓辞もつけ足し、原文にはない言葉もどんどん書きこむ。とにかく律動感を最優先にし、もたつきが感じられる箇所は省略する。’



*Ichiyō no shiita kijun wo arakata mushi suru hōhō wo toru koto ni natta.*<sup>169</sup>

At the end, my method [of render the modern translation] somehow turned into mostly ignoring Ichiyō's compelling standards.

TKKS (2015: 526)

In conclusion, from the afterwords of the translators we can infer several points that are shared by the translators: the explicit reference to the original work as an absolute authority that, regardless, needs to be changed; justifying the style used; and pointing out the fact that the modern version should be seen also as a way of bringing the reader closer to the original words. This last premise is true specially in Akiyama and Yamaguchi's translations, since they both specifically state it. Kawakami's afterword is probably the most unusual: she writes not only from the perspective of a translator, but also with the awareness of an author taking the place of Ichiyō. As for being aware of previous translations, only Akiyama Sawako, in her reference list and Kawakami Mieko, in the afterword of the translator, mention a previous modern translation; in both cases, Matsuura's *Takekurabe*.

All these reasons are part of the translation, and help justify their existence to some readers who might ask whether it is really necessary to have a modern version at all. But the *gendaigoyaku* translators seem to think that the answer is yes, but always taking into account that they want the readers to also feel the essence of the original.

### 2.2.3 The analysis of footnotes

In order to better contrast the footnotes of the six modern Japanese translations, we have also taken into account the annotations that appear on the original text of *Takekurabe* published by Shinchō Bunko in 2006 and annotated by Miyoshi Yukio, with a total of 60 endnotes (TKSB 2006).

Enchi Fumiko's translations (both TKGK 1981 and TKKO 1986) contain footnotes, even though they have not been written by her, thus varying in number and nature. In fact, these are the only two cases in which the footnotes have been added by someone who is not the translator. In TKGK 1981, the author of the

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<sup>169</sup> '一葉のしいた基準をあらかた無視する方法を採ることになった.'

footnotes or *chūshaku* is Maeda Ai, a literary critic, duly noted on the Index of the edition. On the other hand, the author of the footnotes of TKKO 1986 is Odagiri Susumu, emeritus professor at Rikkyō University and a scholar of Japanese modern literature.<sup>170</sup> The credits of the authorship, however, can only be found on the very last page of the edition in small letters.

In TKGK 1981 there are a total of 80 footnotes. In TKKO 1986, there are 116 footnotes plus several in-text annotations that appear as a *furigana* gloss (or *rubi* characters) between brackets by the side of the kanji characters, an interesting method that will be explained below in further detail. The modern translations of Matsuura Rieko (TKKB 2004), Akiyama Sawako (TKYR 2005) and Kawakami Mieko (TKKS 2015) do not include footnotes nor endnotes. Each one of those translations make use of several techniques (paraphrasing, explanation, etc.) to make up for it, a fact that will be analysed in the textual analysis of the translations. Hence, out of the most recent translations, only Yamaguchi Terumi's translation has footnotes (TKRI 2012), a total of 31, written by the translator herself.

In the following table, there can be seen the total number of footnotes of the corresponding translations divided according to Peña and Hernández's classification (1994: 37-38). Since the footnotes are different, we have counted Enchi's two translations as two separate categories. We have also included the footnotes on the original *Takekurabe* book published by Shinchō Bunko (TKSB 2006) in order to contrast the results from the modern Japanese translations and a normal abridged version with the original text.

**Table 13.** Classification of footnotes of TKS B 2006 and the six modern Japanese translations of *Takekurabe*<sup>171</sup>

	TKSB 2006	TKGK 1981	TKKO 1986	TKKB 2004	TKYR 2005	TKRI 2012	TKKS 2015
Situational	1	8	7	0	0	1	0
Ethnographic	29	34	71	0	0	22	0

<sup>170</sup> Probably, this could be due to the fact that due to copyright issues, the second edition probably only had the rights to reproduce Enchi Fumiko's translation, and that did not include Maeda Ai's comments.

<sup>171</sup> See *Appendix 2* for the complete table of footnotes.

Encyclopaedic	10	10	17	0	0	4	0
Institutional	0	2	2	0	0	0	0
Metalinguistic <sup>172</sup>	14	4	11	0	0	2	0
Intertextual	6	12	6	0	0	2	0
Textological	0	1	1	0	0	0	0
Interpretative	2	14	1	0	0	0	0
<b>TOTAL</b>	<b>60</b> (62) <sup>173</sup>	<b>80</b> (85)	<b>116</b>	<b>0</b>	<b>0</b>	<b>31</b>	<b>0</b>

Before immersing ourselves into the proper analysis, we must admit that the difference between ethnographic and encyclopaedic notes can be very blurred and based on small nuances. Based on Serra-Vilella (2016), we have categorised the footnotes as either ethnographic or encyclopaedic depending on whether the reference falls within common knowledge of the source culture or not, as previously explained.<sup>174</sup> If it is, then we have categorised the footnote as ethnographic. If the cultural reference can be deemed as something that most people from the source culture will not know about, we have rendered it as encyclopaedic. Under the category of ethnographic footnotes can be found several culture-specific objects (from *tabi* socks to *kumade* charms), whereas under the category of encyclopaedic footnotes the references tend to relate to presenting historical personalities, or explaining the historical background.

In order to do so, firstly the source culture needed to be established within the frame of the modern Japanese translations. In this case, the source culture is that of the Yoshiwara pleasure quarter and its surroundings in the Meiji period at the turn of the century. In other words, the Japan where Ichiyō lived. Thus, in order to establish the degree of ‘intracultural otherness’ of the original through the eyes of a Heisei period reader, the analysis of the footnotes of the original text published by Shinchō Bunko (TKSB 2006) has proven a great help. We could call it, in fact, an ‘alterometer’. Out of the 60 footnotes, almost half of them correspond

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<sup>172</sup> I have only considered the footnotes that are excluded from the main body. Thus, the glossed notes have not been counted in this category.

<sup>173</sup> The numbers in brackets represent the total count of the footnotes, since some of them have been categorised into two different categories (see *Appendix 2* and *Appendix 3*).

<sup>174</sup> Following this, it is also necessary to define what the ‘source culture’ of *Takekurabe* is: from the perspective of its modern translation, it would be reasonable to think that the source culture is formed by the readership of the Meiji period, whereas the target culture would be the modern-days readers. In the case of the European translations, I have adopted the same premises.

to the ethnographic category (a total of 29, 48%).<sup>175</sup> This makes sense, since most of the words or concepts that could be felt as alien by modern Japanese readers tend to be those associated with specificities of the source culture. Following this, the category with more footnotes is the metalinguistic, with 14 (23%), followed by 10 encyclopaedic footnotes (17%). Most of the metalinguistic footnotes serve to define a term that is not normally used in modern Japanese, to paraphrase, or to explain *makura kotoba* words or puns. This is helpful to better understand which passages or words are considered difficult enough to have footnotes, always under the criteria of the publisher or editor.

Following this, we will contrast this criteria to the information on footnotes from the modern Japanese translations: in the three translations that contain footnotes, the category with the greatest number of footnotes is the ethnographic as well, with a total of 34 in TKGK 1981 (43%), 71 in TKKO 1986 (61%) and 22 in TKRI 2012 (an overwhelming 71%). However, the second category with more footnotes is not the metalinguistic one, as happens with the footnotes in the annotated version, but the encyclopaedic category. This makes sense, since most of the metalinguistic notes in TKSB 2006 come from the fact that the editor in charge felt the need to paraphrase Ichiyō's Japanese, whilst the *gendaigoyaku* translations have solved this problem in the body of the text itself in most of the cases. It is no surprise, then, that the category of encyclopaedic footnotes ranks second (except in TKGK 1981, where it comes third after intertextual notes by just one footnote). Even so, their percentage is far from the ethnographical footnotes. The rate of encyclopaedic footnotes in TKGK 1981 is 13% (a total of 10) in TKGK 1981, 15% (a total of 17) in TKKO 1986, and 13% (a total of 4) in TKRI 2012.

Let us discuss the nature of the ethnographic footnotes in more detail. As previously stated, ethnographic comments refer to a common knowledge shared between the people that take part in a certain community. We have already established that the source culture lies around the Yoshiwara quarter in Meiji-period Japan. Hence, it is no surprise that almost half of the footnotes in TKGK 1981, and more than half in TKKO 1986 and TKRI 2012, explain the meaning of words directly associated to the very specific culture of the demimonde. If we look

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<sup>175</sup> The following percentages have been calculated based on the number of footnotes without including the repetitions.

closely at them, some patterns can also be found; ethnographic footnotes contain explanations related to Meiji professions (in which can be found, amongst others, the several categories of courtesans, ranging from *yarite* and *shinzō* to the top-class *oiran*), objects (such as the games of *chie no ita* or *jūrokumusashi*, *kumade* charms, or words that tackle footwear such as *setta*) or specific cultural references to the Yoshiwara quarter (such as the explanation of the Ōtori festival, the description of the Senzoku shrine, or the different type of hairstyles that women had according to their age and social status, such as the *shaguma* or the *shimada* hairdos).

As for the encyclopaedic footnotes, most of them refer to historical personalities, such as the reference to Mencius's mother when talking about education (see footnote n° 20 in TKKO 1986 and n° 2 in TKRI 2012) or true facts, such as the photograph establishment that actually existed and that is quoted in *Takekurabe* (see footnote n° 37 in TKGK 1981), or the mention to a true incident that took place in Yoshiwara (see footnote n° 14 in TKKO 1986). Others also explain a word within the context of Ichiyō's life (footnote n° 51 in TKGK 1981 contains a reference to Ichiyō's tutor, Nakarai Tōsui). Most of these footnotes, then, add a historical context that goes beyond the simple definition of a word or phrase.

There are only two institutional notes in both TKGK 1981 and TKKO 1986 and none in TKRI 2012. Intertextual notes mostly refer to songs or recitations (*Akegarasu*, footnote n° 46 in TKGK 1981), to other works written by Ichiyō (footnotes n° 38 and 39 in TKGK 1981) or to other authors, especially to *Genji monogatari* (footnotes n° 65 in TKGK 1981, n° 98 and 99 in TKKO 1986, and n° 29 and 30 in TKRI 2012). There is only one textological footnote in both TKGK 1981 and TKKO 1986 that points out a time-frame mistake made by Ichiyō in the original text of *Takekurabe*. It is noteworthy, also, to refer to the 14 interpretative footnotes of the first translation of TKGK 1981 (a total of 18%), a trend that was not followed in the later edition. Since both translations had different literary critics in charge of the footnotes, this makes sense. Most of the interpretative footnotes in the first translation include the insights of Maeda Ai, as to why a certain character says or acts in the way he or she does (footnote n° 48), or comments on the purpose of Ichiyō in writing a certain word to interpret the whole passage

(footnote n° 64, 67, 69). Even though this category cannot be found in the classification of Peña and Hernández, we felt the need to specifically create it. This phenomenon has also been found in some comments in the European translations.

**Table 14.** Examples of interpretative footnotes in TKGK 1981

N°.	Quote	Footnote	Translation
65	<i>Azechi no kōshitsu</i>	<i>‘Genji monogatari’ Waka-Murasaki no maki ni tōjō suru Murasaki no Ue no sobo. Kono jūnishō wa jūsanshō to awasete Waka-Murasaki no maki wo fumaeteori, Shin’nyo ga Hikaru Genji, Midori ga Murasaki no Ue, Midori no haha ga Azechi no kōshitsu to iu mitate ni natteiru ga, mō hitotsu Ryūtei Tanehiko no ‘Nise-Murasaki inaka Genji’ dairokuhen Mitsujichō no jorōya Shinobu’ya no ryō no bamen mo, Ichiyō no nengan ni attakamoshirenai.</i>	Reference to the Azechi’s widow, the grandmother to Murasaki who appears in the chapter titled ‘Waka-Murasaki [Young Murasaki]’ in <i>Genji monogatari</i> . The 12 <sup>th</sup> chapter, alongside the 13 <sup>th</sup> , are the ones including the scenes of Waka-Murasaki. In the text, Shin’nyo represents Hikaru Genji, Midori represents Murasaki, and Midori’s mother represents the Azechi widow. There’s also the possibility that Ichiyō wanted to allude to the 16 <sup>th</sup> volume of Ryūtei Tanehiko’s ‘Nise-Murasaki inaka Genji’, <sup>176</sup> more specifically to the scene at the dormitory next to the Shinobu brothel in Mitsujichō.
67	<i>dō ni mo akeru koto wa dekinai mon</i>	<i>Kono mon no kōshido ni wa, Yoshiwara no ‘daimon’ to ‘harimise’ no kōshi no imeeji ga kasaneawasareteori, sore wo akeru koto ga dekinai tokoro ni, jorō ni naranakerebanaranai Midori no unmei ga shōchō sareteiru.</i>	In the gate of this lattice door the images of the ‘Great Gate’ of Yoshiwara and the lattices behind which prostitutes are displayed overlap. The fact that Midori is unable to open the gate symbolises the unavoidable destiny of Midori becoming a courtesan herself.

In footnote n° 48, Maeda Ai goes inside Shōta’s head and writes about the boy’s discontent regarding the way in which Midori is always acting as the queen of the quarter, paying artists to play in front of her friends and adults alike. Shōta is, then, not happy to see her friend acting like an adult, even though he still does not

<sup>176</sup> This book is a literary parody of *Genji monogatari* written by Ryūtei Tanehiko in the late-Edo period. It has been translated as *The Rustic Genji*, *False Murasaki* and *a Country Genji*, or *A Fraudulent Murasaki’s Bumpkin Genji*.

understand the deep implications of her act; nor does she. The author of the comments does not leave this subtly to the imagination of the reader. Something very similar happens at the following examples: in footnote nº 65, he explains to the reader, as any abridged version would do, the symbolic meaning of the passage that links the three characters (Shin'nyo or Nobu, Midori and Midori's mother) to the characters in *Genji monogatari*. We will argue in more detail about the way in which this passage has been translated in the rest of the modern Japanese translations and European translations below. Concerning the footnotes, this is the only case that specifically states the correlation between the characters and even goes as far as to make another possible allusion, almost scholarly, to the passage by referring to *Nise-Murasaki inaka Genji*. Finally, footnote nº 67 is another example of the interpretation of a passage. However, contrary to the Waka-Murasaki reference, this passage has not been explained in the other translations, not even once.

Following the analysis of these unique interpretative footnotes, we will tackle another interesting category: metalinguistic footnotes. TKRI 2012 has none—probably due to the fact that it has been already covered by Yamaguchi's translation. As for Enchi's translation, TKGK 1981 has 4 metalinguistic footnotes and TKKO 1986, 11.

Furthermore, as explained beforehand, the edition of TKKO 1986 is somewhat exceptional regarding the use of metalinguistic footnotes, since it is the only edition that uses the furigana gloss as a means to include in-text metalinguistic notes.<sup>177</sup> If we consider all of these glossed explanations as metalinguistic footnotes (marked in red in the original edition), the total amount would be fairly superior to the other notes combined, since each page is extensively annotated with them.

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<sup>177</sup> The use of glosses as an explanation has been widely carried out within the field of Audiovisual Translation Studies. The audiovisual Japanese translator or subtitler uses these supra-glosses (also called ruby or *rubi* characters) in order to add extra information to the main subtitle. Normally they just add the reading of a difficult kanji, but other times they present a different reading (e.g. a pun or a joke). For more information on supra-subtitles, see Martínez Sirés (2016).

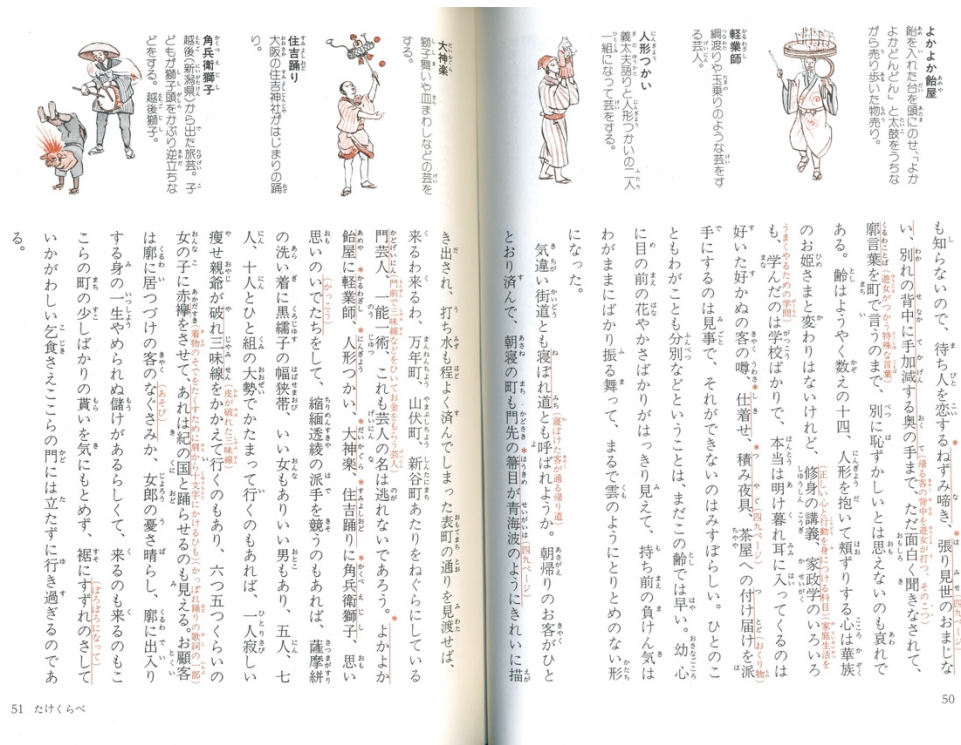


Image 10. Example of glosses used as intratextual notes. TKKO (1986: 50-51)

What is, then, the difference between the metalinguistic notes written outside the body of the text, and the glossed metalinguistic notes or in-text notes, in contrast to the more 'orthodox' first edition? These questions have been answered in the preface of the 1986 translation in four points that address the conventions followed to write the body of the text. Since it is unauthored, it is unclear whether the author of the following points is the editor or the author of the footnotes, Odagiri Susumu himself, but since it is undoubtedly explaining the method that Odagiri has followed when devising the comments section for the translation, we have used the first-person narration in the translation:

- We have used the modern kana orthography<sup>178</sup> and modern *okurigana*.

<sup>178</sup> The modern kana reform took place in 1946 and was amended in 1986, the year that this book was published.



- We have changed into the kana syllabary all the *ateji* words<sup>179</sup> whose kanji usage is too extreme, as well as pronouns, adverbs, conjunctions, etc., as long as the change did not disrupt the reading of the text too much.
- We have included the *furigana* glossed reading (*rubi* characters) on all kanji in the text, and on difficult words or items we have added explanatory notes in small letters. If a word has both an explanatory note and a *rubi* character, we have placed the *rubi* reading on the left side of the word.
- Furthermore, if there were words or items which we deemed as needing an explanation, we have marked them with an asterisk sign (\*) and we have created footnotes with pertinent illustrations or explanations.

TKKO (1986: 4)<sup>180</sup>

Thus, by looking at the 3<sup>rd</sup> and 4<sup>th</sup> points, the criteria to add or not the intratextual glossed explanations was according to whether the said words or phrases were deemed as 'difficult', even though the criteria to delimit this difficulty is not explained and is left to be assumed as the good faith and common sense of Odagiri himself, who probably had in mind a specific target readership after a discussion with the editor-in-chief of the compilation. The 4<sup>th</sup> point explains also the criteria by which Odagiri decides either to write a short intratextual explanatory note in red, or to write a full footnote. Again, the criteria to define what should be 'deemed as needing' an explanation is decided upon Odagiri's own judgement.

Certain patterns can be extracted out of the 11 metalinguistic footnotes that can be found in TKKO 1986: some of the metalinguistic footnotes are not as much about miscomprehension or the difficulty of explaining the concept as much as contextualizing the word within the story, such as *yokochōgumi* (footnote n° 22), the back-side street gang of boys, or *han'eri wo awase no eri ni kakete* (footnote

<sup>179</sup> *Ateji* are kanji used as a phonetic symbol, regardless of their meaning.

<sup>180</sup> *Gendaikanazukai, gendaikurigana wo shiyō shita. / Kyokutan'na ateji to omowareru mono, mata daimeishi, fukushi, setsuzokushi nado no uchi genbun wo sokonau osore ga sukunai to omowareru mono wo kana ni aratameta. / Honmon wa sou'rubi to shi, muzukashii goku ya jikō ni wa, chiisana ji de chū wo kuwaeta. Chū to honmon'rubi ga kasanaru baai wa hidarigawa ni rubi wo soeta. / Sara ni setsumeji wo hitsuyō to suru goku ya jikō ni wa, \* wo tsuke, irasuto ya kuwashii chū wo tsukekuwaeta.* ('現代かなづかい、現代送りかなを使用した。/ 極端な当て字と思われるもの、また代名詞・副詞・接続詞などのうち原文を損なう恐れが少ないと思われるものをかなに改めた。/ 本文は総ルビとし、むずかしい語句や事項には、小さな字で注を加えた。注と本文ルビが重なる場合は左側にルビを添えた。/ さらに説明を必要とする語句や事項には、\*をつけ、イラストやくわしい注を加えた').

n° 36), in reference to the social conventions that were followed to put on several layers of a kimono. There are also some footnotes that refer to specific vocabulary of the Yoshiwara quarter, such as: *miuri* (the act of selling oneself, especially applied to courtesans; footnote n° 35), *ginkō no Kawa-sama*, *kabutochō no Yone-sama* or *chii-sama* (referring to the clients by calling them not with the full surname, or by referring to them by their body shape —shortie, etc.; footnotes n° 60 and 61, respectively). In the case of *chōmyō kuzushi* (writing the name of the street — main street or back street— in cursive calligraphy; footnote n° 40), the footnote provides only a general paraphrasing. The need to put this explanation outside the main body of the text is, as the editor previously explained, due to the apparent necessity of adding this extra information that did not fit within the intratextual glossed notes. There are also some metalinguistic footnotes that have depicted ideas or concepts not specifically related to the Yoshiwara, but since Odagiri considered them important to contextualise the text he has opted to include them (e.g. *shichiya-kuzure no kōrikashi*, a type of pawnshop, footnote n° 27).

However, the rest of the in-text metalinguistic footnotes in TKKO 1986 are paraphrases without any further cultural or encyclopaedic information. Most of these paraphrases deal with obsolete expressions or reformulate archaic words. Even though this is a modern Japanese translation and that the text has been adapted into modern Japanese by breaking the paragraphs, inserting dialogue marks and adapting the style, it is still a fairly foreignising translation that aims to bring the modern Japanese reader closer to the original Meiji flavour of the text, and it probably aims to educate the reader at the same time. One cannot help recalling the ruby subtitles that appear on-screen when watching a Japanese movie, or even the interlinear glosses or interlinear text in the context of translations of Latin or Ancient Greek. Indeed, these in-text metalinguistic footnotes share several similarities with interlinear glosses, and even though it is my belief that this link has not been extensively researched so far, it could certainly be an interesting topic for research. For now, we just want to bring the in-text metalinguistic footnotes, or Japanese interlinear glosses or literary ruby glosses, to the attention of scholars, and to consider them under Genette's classification of paratexts. More specifically, we suggest they should be placed

under the category of allographic notes, alongside the translator's footnotes and endnotes.

Here are some examples of the in-text footnotes that can be found in TKKO 1986: in the second column, we can find the selected word; in the next column, the glossed *rubi* (in-text explanation).

**Table 15.** Examples of in-text notes (TKKO 1986)

Page	Word	Glossed note	Translation
37	<i>atsuraeyou</i>	<i>chūmon shiyō</i>	To order (food)
51	<i>kadogeinin</i>	<i>monzen de shamisen nado wo hiite okane wo morau geinin</i>	Artists that played shamisen or the like in front of the Yoshiwara main gate in exchange for money
51	<i>nagusami</i>	<i>asobi</i>	To play (with customers)

In the case of *atsuraeyou*, it could have been easy to replace this word with the most common Japanese word (*chūmon shiyō*), but this again helps to reinforce the conclusion that this is a foreignising translation.

It remains an enigma why Enchi Fumiko herself was not in charge of adding footnotes to her translation. Maybe she thought it was not necessary, as happened with the translations of Matsuura, Akiyama and Kawakami. It may be, as previously suggested, due to the fact that it was first published in a journal and thus the publishing company, after acquiring the rights, decided to rely on literary critics to create a 'hybrid' version between a modern Japanese translation and a commentary translation. Be this as it may, the fact remains that there is one translator and two authors of the comments for the footnotes.<sup>181</sup>

Yamaguchi Terumi's translation, as stated beforehand, has a total of 31 footnotes. This, which may seem insufficient compared to TKGK 1981 and TKKO 1986, needs to be put in the context of the six translations (three of which have no footnotes at all). More than half of Yamaguchi's footnotes (22 out of 31) are ethnographic, which once again justifies the desire of the translator to acknowledge the other by not merely adapting Meiji culture specific words into modern Japanese, but maintaining them and adding a brief definition. This is the case, for instance, of the word *kashizashiki*, a way of referring to brothels (footnote n° 6), which was left as the original. However, when necessary, Yamaguchi also added the necessary encyclopaedic background, such as is the explanation of

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<sup>181</sup> Another reason, however, could be that she was too famous a writer to undertake such work.

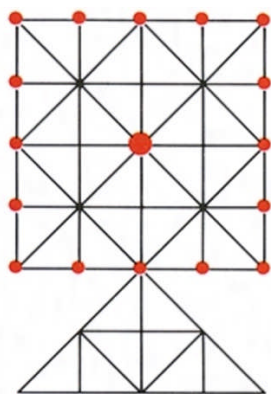
personalities as *Mōshi* (footnote n°3) or the katana maker from Kyoto, *Kokaji* (footnote n° 10).

Finally, we have also cross-referenced the repetitions of footnotes between TKGK 1981, TKKO 1986, TKRI 2012 and the commented version of TKSБ 2006 in order to know which are the words that have footnotes in all of the modern translations.

**Table 16.** Footnote Repetitions in modern Japanese translations

	TKSB 2006	TKGK 1981	TKKO 1986	TKRI 2012
TKSB 2006		17	17	6
TKGK 1981	17		32	9
TKKO 1986	17	32		15
TKRI 2012	6	9	15	

The words that appear repeated in the commented version and the three modern translations are: *Yoshiwara Niwaka* (吉原俄) (ethnographic) *jūrokumusashi* (十六武蔵) (ethnographic), *Azechi no kōshitsu* (按察の後室) and *Waka-Murasaki* (若紫) (both intertextual references to *Genji monogatari*). *Yoshiwara Niwaka* is the name of the festivity in the Yoshiwara quarter, and *jūrokumusashi* is a type of board game played with one stone at the centre (called *oya*) of the game, and 16 small stones placed around the board (named *ko*).



**Image 11.** Example of the *jūrokumusashi* board game. Source: Kotobanku

TKGK 1981 explains both the references *Azechi no kōshitsu* and *Waka-Murasaki* in the same footnote, whereas in both TKKO 1986 and TKRI 2012 there are two different footnotes, one for each term.

If we leave out the commented version of 2006 and analyse the repetitions of the several *gendaigoyaku* translations, we can learn that there are 4 footnotes repeated in the three *gendaigoyaku* translations (without including the already mentioned footnotes beforehand): *sanjaku-obi* (a type of sash), *shaguma* (a type of hairdo), *gentō* (a magic lantern), and *chie no ita* (a type of board game). All of them belong to the ethnographic category.

Regarding the footnotes in TKGK 1981 and TKKO 1986, there are a total of 32 repetitions (or 31, if we take into account that one of the footnotes of TKGK 1981 is in fact explaining the two references of *Azechi no kōshitsu* and *Waka-Murasaki*). Even though it is true that there are several coincidences, if we take a look at the total number of footnotes (80 in TKGK 1981 and 116 in TKKO 1986), the total amount of coincidences is not so big. It might have been possible that Odagiri Susumu had read the footnotes by Maeda Ai, but it is also true that the two sets of footnotes stand as independent pillars uninfluenced by the other.

Finally, Yamaguchi Terumi's 2012 translation has a total of 9 coinciding footnotes with TKGK 1981 (e.g., *umareta no wa Kishū*, explaining that Kishū, the place where Midori was born, is the actual Wakayama prefecture), and 15 coincidences with TKKO 1986 (e.g., *oiran*, *setta*, *chirimen*).

In conclusion, the schematisation into categories of the footnotes that can be found in the modern Japanese translations has helped to outline the level of otherness in each translation. Three out of the total of six modern Japanese

translations have footnotes, and only Yamaguchi Terumi is both the translator and author of the footnotes. If we take a closer look at the statistics, we can assert that the number of ethnographic footnotes, as well as the metalinguistic and encyclopaedic, is very similar in percentage between the three translations. The fact that TKGK 1981 and TKKO 1986 contains so many footnotes must also be seen within the context of the editions and in relation to their purpose: not only to offer modern translations but, undoubtedly, to present commented versions for readers. This means that there is a tendency to emphasise the differentiating traits (ethnographic or encyclopaedic) of the other when translating, henceforth creating a product that aims to become closer to the source culture.

It could be said that TKGK 1981 and TKKO 1986 do not follow the fundamental function that the paratexts have according to Genette: that of agreeing with the intention of the author or, in this case, the translator. Enchi Fumiko's translations should then be considered clearly foreignising due to the need to add so many footnotes in each of the editions, while Yamaguchi's stands in the middle ground. As for the rest of translations (Matsuura Rieko's, Akiyama Sawako's and Kawakami Mieko's), the textual analysis will help to shed some line on this topic.

Regarding the repetitions, *Yoshiwara Niwaka*, *jūrokumusashi*, *Azechi no kōshitsu* and *Waka-Murasaki* are the terms that can be found explained in each of the translations (including the annotated version). The selection of these terms may be due to several reasons: narratively speaking, it is somewhat strange that *jūrokumusashi*, a board game that has no further meaning nor importance in the main story, has been picked by all the translators. This is probably due to the fact that this game has become a cultural anachronism for modern Japan. On the other hand, the Yoshiwara Niwaka festival plays an important role in the story of *Takekurabe*, and thus having a footnote is much more understandable in comparison. Regarding the two references to *Genji monogatari*, it should not come as a surprise that all the editions have chosen to explain the deep parallelisms between Azechi no kōshitsu as Midori's mother, Waka-Murasaki as Midori, and Hikaru Genji as Nobu himself.

Upon the analysis of paratexts, it can be also argued that the level of otherness is much more intense in TKGK 1981 and TKKO 1986, than in TKRI

2012. By means of the analysis of the translations, we will analyse whether the increased number of footnotes is inversely proportional to the level of otherness in the translated text. Have TKKB 2004, TKYR 2005 and TKKS 1015 forsaken the footnotes in order to bridge those cultural gaps directly into the text? As a matter of fact, in her afterword of the translator, Kawakami Mieko admits that she wrote things in the body of the text that should have been footnotes (TKKS 2015: 526). Could this affect the readability of the translation, that is, could it be argued that the more footnotes a text has, the less transparent the translation is in Japanese modern translations? And how does that relate to European translations? Normally, when European translators translate a text from Japanese, the more footnotes the text has, the stronger the aim is to bring the reader close to the original (by means of foreignising techniques). Does this also apply to the *gendaigoyaku* translations?

In order to examine this, hereafter we will analyse selected scenes of each translation, as well as random fragments.

### **2.3 The analysis of the intralingual translations**

This section will focus on the analysis of the body of the modern Japanese translations of *Takekurabe*. We will reflect on the several translation techniques applied by the authors to change the original text into a modern Japanese version. In order to do so, we will rely on the methodology previously explained by basing the analysis on Toury's operational norms (matricial norms and textual-linguistic norms), on the Manipulation School premises, and on Munday's channelling of Venuti's guidelines to examine the source and target texts.

I have selected two passages for this part of the analysis of the translations. Both of them belong to chapter 12 (referred to as 'The rainy night scene' by scholars), and, each on its own way, offers a representative scene with several elements to be analysed at various levels.

The first passage corresponds to the beginning of the chapter. It has been selected because it contains several cultural references and specific vocabulary that might help to determine the level of domestication or foreignisation of the different translations by looking at how have the translators dealt with them.

The second fragment is formally different as it comes in the form of an inner monologue. This scene has been selected due to the fact that it depicts the masterful deployment of the lyricism of the prose of the author and the unusual colloquialisms in the speech. This will help us to analyse several linguistic aspects (especially the several register levels of Japanese) of the target text (included under the category of Toury's operational norms).

I believe that the combined analysis of these two passages in each translation, alongside the analysis of the translation techniques of the cultural referents in 3.5 *The analysis of the cultural references* will provide an integrated frame to analyse, quantitatively and critically, the different styles in each *gendaigoyaku* translation.

### 2.3.1 'Rainy Scene' (1)

At the beginning of the chapter, the son of the Buddhist priest, Nobu (who also goes by his Buddhist name, Shin'nyo), needs to run some errands to his sister's shop in Tamachi. Along the way, he goes over the residence of the Daikokuya, the high-class brothel where Midori's sister works. The residence, however, is where the families of the girls and the employees live, including Midori herself.

十二

信如が何時も田町へ通ふ時、通らでも事は濟めども言はゞ近道の土手々前に、仮初の格子門、のぞけば鞍馬の石燈籠に萩の袖垣しをらしい見えて、椽先に巻きたる簾のさまもなつかしう、中がらすの障子のうちには今様の按察使の後室が珠數をつまぐつて、冠つ切りの若紫も立出るやと思はるゝ、その一ツ構へが大黒屋の寮なり。

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*Nobu ga itsumo Tamachi he kayofu toki, toorademo koto wa sumedomo iwaba sakamichi no dote-demae ni, karisome no kaushimon, nozokeba Kurama no ishidōro ni hagi no sodegaki shiworashiu miete, ensaki ni makitaru sudare no sama mo natsukashiu, nakagarasu no shōji no uchi ni wa imayau no Azechi no Kōshitsu ga jiyuzu wo tsumagutte, kabutsukiri no Waka-Murasaki mo tachiizuru ya to omoharuru, sono hitokama he ga Daikokuya no ryō nari.*<sup>182</sup>

Original text of *Takekurabe* published in TKSB (2006: 114)

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<sup>182</sup> In order to indicate the changes in orthography, we have transcribed the original orthography (*rekishi kanazukai*) into the Roman alphabet. This does not correspond to the actual pronunciation.



There are several points that can be inferred by the analysis of this fragment. How have the five different translators adapted the cultural references that might be obsolete nowadays, such as the names of specific objects (*naka-garasu*) or places that no longer exist (*dote-demae*)? What about the intertextual references to *Genji monogatari* (*Azechi no Kōshitsu*, *Waka-Murasaki*)? How have they re-created the literary style of Ichiyō? Have they broken the one-sentence paragraph into several sentences, or kept it like that so as to emulate the style of the author? Have they added extra information to explain what is Tamachi or the residence of the Daikokuya? What have they done with the verbal tenses, or the voice of the omniscient narrator (*naka wo nozoku to*)? In definitive, what kind of texts have they translated? And how foreignising or domesticating are they?

### 2.3.1.1 Gendaigoyaku by Enchi Fumiko<sup>183</sup>

十二

信如がいつも田町の姉のところへ通うとき、そこを通らないでも行けないではないけれども、いわば近道の土手手前を行くと、ちょっとした格子造りの門があって、のぞくと鞍馬の石灯籠も風流に、萩の袖垣がしおらしく見え、縁先に巻いた簾の様子もゆかしく、中ガラスの障子のなかには、当世風の按察の後室が数珠をつまぐって、おかっぱ頭の若紫が出て来そうに思われるこのひと棟が大黒屋の寮なのであった。

12

Every time that Nobu went to his big sister's shop in Tamachi, he took a shortcut, so to speak, that goes by the embankment, even though he does not need to take that route, and there he found a small latticed gate that, when watched closely, it appeared to be an elegant Kurama stone lantern, and a low fence made out of bush clover of gentle appearance, as well as the bamboo screen in the veranda edge, which looked very refined, and beyond those paper sliding doors, made out of glass panes at their centre, it looked as if the modern widow of the Azechi with her Buddhist praying beads, and the young Murasaki, with bobbed hair, would appear any minute now, and this house was the residence of the Daikokuya.

TKKO (1986: 67)

Enchi Fumiko tries to emulate the style of the original by not separating the sentences with comas or stops. She probably aims to maintain the original flow of the text. For this reason, of the vocabulary that she chooses to adapt into modern

<sup>183</sup> For the translation analysis, I will use Enchi Fumiko's 1986 *Takekurabe* translation instead of the 1981 translation, since it is the one that we have available and the target text (not the paratexts, which is another issue that will be dealt with afterwards) is the same in both editions.

Japanese, some of the words are, sometimes, very close to the original word. This is the case with the adjective *shiworashiu* (‘しをらしう’) that Enchi translates to its modern phonology, *shiorashiku* (‘しおらしく’) (modernisation technique).

Even though the story of *Takekurabe* is narrated in the present tense — and sometimes from the perspective of an omniscient narrator—, Enchi chooses to translate the story in the past tense (as we can see in the last verbal tense, *Daikokuya no ryō na no de atta*). Enchi also takes the liberty to add a clarification next to Tamachi, where the shop of Nobu’s sister is, that does not appear in the original (amplification technique). On the other hand, however, she chooses not to include any reference to the story of *Genji monogatari* in the translation, as all the other translators have done, limiting the explanation of the references of the widow of the Azechi (the grandmother of Murasaki no Ue) and Waka-Murasaki (the name by which Murasaki no Ue is referred when she is little, and who will eventually become Genji’s lawful wife) only to the footnotes.

Regarding footnotes, this scene includes a total of 5 (see *Appendix 3* for the list of complete footnotes of TKKO 1986): ‘格子造りの門’ (*kōshizukuri no mon*, footnote n° 95, encyclopaedic), ‘鞍馬の石灯籠も風流’ (*Kurama no ishidōrō mo fūryū*, footnote n° 96, encyclopaedic; the note includes an illustration of this stone lantern), ‘萩の袖垣’ (*hagi no sodegaki*, footnote n° 97, encyclopaedic) ‘按察の後室’ (*Azechi no kōshitsu*, footnote n° 98, intertextual), and ‘若紫’ (*Waka-Murasaki*, footnote n° 99, intertextual).

Furthermore, the edition of TKKO 1986 is peculiar because to the in-text explanations included separately as paratextual elements and underlined in the fragment. This segment is no exception since it contains three words or expressions that have their respective definitions between brackets alongside the text. The words deemed necessary to have this extra information are: *naka-garasu*, *tōseifū* and *tsumagutte*.<sup>184</sup> *Naka-garasu* is a type of Japanese sliding door or *shōji*. Normally, the panels of these sliding doors are made out of paper, but the *naka-garasu* indicates that its central panels were made out of glass. The explanation of this word describes this object, which could very well fall under the category of ethnographic footnotes. The other two words that have come with an

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<sup>184</sup> ‘中ガラス’, ‘当世風’ and ‘つまぐって’.

explanation, *tōseifū* and *tsumagutte*, could be considered linguistic footnotes. The in-text explanation of *tōseifū* ('up-to-date') offers a more used synonym of the word in modern Japanese (*gendaifū*, '現代風', 'modern'). *Tsumagutte* describes the action that the widow of the Azechi, 'resurrected to modernity' (*tōseifū*, synonymising technique), is doing at the moment: praying with the rosary with her fingers, one after another in an orderly fashion. Enchi also translates Waka-Murasaki's bobbed hair-style, *kabutsukiri* ('冠つ切り'), into a more common word, *okappa atama* ('おかっぱ頭', established equivalent technique).

All in all, it could be said that Enchi's translation style aims to preserve the colour and style of the original. Only the footnotes —added by Odagiri Susumu, not Enchi— offer extra background so the reader can relate to foreign concepts.

### 2.3.1.2 Gendaigoyaku by Matsuura Rieko

十二

信如がいつも田町へ通うとき、通らなくてもことはすむのだが言ってみれば近道の土手手前に、ちょっとした格子門があり、のぞけば鞍馬の石灯籠に萩の袖垣が優美に見えて、縁先に巻いた簾の様子も好ましく、中硝子の障子の向こうには源氏物語風に言えば按察の後室が数珠を指先でたぐり、おかっぱ頭の若紫も出て来ようかと想像させる、その一構えの建物が大黒屋の寮である。

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Every time that Nobu goes to Tamachi, he takes a shortcut, so to speak, that goes by the embankment, even though he does not need to take that route, alongside which there is a small latticed gate, and upon watching it more closely, beyond that door appeared a graceful Kurama stone lantern and a low fence made out of bush clover, as well as the bamboo screen in the veranda edge, which looked very nice too, and beyond those paper sliding doors, made out of glass panes at their centre, as if taken directly from a scene of *Genji Monogatari*, it looked as if the widow of the Azechi with her Buddhist praying beads, and the young Murasaki, with bobbed hair, would appear any minute now, and this house is the residence of the Daikokuya.

TKKB (2004: 61)

Matsuura also emulates the style of the original and translates the passage without breaking any sentences, nor adding extra stops. In that sense, Matsuura's rendering is very similar to Enchi's. Both of them have, for instance, translated the word *karisome* ('仮初', 'trifling') as *chottoshita* ('ちょっとした', 'small'). Matsuura

also translates *kabutsukiri* as *okappa atama*, a tendency that will prevail in the rest of the modern Japanese translations (hence marking it as an established equivalent). However, this translation offers some differences to Enchi's: for instance, Matsuura does not feel necessary to include the reference of the shop of Nobu's sister in Tamachi (in fact, Matsuura's translation does not tend to add extra information in any form, as it will be seen in the analysis of the cultural referents).

Even though her text seems to be close to the original, she does modernise several words that are no longer used in modern Japanese. Thus, for the word *shiworashiu*, Matsuura uses a more modern adjective: *konomashiku* ('好ましく'). Instead of translating the verb *tsumagutte*, she describes the meaning of the action (*yubisaki de taguri*). Also, the allusion to the scene in *Genji monogatari* is much more accentuated with the inclusion of *Genji monogatari to ieba... to sōzō saseru* ('源氏物語風に言えば... と想像させる', which corresponds to the amplification technique). The adding of the word '想像させる' helps the reader to clearly understand that what Ichiyō wanted to do was to create a parallelism between Midori of the Daikokuya, her mother, and Nobu (watching from outside), with Waka-Murasaki, her grandmother, and Hikaru Genji. As for the verbal tense, she chooses the present tense, as it can be seen at the end of the last sentence, just as the original as well.

All in all, Matsuura's translation seems to be loyal to the original, as Enchi's, but it also offers, at the same time, some brief but necessary concessions.

### 2.3.1.3 Gendaigoyaku by Akiyama Sawako

十二

信如がいつも田町へお使いに行く時、別に通らなくてもすむのだが、近道となる日本堤の土手の手前に、簡素な格子門の家がある。中をのぞくと、鞍馬の石で造った灯籠が庭に立ち、家の建物の脇に、萩が慎ましく植えられた低い袖垣が見える。縁先に巻き上げられた簾が、夏の過ぎたことを告げていて、どこか懐かしげな風情である。明かり取りの硝子の中ほどに嵌め込んだ、硝子障子の向こうには、源氏物語の「若紫」の巻のように、按察大納言の未亡人が数珠を指先でつまぐり、おかっぱ頭の

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Every time that Nobu goes to make some errands to Tamachi, even though he does not need to take that route, he takes a shortcut, so to speak, that goes by the Nihontsuzumi embankment, alongside which there is a wonderful house with a latticed gate. Inside, there are Kurama stone lanterns in the garden, and on one side of the mansion there can be seen a low fence flanking the gate raised out of modest bush clovers. By the veranda edge, the rolled-up bamboo screen seems to announce the end of summer, creating a somewhat nostalgic air. Beyond the sliding

若紫が、髪をゆらゆらと扇のように広げて今にも駆け出してくるかと思われる。そのひと構えの家が美登利の住む大黒屋の寮である。

paper doors, with a glass dormer pane inlaid in the middle, it looks like a scene taken from the ‘Waka-Murasaki’ Chapter from *Genji Monogatari*, with the widow of the Azechi Dainagon saying her beads, and the young Murasaki, with her bobbed hair swinging in the wind like a fan, about to appear at any time. That mansion is the residence of the Daikokuya were Midori lives.

TKYR (2005: 122)

Akiyama’s translation shifts in a different direction. At first sight, it can be seen that the passage is punctuated more according to what modern readers might expect, with several stops that ease the reading experience. This, consequently, makes necessary the adding of verbs at the end of each sentence, conjugated in their infinitive form (and present tense). Akiyama chooses to add, as does Matsuura, an extra verb to indicate that the reference to the scene from *Genji monogatari* is a metaphor: ‘...to *omowareru*’. In fact, Akiyama does not only offer a more ‘easily readable’ text, but adds extra cultural and contextual information here and there (amplification technique): instead of simply saying that Nobu goes along the embankment, she adds its name (the ‘Nihontsuzumi embankment’, also known as the Yoshiwara embankment for its location). In the reference to *Genji monogatari*, she includes the name of the *maki* or ‘chapter’ to which the scene makes reference (‘*Genji monogatari no “Wakamurasaki” no maki*’) (amplification technique), and adds an extra clarification when referring to the ‘residence of the Daikokuya’ by adding that that is the place ‘where Midori lives’. By adding this name here, Akiyama is putting Midori in the spotlight of the scene, almost as if trying to help the reader to make the connection between her and Waka-Murasaki.

When referring to the feeling of the bamboo screens rolled-up, Ichiyō uses the term *natsukashiu*.<sup>185</sup> *Natsukashiu* (or *natsukashiku*, nowadays) refers to the feeling of missing something, of thinking of something dear that is no more. Here, Ichiyō uses *natsukashiu* to talk about the feeling of the appearance of the Daikokuya, with its screens rolled-up. Since at this point the story takes place at the end of summer, in September, Akiyama decides to adapt and expand this

<sup>185</sup> ‘なつかしう’.

*natsukashiu* into a *makiagerareta sudare ga natsu no sugita koto wo tsugeteite* ('the rolled-up bamboo screen seems to announce the end of summer', description technique).<sup>186</sup> The reference to summer has also been used in Yamaguchi's Japanese translation, in Martínez Sirés's Spanish translation, and in Altimir's Catalan translation.

Akiyama allows herself another rhetorical description of the hairstyle of Waka-Murasaki. She uses the word *okappa atama* as well (established equivalent technique), but sweetens it by adding *kami wo yurayura to ōgi no yō ni hirogete* ('with her bobbed hair swinging in the wind like a fan') (creation technique).<sup>187</sup> This metaphor has also been used in Altimir's Catalan translation.

In conclusion, the level of difficulty of Akiyama's translation is considerable lower in comparison to the previous translations. This seems logical if we bear in mind that her translation was aimed at junior and high school students (TKYR 2005: 195).

#### 2.3.1.4 Gendaigoyaku by Yamaguchi Terumi

十二

信如が姉の店のある田町へ通う時、通らないでも済むのだが、近道なので吉原土手の手前の道を行く。そこに間に合わせの格子門の家がある。覗いてみると、鞍馬の石で作った灯籠に萩の垣根が上品だ。夏が終わって縁先に巻いてある、すだれの様子も心も惹かれる。ガラスをはめた障子のなかには、「源氏物語」の按察使大納言の未亡人が現代風に姿を変えて念仏を唱え、おかっぱ頭の若紫が現れるように思える。この建物が、大黒屋の寮である。

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When Nobu goes to his big sister's shop at Tamachi, even though he does not need to take that route, he takes a shortcut, so to speak, that goes along the Yoshiwara embankment. Alongside that route there is a house with a latticed gate. When peeking through it, some elegant garden lanterns made out of Kurama stone, and the bush clover fence, are elegant. The summer has ended and the bamboo screens are charmingly rolled up by the veranda. Beyond the paper sliding doors with glass panes inserted within, it looks as though as the widow of the Azechi Dainagon from *Genji Monogatari* has come back to the present day and is chanting her Buddhist prayers, and that a young Murasaki with her bobbed hair is about to run into her. This building is the residence of the Daikokuya.

<sup>186</sup> '巻き上げられた簾が、夏の過ぎたことを告げていて'.

<sup>187</sup> '髪をゆらゆらと扇のように広げて'.

Yamaguchi's translation also breaks the paragraph into several sentences by adding stops and verbs in the present, informal form (*da*, *hikareru*, *de aru*). Her translation, in overall, aims to fill in the cultural gaps with extra information: she also writes that Tamachi is where Nobu's sister shop is, names the embankment (this time, referred to as the 'Yoshiwara embankment'), and specifies the allusion to *Genji monogatari* (amplification technique), reinforcing it by adding the verb *arawareru yō ni mieru* ('it looks as though as...'). She also adds the complete title of the late husband of Waka-Murasaki's grandmother, 'the widow of the Azechi Dainagon'.<sup>188</sup>

Yamaguchi translates the term *shiworashiu* as *jōhin* ('elegant, refined', synonymising technique) and also adds the reference to the end of summer: *natsu ga owatte (...) kokoro mo hikareru*. The expression *kokoro mo hikareru* roughly means 'to be taken aback' or 'to feel charmed by something', in this case, by the rolled-up bamboo screens. The translator also chooses to explain the term *naka-garasu* by including an in-text definition of the meaning of the object: *garasu wo hameta shōji no naka ni wa* ('paper sliding doors with glass panes inserted within'). Regarding the expression *tsumagutte*, in relation to the widow praying with her rosary, Yamaguchi also rephrases the sentence and translates it as *nenbutsu wo tonaē* (literally, 'to chant or repeat the name of Buddha in a prayer').

Hence, Yamaguchi's translation is the one that has most rephrased sentences so far, especially regarding ethnographical terms that might seem obscure to the modern Japanese readers. As with Akiyama's translation, Yamaguchi's is supposed to be read by young readers. Once more, the purpose of the final product —the translation— is important in order to determine the translation methods and techniques implemented on it.

### 2.3.1.5 Gendaigoyaku by Kawakami Mieko

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<sup>188</sup> The Azechi (‘按察使’) was a travelling inspector of the provincial governments during the Nara and Heian periods. Since it is the name of a position, it should be translated with an article before, like the *shōgun*, or the *daimyō*. Dainagon (‘大納言’) was a counselor of the first rank in the Imperial court of Japan.

信如がいつも田町へ通うとき、ぜったいに通らなければならないというわけじゃないけれど、しかし近道ではある吉原土手の手前には間に合わせの格子門があって、覗いてみれば鞍馬の石燈籠、それから萩の袖垣が見えて、どれもほんとにすばらしい。縁さきに巻いたすだれの感じもすてきだし、なか硝子の障子のむこうには、そう、源氏物語にいえば、按察の後室が数珠を指さきでたぐって、それからおかっぱ頭の若紫がでてくるんじゃないかと思わせるこの建物が、大黒屋の寮なのだった。

When Nobu goes to his big sister's shop at Tamachi, even though he does not need to take that route, he takes a shortcut, so to speak, that goes by the Yoshiwara embankment, and there is a latticed gate running along with it through which a Kurama stone lantern and a low fence made out of bush clovers can be seen, both of them truly splendid. The way in which the bamboo screens are rolled up by the veranda is also wonderful, and beyond the paper sliding doors with glass panes in the middle, yes, that's right, if we say it in the terms of *Genji Monogatari*, it looks as though as the widow of the Azechi is saying her beads, and as if the young Murasaki, with her bobbed hair, is about to run into her, and the building that makes us think so was the residence of the Daikokuya.

TKKS (2015: 52)

Kawakami's translation uses a mix of the modern and the ancient language, in a way. She does indeed try to emulate the flow of the original —she does not break the paragraph into sentences as much as previous translations, for instance—, but, at the same time, adds several grammatical features that will seem rather modern, or informal, to a Japanese reader. This is the case, for instance, of *toorademo koto wa sumedomo*,<sup>189</sup> which Kawakami translated as *tooranakerebanaranai to iu wake janai keredo* ('...even though he does not need to take that route...'). In the original, the structure that Ichiyō used was more or less emulated by the other translators, who translated *sumedomo* as *sumu no da ga* or similar expressions. Kawakami, on the other hand, changes the verb into a more common expression, and adds an extra touch of informal speech by choosing *wake janai* ('わけじゃない') instead of the formal version, *wake dewa nai* ('わけではない'). Similarly, by the end of the paragraph she adds another informal form, *detekuru'n janai ka to omowaseru* ('出てくるんじゃないかと思わせる'). Even though she only does this on a couple of occasions, it gives a 'fresh' touch to the text. The adding of some extra interjections (*naka-garasu no shōji no mukō ni wa, sō, Genji monogatari to ieba...*), translated as 'and beyond the paper sliding

<sup>189</sup> '通らでも事は済めども.'



doors with glass panes in the middle, yes, that's right, if we say it in the terms of *Genji Monogatari*, also helps to enforce this feeling.<sup>190</sup> This *sō* accentuates the omniscient narrator perspective, which most of the time becomes invisible in the Japanese narration (this will not happen with the European translations, however, due to the need to specify the subject of the phrase). In fact, only in Kawakami's translation the voice of the omniscient narrator is so visible and powerful.

The last verb appears on its past form (*datta*). However, right before the stop separating the two long sentences, Kawakami does not include another verb, and chooses to end the sentence with an adjective (*subarashii*), as if holding back herself in order to not add more verbs than strictly necessary. Even though the two sentences are rather long compared to previous translations, the separation in the middle offers a nice break in the pacing of the scene.

As for the cultural references, Kawakami also includes the name of the embankment ('the Yoshiwara embankment'), and the reference to *Genji monogatari* (*Genji monogatari to ieba...*). Both of these references have been translated by using amplification techniques. She does not, however, add extra information on the widow of the Azechi, keeping its original form (*Azechi no kōshitsu*), instead of translating it as *Azechi no Dainagon*.

All in all, Kawakami's translation is probably the one in which the voice of the translator is most visible. There is a fine line between Kawakami, the translator, and Kawakami, the writer.

### 2.3.2 'Rainy Scene' (2)

The following scene takes place at the end of Chapter 12. After Nobu passes by the residence of the Daikokuya on a rainy day, his sandal breaks and his umbrella sails off into the mud. From her room, Midori sees all this without knowing, at first, that the person in need is Nobu himself, a young boy who used to be her friend. Then, she asks her mother for permission to go out and give him something to tie his sandal, and once she goes into the garden, she realises that it is Nobu himself who is standing outside the fence. The following passage reflects Midori's internal thoughts, and what she would have said to Nobu if she were her normal self. However, instead of saying all these things aloud, she shrinks back

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<sup>190</sup> 'なか硝子の障子のむこうには、そう、源氏物語にいえば.'

and stands wordless, visibly affected. The passage is a fragment of the monologue that Midori would have spoken were she ‘her normal self’:

よくもお祭りの夜は正太さんに仇をするとて私たちが遊びの邪魔をさせ、罪も無い三ちゃんを擲かせて、お前は高見で采配を振つてお出なされたの、さあ謝罪なさんすか、何とで御座んす、私の事を女郎女郎と長吉づらに言はせるのもお前の指圖、女郎でも宜いでは無いか、塵一本お前さんが世話には成らぬ、私には父さんもあり母さんもあり、大黒屋の旦那も姉さんもある、お前のやうな腥のお世話には能うならぬほどに餘計な女郎呼はり置いて貰ひましょ、(...).

*Yokumo omatsuri no yo wa Shōta-san ni ada wo suru to te watashitachi ga asobi no jama wo sase, tsumi mo nai San-chan wo tatakasete, omae wa takami de saihai wo futsute odenasareta no, saa ayamari nasansu ka, nanto de gozansu, watashi no koto wo jorō jorō to Chōkichi-zura ni ihaseru no mo omae no sashizu, jorō de mo ii dewanai ka, chiri ippon omae-san ga sewa ni wa naranu, watashi ni wa toto-san mo ari kaka-san mo ari, Daikokuya no danna mo ane-san mo aru, omae no yauna namagusa no o sewa ni wa you naranu hodo ni, yokeina jorō yobahari oite morahimashiyo (...)*

Original text of *Takekurabe* published in TKSB (2006: 116-117)

This passage has been selected due to the colloquial register that Midori uses in her internal speech. In the analysis, we will specifically look into the treatment of the said register in the several modern Japanese translations (and the treatment of the contrast of vulgar words and formal forms of the verbs), the adaptation of uncommon words or expressions into modern Japanese (such as *ada wo suru*, ‘仇をする’), the use (or lack) of *furigana* glosses in the kanji of the passage, how have the honorific suffixes (‘-san’, ‘-chan’) have been treated, and the narration style that each translator adopts to transform Midori’s inner thoughts into a modern translation. Toury’s operational norms (1995) —matritial norms, which refer to the completeness of the TT— and textual-linguistic norms will be used. The data section scheme proposed by the Manipulation School will also be used, especially with regard to the macro-level section, which gives special attention to the division of the text, and the structuration of the narrative (Lambert and van Gorp 1985/2006: 41). This will be of especial interest, since Ichiyō almost never separated lines nor paragraphs. Finally, Munday’s points adapting Venuti’s analysis of the invisibility of the translator, especially the one regarding the comparison of linguistic aspects of the ST and the TT in order to identify domesticating or foreignising techniques used by the *gendaigoyaku* translators, will also be applied (Munday 2012b: 231-232).

This time, in order to facilitate the linguistic analysis, apart from the translations of each passage, we have added a chart with the analysed word or expression and its respective modern Japanese translations to highlight the changes in each *gendaigoyaku*.

### 2.3.2.1 Gendaigoyaku by Enchi Fumiko

「よくもお祭りの晩には正太さんに仕返すするといつて、私たちの遊びの邪魔をさせ、罪もない三ちゃんをたたかせて、お前は高見で采配を振るっておいでだったね。何とか言ってごらん。私のことを女郎と長吉の奴に言わせたのもお前の指図とわかっている。女郎でもいいじゃないか。塵一本お前さんの世話にはならない。私にはお父つさんもお母さんもある。大黒屋の旦那も姉さんもついている。なまぐさ坊主のお世話にはならないから余計な女郎呼ばわりはやめてもらいましょ。(…)」

'How dare you to say that you will take revenge on Shōta the night of the festival, getting in the middle of our games, beating up Sangorō, who was blameless, whilst you stood in your safe place giving orders. Come on, say something. I am fully aware that Chōkichi calling me a prostitute was also your idea. What's wrong with being a prostitute, say? I owe you absolutely nothing, not even a particle of dust. I have a father, and a mother. I also have the patron of the Daikokuya and my big sister. I don't owe you anything, you degenerate monk, so stop branding me unnecessarily as a prostitute, got it?'

TKKO (1986: 69)

The first modern translation, Enchi Fumiko's, represents Midori's thoughts between the Japanese dialogue marks '「…」'. This is noteworthy, since in the original it is not marked specifically. In fact, this happens several times in the novella: the translator has to decide, more than once, whether the text is narrating the thoughts of a certain character, or whether it is commenting from the perspective of an omniscient narrator. Enchi, as with other translators, chooses to include this passage between common dialogue brackets.

This passage has changed the expression *ada wo suru* (*ada* means 'foe' or 'enemy') to a more used widely used expression, *shikaeshi suru* ('to take revenge, to retaliate'). The expression *takami de saihai wo furu* ('高見で采配を振る') is kept as in the original, but there is an intra-textual note defining it as *anzen'na basho de sashizu wo shite* ('to give orders from a safe place').

In relation to the readings of difficult kanji, or furigana glosses, all the kanji that appear in Enchi's passage come with their correspondent furigana reading, including the irregular reading of 'father' and 'mother', which, instead of being *toto-*

*san* and *kaka-san* as in the original, appears as *otottsān* (‘お父つあん’) and *okkasan* (‘おっ母さん’). Since this reading also appeared in the original, the translator (or the editor in charge to add the furigana glosses) thought on keeping this ‘foreign’ element—that is, the unusual readings of these words—to give the text yet another sense of intracultural foreignness.

### 2.3.2.2 Gendaigoyaku by Matsuura Rieko

よくもお祭りの夜は正太さんに仕返しをする  
 といって長吉らに私たちの遊びの邪魔を  
 させ、罪もない三ちゃんを叩かせ、おまえ  
 は高見で采配をふるっておいでなされたの  
 う、さあ謝りなさんすか、何とでござん  
 す、私のことを女郎女郎と長吉なんぞに言  
 わせるのもおまえの指図、女郎でも良いで  
 はないか、塵一本おまえさんの世話にはな  
 らぬ、私には父さんもあり母さんもあり、  
 大黒屋の旦那も姉さんもある、おまえのよ  
 うななまぐさ坊主にはようならぬのだから、  
 余計な女郎呼ばわりやめて貰いまし  
 よ、(...).

How dare you say that you will take  
 revenge on Shōta the night of the festival,  
 getting in the middle of our games, beating  
 up Sangorō, who was blameless, whilst you  
 stood in your safe place giving orders, well  
 why don't you apologise, say something, I  
 am fully aware that Chōkichi calling me a  
 prostitute and other names of the like was  
 also your idea, but what's wrong with being  
 a prostitute, say, I owe you absolutely  
 nothing, not even a particle of dust,  
 [because] I have a father, and a mother,  
 and also have the patron of the Daikokuya  
 and my big sister, [so] I don't owe you  
 anything, you degenerate monk, so stop  
 branding me unnecessarily as a prostitute,  
 got it?...

TKKB (2004: 64)

Matsuura's translation, contrary to Enchi's, does not use the dialogue brackets and, also in contrast to Enchi's translation, does not break the passage into several sentences. Here too, the only expression that changes completely is *ada wo suru*, turned into *shikaeshi wo suru* (established equivalent technique).

The only furigana readings that this passage contains are for: ‘父さん’ (*toto-san*, instead of *tō-san*), ‘母さん’ (*kaka-san*, instead of *kaa-san*), and ‘姉さん’ (*ane-san*, which in this form would usually be read as *nee-san*). In her translation, the culturally significant term *jorō* is also kept as in the original.

In general, Matsuura follows the same premises that she adopted in the previous passage: closeness to the original source, few changes, and no especial additions to compensate loss of meaning due to the ‘foreignness’ of some words.

### 2.3.2.3 Gendaigoyaku by Akiyama Sawako

「よくもお祭りの夜は、正太さんに仇を討つって、わたしたちの遊びの邪魔をさせたね。その上、何の罪もない三ちゃんを擲かせて、おまえは安全な場所で指図をしていたんだろう。さあ、あやまりなさいですか。いったいどうなんざんすか。わたしのことを、女郎、女郎と長吉なんかに言わせたのもお前の指図に違いない。やい、女郎でもいいじゃないか。たとい、塵一本だってお前さんの世話になんかなりやしな。わたしは父さんもあり、母さんもあり、大黒屋の旦那も姉さんもあるんだ。お前のような、肉でも魚でも食べるような、生臭坊主の世話になんか絶対にならないんだから、余計な女郎呼ばわりは金輪際止めてもらいましょ。(…)」

‘How dare you to say that you will take revenge on Shōta the night of the festival, getting in the middle of our games. In addition, you beat up San-chan, who was blameless, whilst you stood in your safe place giving orders, am I right? Come on, why won’t you apologise? What’s going on here? There’s no doubt that the likes of Chōkichi calling me ‘prostitute, prostitute!’ was also your idea. Yeah, what’s wrong with being a prostitute, huh? I owe you absolutely nothing, not even a particle of dust! I have a father, and a mother, and I also have the patron of the Daikokuya and my big sister. I don’t owe anything to a degenerate monk like you, who even eats meat and fish, hear me, [so] you need to absolutely stop branding me as a prostitute just like that, understand?’

TKYR (2005: 125)

Akiyama breaks the text into several paragraphs (one of which is the present passage), and each paragraph into several sentences. She also employs the dialogue breaks to mark Midori’s thoughts.

Hers is probably the most liberal translation. In contrast to Enchi and Matsuura, she employs extra words on several occasions, such as *yai* (‘hey’), an expression used to interpellate somebody in a somewhat rude manner. As for the archaic expression *ada wo suru*, she translates it by using an already existing and common expression that uses too the kanji *ada*: *ada wo utsu* (‘仇を討つ’), which means ‘to avenge somebody’.

The only furigana readings included in the text are for the kanji of *ada* and *tatakasete* (‘擲かせて’, ‘to beat up’), since it is using an archaic form of the kanji *naguru* (‘殴る’, ‘to hit’). Other words that appear with furigana are *jorō* (‘prostitute’), *chiri* (‘dust’), *toto-san* and *kaka-san* (again, probably, to preserve the ‘foreignness’ that these unusual readings give), *dan’na* (‘patron’), *ane-san*, and *yamete* (‘to stop’). If we could deduce the level of reading difficulty by the amount of these glosses, Akiyama’s text would be easier to read than Matsuura’s translation, but more difficult if compared to Enchi’s, as hers is practically glossed in all its words.

### 2.3.2.4 Gendaigoyaku by Yamaguchi Terumi

「よくもお祭りの夜には、正太さんに仕返しをすると言って私たちの遊びの邪魔をさせ、罪もない三ちゃんを殴らせてくれたわね。お前は高い場所で指示を出しておいでだったとか。さあ、謝りなさいよ。何とか言ったらどうなの。わたしのことを女郎女郎と、長吉のやつに言わせているのもお前の指図でしょう。女郎でもいいじゃないの、ちりほどもお前さんの世話にはなりはしない。私には父さんも母さんもいるし、大黒屋の旦那も姉さんもいる。お前のような生臭坊主のお世話には決してならないから、余計な女郎呼ばわりはやめてもらいましょ。(…)」

‘How dare you to say that you will take revenge on Shōta the night of the festival, getting in the middle of our games, punching San-chan, who was blameless. [In the meantime], you stood in your watchtower giving orders. Come on, apologise. Won’t you say something? I am fully aware that Chōkichi calling me ‘prostitute, prostitute!’ was also your idea. There’s nothing wrong with being a prostitute, I owe you absolutely nothing, not even a particle of dust. I have a father, and a mother, and also the patron of the Daikokuya and my big sister. I don’t owe you anything, you degenerate monk, anything, so stop branding me unnecessarily as a prostitute, understand?’

TKRI (2012: 75)

Yamaguchi’s translation of the passage also starts with dialogue marks to mark the inner monologue. She also includes the break of a paragraph to stress the start of that monologue. The passage is also separated into several sentences, as is common with her.

In her version, Yamaguchi changes *ada wo suru* into *shikaeshi wo suru* (established equivalent), as has happened with most of the translations. Also, instead of *tatakase*, she used the verb *naguru* (with its regular kanji, in contrast to the previous translation). Yamaguchi also changes the verb *aru* to *iru* (*‘tō-san mo kaa-san mo iru shi, Daikokuya no dan’na mo nee-san mo iru’*). Other linguistic features include the use of several feminine emphatic particles at the end of the sentences, such as *wa ne*.

Regarding the furigana glosses, almost all the kanji in the text include them. They do not appear in all the words, as is the case with Enchi’s translation, but are more numerous than Matsuura and Akiyama’s translations by far. Not only normal kanji such as *watashi* have furigana, but also the names of the characters. Some words that appeared in kanji in the original are now changed into the hiragana alphabet, such as *chiri* (‘dust’). The special readings of *toto-san*, *kaka-san* and *ane-san* are adapted, however, into the common forms *tō-san*, *kaa-san* and *nee-san*. This enforces the pattern that Yamaguchi follows in her translation: that of offering a ‘very readable and understandable’ reading experience.

### 2.3.2.5 Gendaigoyaku by Kawakami Mieko

よくもお祭りの夜は正太さんに仕返しをするなんて言って長吉にわたし達の遊びの邪魔をさせて、それから何にも悪くない三ちゃんを殴らせたりして、偉そうに、おおかた自分は安全なところに身を置いてあれこれ指図していたんでしょよ、謝ったらどうなの、なんとか言ったらどうなのよ、わたしのことを女郎女郎って長吉ごときに言わせてるのもおまえの仕業だって、こっちはちゃんとわかってるんだから、だいいち、女郎で何が悪いの、女郎の何が問題なの、わたしは何があったっておまえの世話になんかならないし、わたしには父さんも母さんもいるし、大黒屋の旦那さんも姉さんもいて、おまえみたいななまぐさ坊主のお世話になんかなるはずがないんだから、意味のわかんない女郎呼ばわりはやめてもらうわ。

How dare you to say that you will take revenge on Shōta the night of the festival, getting in the middle of our games, punching San-chan, who was blameless, whilst you, with all that air of self-importance, hid behind a safe place to protect yourself whilst giving orders, am I not right, why don't you apologise, huh, why don't you say something, huh, [and] I want you to know that I am aware that it was you that told Chōkichi to call me 'prostitute, prostitute', [but] to begin with, what's wrong with being a prostitute, what's the problem in being a prostitute, huh, whatever happens I will owe you absolutely nothing, not even a particle of dust, [and] I have a father, and a mother, and also the patron of the Daikokuya and my big sister. I don't owe you anything, you degenerate monk, anything, so stop calling me a prostitute so unnecessarily, okay?

TKKS (2015: 54)

Kawakami's translation does not use paragraph breaks nor dialogue marks, which is not surprising taking into account that she follows the style of the original in several ways.

In fact, in terms of format —such as paragraph or sentence breaks, absence of dialogue marks, etc.— it is probably the translation that resembles most the original. The passage does not include a single furigana gloss. This fact, alongside the unbroken paragraphs, is perhaps the most remarkable format characteristic of Kawakami. Linguistically speaking, however, she adapts the expression *ada wo suru* into its established equivalent, *shikaeshi wo suru*, as previous translators did, but also adds several injections and particles from her own repertoire. In general, her passage gives yet again a sense of 'continuity', as the text flows from the beginning to the end, and of 'personality', since her fresh narrative style seems palpable.

Another element that needs to be analysed in this second passage is the several registers that can be found in each translation. Hereafter we have included

a chart with selected words or sentences and their respective translations, with comments below, in order to show these differences:

**Table 17.** Translations of selected phrases of the passage and their respective modern Japanese translations

Original	TKKO (1986)	TKKB (2004)	TKYR (2005)	TKRI (2012)	TKKS (2015)
1) 高見で采配を振ってお出なされたの	高見で采配を振るっておいでだったね	高見で采配をふるっておいでなされたのう	安全な場所で指図をしていたんだろう	高い場所で指示を出しておいでだったとか	偉そうに、おおかた自分は安全なところに身を置いてあれこれ指図していたんでしょうよ
2) さあ謝罪なさんすか	— <sup>191</sup>	さあ謝りなさんすか	さあ、あやまりなさいますか	さあ、謝りなさいよ	謝ったらどうなの
3) 何とで御座んす	何とか言っでござん	何とでござんす	いったいどうなんぞんすか	何とか言ったらどうなの	なんとか言ったらどうなのよ
4) 長吉づら	長吉の奴	長吉なんぞ	長吉なんか	長吉のやつ	長吉ごとき
5) 宜いでは無いか	いいじゃないか	良いではないか	いいじゃないか	いいじゃないの	だいいち、女郎で何が悪いの、女郎の何が問題なの
6) お前さん	お前さん	おまえさん	お前さん	お前さん	おまえ
7) 世話には成らぬ	世話にはならない	世話にはならぬ	世話にかなりやしない	世話にはなりはしない	世話にかなりやしないし
8) お前のやうな腥	なまぐさ坊主	おまえのやうななまぐさ坊主	お前のやうな、肉でも魚でも食べるやうな、生臭坊主	お前のやうな生臭坊主	おまえみたいななまぐさ坊主
9) お世話には能うならぬ	お世話にはならない	お世話にはようならぬのだから	世話にんか絶対にならないんだから	お世話には決してならないから	お世話にんかなるはすがないんだから
10) 置いて	やめてもら	やめて貰い	金輪際止め	やめてもら	やめてもら

<sup>191</sup> This sentence has been omitted in TKKO (1986).



貰ひましょ	いましょ	ましょ	てもらいま しょ	いましょ	うわ
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Upon closely looking at the graph, several conclusions regarding the level of formality of the passages can be drawn. In terms of register, Matsuura's translation (TKKB 2004) is perhaps the easiest to classify, since it is the one standing closer to the original, as it can be seen by the verbal forms that Matsuura has chosen (*oidenasaretanou*, *gozansu*, *naranu*, etc.).

The register of the rest of the translations is visibly different from Matsuura's. All of them could fit into the category of the 'informal Japanese register'.<sup>192</sup> Not only do all of them use the simple, informal tenses of the verb (much as Ichiyō herself did), but they play with the elasticity of the Japanese register. It is difficult to classify which translation is more informal than the other, but by looking at the table, the rank would be as follows (more formal register to more informal register): Matsuura's translation (TKKB 2004), Kawakami's translation (TKKS 2015), Yamaguchi's translation (TKRI 2012), Enchi's translation (TKKO 1986), and Akiyama's translation (TKYR 2005). This is reflected in several of the previous examples. Example n° 1, for instance, is the expression *takami de saihai wo futte oide nasareta no*. The expression *takami de saihai wo furu* literally means 'to give directions standing from a safe place'. *Nasaru* is the honorific version of the verb *suru* ('to do'). From this we can infer that Midori is then talking in a very formal register. Matsuura's translation is practically unchanged. Enchi and Yamaguchi keep the verb *oide* (to come), but change the honorific suffix into a more colloquial conjugation: *datta ne* and *datta toka*, respectively. Yamaguchi, however, chooses to literally translate the expression *takami de saihai wo futte* to a more common expression, *takai basho de shiji wo dashite* ('give instructions from a high place'). Akiyama's translation goes in a similar direction. Her translation is probably the one most 'simplifying', linguistically speaking, since it adapts the expression and erases the honorifics. It is, however, not clear whether the verbal form *shizu wo shiteita'n darō* is the most adequate register for a girl, since it appears somehow strong (perhaps a *shiteita'n deshō* might have been more appropriate). Finally, Kawakami's translation is probably the one that takes

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<sup>192</sup> Japanese verbs can be generally categorised in terms of register between the '-masu conjugation', or formal conjugation, and the informal conjugation.

most liberties, adding words like *erasō ni, ōkata jibun* ('with all that air of self-importance'). The conjugation she uses is the verb, *sashizu shiteita'n deshō yo* could be placed somewhere between Enchi's honorific *oide datta ne* and its other variations, and Akiyama's colloquial *darō*.

This categorisation of the register of the verbs can be found in the rest of the examples, with one exception. Akiyama's translation is the one where the informal register weighs more, but the example n° 3 does not follow this premise. The original says *nanto de gozansu*. *Gozansu* is the *sonkeigo* (polite form) of the verb *kuru* ('to come'), *iku* ('to go') and *iru* ('to be'). In fact, it is also a *kinseigo*, a Japanese word spoken in the Edo period, which comes from the words used by courtesans at that time. Midori, who has spent most of her life living by the red light quarter, is no stranger to this mannerism. Akiyama translates it as *ittai dō nanzan'su ka* ('What's going on here?'). *Nanzansu* sticks to uninflected words, and is the *teineigo* (polite form) of the formal verbs *da* and *de aru*. Enchi and Matsuura have used similar polite forms (*nan toka ittegoran*, *nanto de gozansu*, respectively), whereas Yamaguchi and Kawakami have preferred to adapt the sentence into a more informal, modern Japanese (*nantoka ittara dō na no*, *nantoka ittara dō na no yo*). However, Akiyama's register is not completely constant throughout all the passage, as can be seen in example n° 7. The original says *sewa ni naranu* ('to not be indebted [to someone]'). The translations have translated the negative form of the verb *naru*, *naranu*, to the more common negative form *naranai* (except Matsuura, who once again prefers to remain close to 'classical' style of the original). Enchi's translation is the flattest. Yamaguchi and Kawakami use the same expression as the basis of the sentence, but at the same time they add emphatic elements to give the phrase a personal touch. Hence, Yamaguchi translates *sewa ni wa naranu* as *sewa ni wa nari wa shinai*, using the grammatical variation 'root of the verb [*nari*] + emphatic *wa* + verb *suru* (neg. form) in simple form' to produce this emphatic sensation. Kawakami, on the other hand, uses the expression *sewa ni nanka naranai shi*, and adds the *nanka* (roughly translated as 'something like that') and *shi* at the end of the sentence. This *shi* is a grammatical element that is usually found at the end of enumerations, and gives the sentence an air of modernity. All these translations have similar registers except for Akiyama's. We have previously noted that hers was the translation

most difficult to categorise, for it contains highly classical elements and informal (or even vulgar) elements as well. For instance, she chose to translate this sentence as *sewa ni nanka narya shinai*. The verbal form *narya shinai* is a contracted form of *nari wa shinai*, and is commonly used in the colloquial or vulgar register. It is also possible that Akiyama was looking for this effect in order to balance the text. After all, Midori, even though most of the time speaks in a polite fashion, has been raised in a world where the colloquial register would have been very easy to come by.

Kawakami's translation is stylistically the freest and, probably, the one in which the modern Japanese register flows the most. Examples of free adaptations include n° 5 (*gorō demo ii dehanai ka* in the original). Only Matsuura keeps the original form, whereas the rest of the translations opt for a more colloquial version (*ii janai ka*). However, Kawakami changes the sentence completely: *dai'ichi, gorō de nani ga warui no, gorō no nani ga mondai na no* ('[but] to begin with, what's wrong with being a prostitute, what's the problem in being a prostitute'). In example n°10, she is the only one to not translate *oitemorahimashiyo* as *yametemoraimashō* by going one step further and adapting the register into a more personalised one: *yametemorau wa*, which sounds like something that a sassy schoolgirl would say nowadays. This can also be noted from the example n° 9: the original says *osewa ni wa yō naranu*. Again, Enchi's translation is the more neutral, Matsuura's text keeps really close to the original, whereas Akiyama, Yamaguchi and Kawakami offer several solutions to adapt the text into a modern, spoken Japanese.

In this passage, there is only one cultural and linguistic element that should be looked at: the reference to Nobu, 'the monk', as *omae no yauna namagusa* (example n° 8). *Namagusa* (written as '腥' in the original, although the most common form nowadays is '生臭') means that something smells of fish or meat, but is also an expression that means 'degenerate monk' or 'corrupt priest'. This is because, originally, monks were forbidden to eat meat and fish, and were expected to live a modest life. That, as many other things, changed during the Meiji period.<sup>193</sup> In the story, Nobu's father is a monk that eats fish and meat and

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<sup>193</sup> Except for the members of the sect known as Jōdo Shinshū, until 1872 Buddhist monks were not allowed to marry or to eat fish or meat. As Danly points out, these taboos had been lifted for

collects money from the parishioners, even though Nobu is ashamed of this behaviour —yet unable to confront him due to his shyness. All the translators have chosen to add the word ‘monk’ (*bōzu*) next to *namagusa*, since the reference to Nobu and his ‘monk status’ —even though the monk is actually his father— might escape the modern Japanese reader. Akiyama not only includes the term but translates its meaning by adding *niku demo sakana demo taberu yōna* (‘... a degenerate monk like you, who even eats meat and fish’).

In the sentences analysed, Enchi makes a couple of omissions. Whether they are voluntary or not, we cannot know for certain. Hence, in example n° 2, she does not translate the sentence *saa ayamari nasansu ka* (‘Go on, won’t you ask for forgiveness?’). And in example n° 8, she does not include the term *omae* (the vulgar form of *anata*, ‘you’) in her modern Japanese translation.

## 2.4 Conclusions regarding the modern Japanese translations of *Takekurabe*

The textual analysis between the ST and the TT of two selected passages in the five modern Japanese translations, or ‘coupled pairs’, as Toury calls them, has provided some insights as to what kind of methodology has been followed. This part of the analysis will focus on the overall comments regarding the textual-linguistic norms, or patterns, that have arisen. One of the key aspects to look at was the way that a classic Japanese text —with its numerous classical words or obsolete expressions— has been reshaped into modern Japanese. The second aspect is the register, or tone, that each translator has adopted.

The first fragment has several examples of the first key element, and each translator had to deal with several classic Japanese words (*shiworashiu*, *tsumagutte*, *natsukashiu*, *kabutsukiri*, *naka-garasu*). The most common way of adapting them into the modern Japanese translations was either using the current, widely-used version of the word (‘modernisation technique’), or substituting them with a synonym (‘synonymising technique’) (see 1.3.5.2 *Carrie Mangiron’s classification* for the complete classification of translation techniques of cultural

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about twenty years when this story took place. For that reason, the monk of the Ryūge Temple, Nobu’s father, was committing no offense against the law. However, it was still considered not appropriate at the time (Danly 1992: 328).

referents). In some cases, they used an amplification technique —by preserving the original word and adding a descriptive element, as in *tsumagutte*, where in one case the translator added *yubisaki* ('with the fingers') to give the reader more context. Another stylistic aspect was the verb tense of the target texts. Enchi and Kawakami chose to translate the segments in the past tense, whereas Matsuura, Akiyama and Yamaguchi translated in the present tense, as in the source text. The most relevant cultural referent in the passage was the mention of two characters from *Genji monogatari*: *Azechi no Kōshitsu* and *Waka-Murasaki*. Except Enchi, who conserved the references as they were (with an extra footnote added by Odagiri Susumu), the other four translators have kept the references but added some extra context, thus using an amplification technique.

The second key aspect has a major presence in the second passage. After analysing the five translations, we can ascertain that translators used different styles to capture the change of register in the original text (from literary narration to colloquial internal monologue). The decision to use certain registers comes after the meditated decision of each translator and, therefore, it reflects, in some way, what is the ultimate aim of each translation according to either the translator or the publisher's will (defined by the editorial line or the purpose of the collection).

The criteria to determine whether a *gendaigoyaku* translation could be more or less foreignising (or exoticising, although it is probably not that common compared to European translations), or more or less domesticating has not been explored. Indeed, the decision to keep a translated text close grammatically and linguistically to the original, even technically being a 'modern' Japanese translation, might be due to the wish of the author to add a feeling of 'intracultural foreignness'. In fact, some translators —such as Enchi or Matsuura— apparently prefer to show their translations as close as possible to the original literary piece. Their ultimate goal is that the modern reader will understand the source text, indeed, but they have regarded the original as almost a sacred element that needs to be modified only when absolutely necessary. After all, Enchi's and Matsuura's translations are closer to the ST in terms of vocabulary and, in most of the cases, they preserved the lexical elements and tone of the ST, only modernising those words or grammatical expressions that could be deemed as obscure to a modern readership. Their paraphrases are almost non-existent as well. This deserves a

special mention in Enchi's translation. It needs to be remembered that the author of the translation and the author of the notes are not the same person. Hence, if we were to look only at the text that Enchi translated, not the many footnotes, there is no doubt that her translation does not offer extra information nor descriptions, just like Matsuura. In a way, it could also be argued that, by trying to keep their translations so close to the original source, their approaches are the most foreignising.

Akiyama's translation is probably the one that paraphrases the most, and the one that domesticates more the original words and expressions into modern Japanese. Kawakami also adds a great amount of text that is not in the original. However, rather than paraphrasing, she rather uses a creative technique in order to give some 'colour' (or her personal colour?) to the translation. Yamaguchi's translation is also clear and contains several footnotes, and in terms of style it would probably be included between Akiyama's paraphrasing and Kawakami's creativity. Their translations, then, should be classified as domesticating, as they aim to bring the source text closer to the target reader by means of format, lexical modernisations of classic words, and paraphrasing.

All of the translators chose their respective styles, basing those criteria on informed decisions. We want to bring attention to these aspects because they prove that there are different ways to understand how should a *gendaigoyaku* should work, and that there are several ways of carrying it out. One way of measuring the different styles of *gendaigoyaku* translations would be with the 'domestication vs foreignising approach', or by looking at the translation techniques used in the translation of cultural elements, as well as the specific registers used in each translation.

Whether the aforementioned stylistic trends have been followed in the translation of cultural references throughout the whole texts or not, it will be dealt with at 3.6 *The conclusions of the analysis of the translation techniques of the cultural references*.

These passages have been analysed, under the umbrella of the Manipulation School premises, at the micro-level (divisions of the text, titles and presentations of the chapters, internal narrative structure, authorial comments) and at the micro-level (identification of shifts on the lexical level, on the

grammatical patterns, on the narrative point of view). We have also compared the ST and TT linguistically for signs of foreignising and domesticating practices, as estipulated by Munday's outline of Venuti's guidelines.

The overall analysis of the whole body of the translations, in *IV. Concluding remarks*, will show whether these tendencies have been maintained throughout the whole translations, and if, as the methodology of Descriptive Translation Studies aims, we can extract some general conclusions and generalised norms for the study and practice of *gendaigoyaku* in the future.

## **Part III CORPUS DESCRIPTION AND ANALYSIS OF THE EUROPEAN TRANSLATIONS OF *TAKEKURABE***

The third chapter will present the authors of the European translations and will include the analysis of these translations. Similarly to Part II, it will look at the paratexts of the English, Spanish and Catalan translations, and will analyse their footnotes.

Following this, we will analyse two passages in English, Spanish and Catalan using the Descriptive Translation Studies methodology in order to find answers to the hypothesis of this dissertation.

Finally, Part III will include the analysis of several cultural referents in the modern Japanese and European translations. The cultural referents will be categorised following the premises explained in *1.3.5.3 The analysis of cultural referents*, and the translation techniques used to translate them will be evaluated as explained in *1.3.6 The translation strategies of cultural referents*.

### **3.1 The translators**

The name of the translator can sometimes be considered as a paratextual element, under what Genette categorises as ‘editorial paratext’. This means that the publishing house can use the name of the translator as a marketing resource to ‘publicise’ or ‘give prestige’ to the translation (Serra-Vilella, 2016: 129). This factor will be treated on the analysis of paratexts. This section does not pretend to offer a detailed biography of each translator. However, knowing some basic information about the translator’s will help us to better understand the background of the translation, as well as some translation decisions. In order to do so, hereafter we will briefly introduce the ten translators.

#### **3.1.1 The English translators**

##### **Seizo Nobunaga**

The figure of Seizo Nobunaga (信永清三) remains to this day, regrettably, a mystery. ‘Takekurabe (Teenagers Vying for Tops) – Nigorie (In the gutter)’ does not offer any information about him, nor about his background or previous works. We do not even know if his occupation was a full-time translator, or whether this



was a one-time commission. Even though his name (in Japanese) appears on the NDL Search website, it does not list this translation. Instead, there is a list of several brief articles —of 3 or 4 pages long— that he published from 1949 to 1950 in a journal called *Satō Keizai* ('Sugar Economics').<sup>194</sup> Most of these articles address several aspects of the production and consume of sugar overseas, especially America, and Europe. It might seem too far-fetched, but this seems to indicate that this Nobunaga Seizō could in fact be our translator, Seizo Nobunaga. However, we have not been able to verify this. It might just be the case of *dōsei dōmei*, or two people with the same name and surname. Nevertheless, the period of time coincides, and some of the titles make a connection between Japan and the West (in this case, New York). Similarly difficult to track was The Information Publishing Ltd., the publishing house based in Tokyo that compiled and published Nobunaga's *Takekurabe* and *Nigorie* translations in 1960. Nevertheless, these translations were first serialised in the English-language magazine *Info: The magazine with helpful information about Japan*, that run from 1955 to 1973 (for more information, see 3.2.1.1 Seizo Nobunaga's 1960 translation).

### Edward Seidensticker

Edward Seidensticker (1921-2007) was born in an isolated ranch house in Castle Rock, Colorado. He was a well-known historian, scholar and translator of both classical and contemporary Japanese literature. His translation *The Tale of Genji* (1976) is probably one of his most famous works, but he translated a great variety of Japanese authors thorough the years, such as Tanizaki Jun'ichirō, Mishima Yukio or Nobel Prize winner Kawabata Yasunari,<sup>195</sup> and he has also authored several other books,<sup>196</sup> plus an autobiography. He was awarded the

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<sup>194</sup> '砂糖経済.'

<sup>195</sup> 'Some Prefer Nettles' (1955) (*Tade Kū Mushi*, by Tanizaki Jun'ichirō), 'Snow Country' (1956) (*Yukiguni*, by Kawabata Yasunari), 'The Makioka Sisters' (1958) (*Sasameyuki*, by Tanizaki Jun'ichirō), 'Thousand Cranes' (1958) (*Senbazuru*, by Kawabata Yasunari), 'The House of the Sleeping Beauties' (1969) (*Nemureru Bijō*, by Kawabata Yasunari), 'The Sound of the Mountain' (1970) (*Yama no Oto*, by Kawabata Yasunari), 'The Master of Go' (1973) (*Meijin*, by Kawabata Yasunari), 'The Decay of the Angel' (1974) (*Tennin Gosui*, by Mishima Yukio), 'The Mother of Michitsuna' (1955) (*Kagerō Nikki*, by Mishima Yukio), revised as 'The Gossamer Years' (1964), and 'The Tale of Genji' (1976) (*Genji monogatari*, by Murasaki Shikibu), amongst others.

<sup>196</sup> These include *Japan* (1961), *Kafu the Scribbler* (1965), *Gendai Sakkaron* (1965), *Genji Days* (1977), *This Country, Japan* (1979), *Low City, High City* (1983), *Tokyo Rising* (1990), *Very Few People Come This Way* (1994), *Yanaka, Hana to Bochi* (2008), *Tokyo from Edo to Showa 1867-*

National Book Award as well as the order of the Rising Sun, Japan's highest honour for foreigners.

Seidensticker was also aware of his role as a Japanese translator, and even published a couple of books regarding his previously translated works:

I have done no long translation since *The Tale of Genji*, and think I probably never will do another. The modern Japanese writers I would like to translate are the ones I have already translated, especially Kawabata and Tanizaki. I think I got the best pickings in both cases, and, in any event, the greatest Japanese writer is neither of them but rather Murasaki Shikibu. After her great work anything would be anticlimax. Everything, furthermore, would be easier, and translation, as I have noted, quickly becomes a bore when it is easy.

Seidensticker (2002: 234-235)

*Genji Days* (1977), for instance, includes a diary that he himself wrote while he was translating *The Tale of Genji*. But before that, he authored in Japanese *Nihongo-rashii hyōgen kara Eigo-rashii hyōgen he – Giving Shape to Colloquial English Grammar* ('From Japanese-like expressions to English-like expressions – Giving Shape to Colloquial English Grammar') (1962). In 2002, Seidensticker published his memoirs in a monograph *Tokyo Central: A Memoir*. It offers a recount from his early life until his *kanreki* party when he turned sixty. He talks about his introduction to Japan at the navy Japanese Language School in 1942 when he was twenty-one, and about his experiences as a young diplomat during the Occupation. In this book, he also describes his gradual immersion in Tokyo life. From this book, we can extract several of Seidensticker's thoughts on translation and the publishing companies (in a way almost reminiscent of Venuti's criticism of power structures in the translation world). He even offers some advice to translators, urging them to 'be careful about opening and closing passages [of a translation]' because 'these are the passages people will notice and find fault with' (Seidensticker 2002: 124).

The year that Donald Keene's anthology was published with the translation 'Growing Up', was also the year that Seidensticker translated Kawabata's *Snow Country*. Seidensticker comments extensively on his other translations in his memoirs. However, there are no accounts nor references to this translation of *Takekurabe* (Seidensticker 2002: 120-121). Luckily for us, he did reflect upon this

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1989: *The Emergence of the World's Greatest City* (2010), or *Tokyo Shitamachi Yamanote: 1867-1923* (2013).

translation in *Nihongo-Rashii hyōgen kara Eigo-rashii hyōgen he – Giving Shape to Colloquial English Grammar* (1962), although only in Japanese. This could be easily considered a paratextual element.

### **Robert L. Danly**

Robert Lyons Danly (1947-1990), born in Oak Park, Illinois, was a scholar, translator, professor of Japanese language and culture at the University of Michigan. He earned his undergraduate degree (1969) and doctorate (1980) from Yale University, and worked in the Asia Advertising Agency in Tokyo as a copywriter for three years. His doctoral dissertation, *In the Shade of Spring Leaves: The Life and Writings of Higuchi Ichiyō, A Woman of Letters in Meiji Japan*—a biography of Ichiyō that included some of her works translated into English—received the American National Book Award for translation in 1982. He also edited and wrote the introductions for the new Japanese literature sections of *The Norton Anthology of World Masterpieces*. Danly was working on a translation of Ihara Saikaku's *Seken munenzan'yō* when he died.

He taught Japanese literature, directed workshops for the Program in Comparative Literature, and served as director of the Center for Japanese Studies (1989-1993) at the University of Michigan.<sup>197</sup>

### **3.1.2 The Spanish translators**

#### **Hiroko Hamada and Virginia Meza**

In an interview with Moira Soto to promote *Cerezos en tinieblas* (2006), the author of the introduction, Amalia Sato, introduced Rieko Abe as an Argentinian,<sup>198</sup> and Hiroko Hamada and Virginia Meza as Mexicans (Soto 2006). However, in 2015, Meza used the term *radicado* ('located in') to refer to Abe and Hamada, writing that Abe is a Japanese 'located' in Argentina, whereas Hamada is a Japanese 'located' in Mexico (Meza 2015: 133). Virginia Meza was amongst the first students to take the Estudios Orientales's bachelor's degree. She was

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<sup>197</sup> See Ito and Ramirez-Christensen (1997) for more information.

<sup>198</sup> There is not much information in the public domain about these three translators. Rieko Abe is Argentinian and, at some point, taught Japanese at the *Centro Nikkei Argentino*. Since her translation has not been used in the 2017 Spanish retranslation, her name does not appear on the cover.

one of the first Japanese professors at the East Asia Centre (*Centro de Estudios Orientales*), which no longer exists, in the National Autonomous University of Mexico (Tanabe 2004: 58). Meza has translated several Japanese books into Spanish, such as Hayashi Fumiko's *Diario de una Vagabunda* (2015) (*Hōrōki*), or works by authors such as Akutagawa Ryūnosuke, Yanagita Kunio or Sasaki Kōmei.<sup>199</sup> She is also the coordinator of *Historia Documental de la Educación Moderna en Japón* (2014), authored in Spanish by Michiko Tanaka. She has also penned some articles, including the very illuminating 'Higuchi Ichiyō: la primera escritora japonesa moderna' (2015), where she reflects upon her 2006 translation of *Takekurabe*.<sup>200</sup>

### **Paula Martínez Sirés**

Paula Martínez Sirés was born in Lleida, Catalonia (Spain) in 1989. Bilingual in Catalan and Spanish, she pursued the Japanese Translation track as an undergraduate student at Universitat Autònoma de Barcelona, where she also finished her Master in Audiovisual Translation. She has spent some years living in Japan, first as an exchange student (2010-2011) at Dokkyō University, and later on as a research student (2014-2015) at Tokyo University of Foreign Languages, after which she enrolled at Waseda University to pursue her PhD.

Martínez Sirés has authored two short stories (2007, 2013). She is also the translator of Higuchi Ichiyō's *Crece* (2014) (*Takekurabe* and other short stories), Makoto Shinkai's novel *your name*. (2017) and Miyazawa Kenji's *El tren nocturno de la Vía Láctea* (2018) (*Ginga tetsudō no yoru* and other short stories).

### **3.1.3 The Catalan translators**

#### **Mercè Altimir**

Mercè Altimir is an associate professor at the Department of Translation and Interpreting Studies and the Department East Asian Studies at the Universitat

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<sup>199</sup> Information extracted from her academic profile at the website of *El Colegio de México*.

<sup>200</sup> In this article, Meza summarises the life and works of the author. She considered Ichiyō a modern author, as well as a feminist 'without a doubt' because some of her characters question the social conventions and do not accept their impositions ('Es feminista sin duda porque algunos de sus personajes femeninos cuestionan las convenciones sociales y no aceptan seguir haciendo simplemente lo que la familia o la sociedad les imponen', Meza 2015: 130). See below for an analysis on her thoughts concerning her translation.

Autònoma de Barcelona. She has a PhD in the Theory of Translation, and is a member of several translation associations, such as the GETCC (Grup d'Estudi de la Traducció Catalana Contemporània) or the Étienne Dolet (Transdisciplinary Studies on Translation, Literature and Arts). Her research interests are interculturality and critical thinking in East Asia, translation studies of women's literature, translation of Japanese literature and language, literature, translation and psychoanalysis. She has translated into Catalan Ichiyō's *Yuki no hi* ('Dies de neu', 2001), *Wakaremichi* ('Camins que se separen', 2012b), and some of Yosano Akiko's tanka poetry (*Cabells enredats*, 2012c) (*Midaregami*).<sup>201</sup>

### **Ko Tazawa**

Ko Tazawa was born in Yokohama in 1953. Writer, translator and professor at Hosei University, he got his PhD at Osaka University in Hispanic Literature, and in Catalan Philology at the Universitat de Barcelona. He has authored several novels in Catalan: *Catalunya i un japonès* (1993), *Cartes a Yu i Kei* (1995), *La cuina japonesa a Catalunya* (2000), *En Yu i en Kei tornen al Japó* (2005), and *Dietari d'un japonès: entre el terratrèmol, el tsunami i la fuga radioactiva* (2012). He has also published a Catalan-Japanese (2002) and a Japanese-Catalan (2007) dictionary. As a translator, he has translated several works of Catalan literature into Japanese, such as Joanot Martorell's *Tirant lo Blanch* (*Tiran ro buran* 2007), which took around ten years to complete; Jesús Moncada's *Camí de sirga* (*Hikifunamichi* 1999) (in collaboration with Tazawa Yoshiko); or Albert Sánchez Piñol's *La pell freda* (*Tsumetai hada* 2005). He has also translated some Japanese novels into Catalan (see below), and collaborated with newspapers.

Ko Tazawa was awarded in 2003 the 'Creu de Sant Jordi' for his dedication to bringing closer the Japanese and Catalan languages and cultures, and the Award of the Ministry of Foreign Affairs of Japan (2009).<sup>202</sup>

### **Joaquim Pijoan**

Joaquim Pijoan i Arbocer, born in 1948, is a Catalan writer, translator and painter. His published works are *Somni* (1983) ('Dream'), *Sayonara Barcelona*

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<sup>201</sup> Biographical information extracted from her academic profile at the website of *Universitat Autònoma de Barcelona*.

<sup>202</sup> Biographical information extracted from the flap of *Takekurabe* (Higuchi Ichiyō 2015).

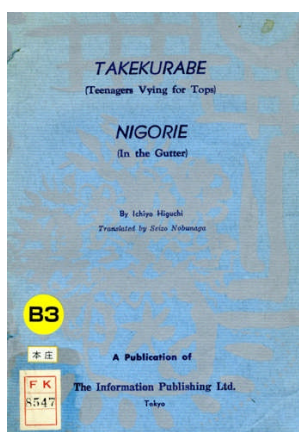
(2007) and *L'amor a Venècia* (2008) ('Love in Venice'). He was awarded the 'Premi Sant Jordi de Novel·la' for *Sayonara Barcelona* in 2006. He has also collaborated with Ko Tazawa in the translations of *La remor de les onades* (2008) (Yukio Mishima's *Shiosai*), *El temple del pavelló daurat* (2011) (Yukio Mishima's *Kinkaku-ji*) and *Harakiri. El cas de la família Abe* (2015) (Mori Ōgai's *Abe ichizoku*).<sup>203</sup>

## 3.2 Analysis of the paratexts

Hereafter, we will follow the same scheme as in Chapter 2 to analyse the paratextual elements of the European translations of *Takekurabe*.

### 3.2.1 English translations

#### 3.2.1.1 Seizo Nobunaga's 1960 translation



**Image 12.** Cover of TKIP 1960

This book contains the English translations of *Takekurabe*, *Takekurabe* (*Teenagers Vying for Tops*) · *Nigorie* (*In the Gutter*), probably two of the best stories of Ichiyō. It is structured in a very unique way, recalling a newspaper article or a commercial pamphlet rather than a literary work. It contains a great number of paratextual elements divided as follows: 7 introductory pages of miscellanea, and 3 introductory pages to *Teenagers Vying for Tops*.

The translation of *Teenagers Vying for Tops* follows. It is structured as if it were in a newspaper, with the full text divided into two columns separated by chapters. Each of the sixteen chapters has a subtitle added by the translator (for an analysis of the paratextual elements, see below). This rather unique format derives from the fact that the two stories were first published in a monthly English-language magazine titled *Info: The magazine with helpful information about Japan*

<sup>203</sup> Biographical information extracted from Piñol (2006) and his author profile in Grup62 Publishing House.

(the subtitle changed over the years), run by The Information Publishing Ltd.,<sup>204</sup> a publishing house based in Tokyo, also in charge of the 1960 compilation that we have at our disposal. The first issue of this magazine appeared in September, 1955 (Vol.1, No.1), and ran until Vol.19, No.9 (1973).

**Table 18.** Paratexts of Nobunaga's *Takekurabe*

<b>TKIP 1960</b>		
Type	Authorship	Characteristics
Front cover	[N. S.]	<b>Sky blue with dark strokes delineating objects</b>
Epitexts	[N. S.]	Frontispiece and signature of Ichiyō
	W. Tominaga, H. Gotoh, S. Anazawa, and others	Manifesto
	[N. S.]	'The Last Sparkling Years of the Authoress'
	[N. S.]	'An Imaginary Sketch of the Landmarks (...)'
	<b>Akiyama Iwao</b>	<b>Internal cover of <i>Takekurabe</i> (<i>Teenagers Vying for Tops</i>)</b>
	[N. S.]	<b>'About the Authoress'</b>
	<b>Seizo Nobunaga</b>	<b>'Untitled'</b>
	<b>Seizo Nobunaga</b>	<b>'Untitled (2)'</b>
	Sato Kazuo	Internal cover of 'Nigorie (In the Gutter)'
	<b>Seizo Nobunaga</b>	<b>Translator's Foreword</b>
		Notes
Peritexts	<b>Seizo Nobunaga</b>	<b>'Translator's postscript (An Annotation On Karma)'</b>
	<b>Seizo Nobunaga</b>	<b>'Translator's Letter to Readers'</b>
	[N. S.]	Subscription Add
	[N. S.]	Presentation of another translation: 'Floating Cloud (Ukigumo)'.

Since the 1960 edition, with the stories of *Takekurabe* and *Nigorie* translated by Nobunaga, is the one that we have in our hands, we will base our paratextual and textual analysis in this special issue.<sup>205</sup> However, it must be

<sup>204</sup> The president and editor of The information Publishing Ltd., in charge of the serialisation of the magazine *Info: The magazine with helpful information about Japan*, was Masaichi Hamazaki. The head office was located at Tsujihide Bldg. 9, 1-chōme, Kyōbashi, Chūō-ku, Tokyo. It also had a branch in Osaka (4, Kawakami-cho, Fukushima-ku, Osaka), operated by Tamiji Haruna. Their copies were sold in Japan and overseas. Maruzen Co., Ltd. Acted as the 'Overseas Sole Agent', and Inter-Prensa (located in Florida 229, Buenos Aires, Argentina) was the 'Latin America Sole Agent'.

<sup>205</sup> Our compilation dates from 1960, as stated on a *hanko* stamped on the first page by the publishing company. However, in the first page it also states that it was 'Originally Published in Japanese in 1953' (TKIP 1953). We contemplated the idea that the publishing house could be

emphasised that they were first serialised in the *Info* magazine: the first five chapters of *Takekurabe* were first published in November, 1958 (Vol. 4, No.11); the next series of chapters (from chapter 6 to chapter 9) were published in the next issue in December (Vol.5, No. 12); lastly, the next series of chapters (from chapter 10 to chapter 16) appeared in Vol. 5, No.1, January 1959. It would not be until a year later, then, that The Information Publishing Ltd. compiled the serialised translations into a special issue, as it proudly announced in the July issue of Vol. 6, No. 7 (1960). As for *Nigorie*, it was originally serialised from March to May in 1958 (Vol.4, No. 3, 4 and 5).

This edition is very peculiar as it includes several non-scholarly articles that briefly talk about Ichiyō's life and works. It needs to be reminded the historical context into which it was published, and its location: Japan. As an English translation translated by a Japanese translator and whose target readership were foreigners in Japan, as well as overseas,<sup>206</sup> it is a compilation that stands on its own for its rare implications from the perspective of TS and, also, for the analysis of the paratexts. It almost seems that the publishers were making an effort to show the prospective readers, who had probably never heard about Ichiyō before, what a great writer she was, and what a tragic life she had lived. On her paper analysing the reception of Higuchi Ichiyō abroad, Katarzyna Sonnenberg argues that the approach used to introduce Ichiyō to the West was the biographical approach (Sonnenberg 2010: 127). Her life played a major role to present her work, as well as the social topics that can be extrapolated from her works (such as the 'social awareness' of her characters, or the 'gender fight' from her female protagonists). This, however, was used with an agenda created by the publishing companies.

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referring to a previous magazine in which the translations first appeared in 1953 (alongside with other articles in Japanese, hence the 'originally published in Japanese'). Nevertheless, just before the submission of this dissertation, we found the *Info* magazine in which the translations of *Takekurabe* and *Nigorie* were first serialised in 1958 (let us remember that the first issue of the magazine appeared in 1955). If 'Originally Published in Japanese in 1953' was referring to the original publication date in Japanese of *Takekurabe*, the date would also be a mistake, since it was serialised from 1895 to 1896. For these obvious reasons, we have decided to disregard the statement of 'Originally Published in Japanese in 1953', and we consider that the compilation was published in 1960. Nobunaga's translation of *Takekurabe*, then, was first published in 1958 (Vol.4, No. 11), not in 1953. This means that it in this dissertation Nobunaga's *Takekurabe* should appear after Seidensticker's, but due to time constraints, we have kept the original 'Nobunaga-Seidensticker-Danly' order.

<sup>206</sup> The Information Publishing Ltd. sold its issues 'at leading hotels and magazine stands', and it had a 'sole overseas agent: Maruzen Co., Ltd.' (TKIP 1953).



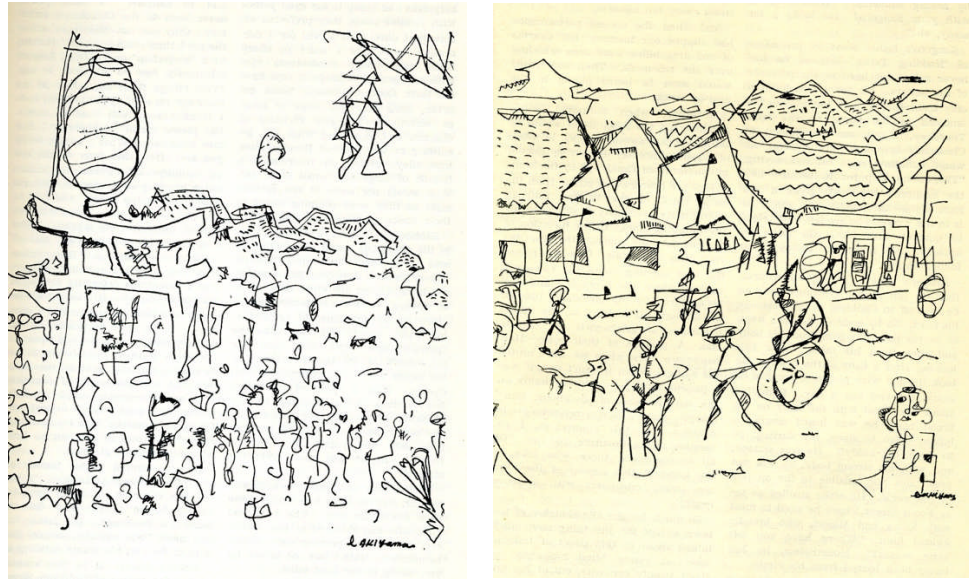
Something similar happens in this publication. There are several prefaces dedicated to the life of Ichiyō —not from an exhaustive point of view, but rather by trying to exoticise the ‘authoress’ and her works (e.g., the section titled ‘The Last Sparkling Years of the Authoress’, or the article ‘About the Authoress’, both of which were probably penned by the editor). The editor included the serialised translations in this compilation and kept the prefaces and afterwords of the translator, Seizo Nobunaga, which had also appeared alongside the translations during the serialisation in 1958-1960. The only changes that were made for the compiled version were the fact that, this time, the chapters of the two stories appeared numbered. Apart from that, no major corrections took place with the translations in the compiled version.<sup>207</sup>

On the other hand, the pictures that can be found in this collection work as a rather ‘neutral’ counterpart of this exoticising process. The photograph of Ichiyō that appears on the frontispiece is very rare (normally, the profile picture used by the publishers is the one that appears on the 5000 Japanese yen bill).<sup>208</sup> Also, the other two pictures that appear as the cover of each story are the original illustrations (Akiyama Iwao painted the cover for *Teenagers Vying for Tops*, and Sato Kazuo, for *In the Gutter*). The cover of the first translation portrays a young Japanese lady under a willow tree, staring at two boys at the distance. The traditional style contrasts with the exoticising aura of the novel, which is even more highlighted by other illustrations appearing inside the text:

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<sup>207</sup> After the first translation of *Teenagers Vying for Tops* (*Takekurabe*), the numeration of pages of the second translation, *In The Gutter* (*Nigorie*), starts from page 1 all over again. Since the numeration of this book can be rather confusing, we have divided the numeration into three sections: the initial peritexts (which follow a roman numeration), and the peritexts and epitexts related to the translations (such as the note on the author before the *Takekurabe* translation, or the explanation of the karma term after the *Nigorie* translation), which follow a roman numeration preceded by the title they are linked to (e.g.: TKIP 1953: *Takekurabe ii*). Finally, the peritexts that appear at the end of the book follow the numeration of the preceding section, even though they are not related to the translation per se.

<sup>208</sup> These pages prior to the translation are not numerated. We have included this numeration for clarification purposes.



**Image 13.** Illustrations by Akiyama Iwao (1921-2014) in *Takekurabe (Teenagers Vying for Tops)*, pages 9 and 27 respectively

These paintings by Akiyama, which differ greatly from the traditional Japanese style that he used in the covers, subtly recall the style of Catalan surrealist painter Joan Miró (1893-1983). They serve, alongside the translation, to offer a rather unique flavor to the whole compilation.

Following this, the next epitext is the manifesto titled ‘On the Publication of the English Translation of Works by Miss Ichiyo Higuchi, the Rare Japanese Authoress’ in which three passages written by T. Tominaga, H. Gotoh and S. Anazawa can be found. T. Tominaga writes that he was the classmate of Joji Tanabe at high school, and Tanabe’s mother was on friendly terms with Ichiyō. Joji Tanabe’s mother could not be other than Kaho Tanabe. Tominaga compliments Nobunaga’s translation and his ‘courage and painstaking efforts’ because he has ‘successfully achieved the difficult work of translating these two novels written in intricate semi-classic style’ (TKIP 1960: *iii*). He also points out that Japan is living a ‘sudden rise of Ichiyo-boom’, for which he cannot help to feel sorry that she could not partake from even a ‘one millionth of such income during her lifetime’ (ibid.: *iv*). It seems, then, that these translations appeared in a period of time when there was major attention paid to Ichiyō.

H. Gotoh briefly compliments Ichiyō’s life, without failing to mention her status as a ‘woman’ and the regrettable fact that she died so young. This relates, again, to the biographical approach to present an author (Sonnenberg 2010: 127).

Finally, S. Anazawa writes that he is glad that ‘two masterpieces of Miss Ichiyo Higuchi (...) were already translated into English and are now going to be published’ (TKIP 1953: *iv*), in a clear reference to the original publication date of the two translations in the *Info* magazine. As for Anazawa, he also shares that, when he was young (he was 83 at the time of the publication), he was taught by Ichiyō ‘even for a short time’ (ibid.: *iv*).

The last page of this manifesto, titled ‘We Unite’ (ibid.: *v*), serves to ‘congratulate ourselves upon Mr. S. Nobunaga’s success in his magnificent production with his utmost efforts’, and it is signed by 21 different personalities, mostly presidents and directors of several Japanese companies (such as Mitsui Bussan Kaisha Ltd.’s President). It is also interesting to see that all of these 21 Japanese personalities have opted to sign in a Western fashion, relinquishing the more traditional *hanko* seal for a Westernised signature.

Following this, the next epitext is a two-page article focused on the last years of Ichiyō (‘The Last Sparkling Years of the Authoress’). These two pages briefly describe the life of the author by taking into special account the historical context in which she lived. It is written almost as a newspaper article, with three documented photographs: Ichiyō’s Stone monument at Maruyama-Fukuyama in Tokyo, and two pictures of the translator (Seizo Nobunaga), the publisher (Masaichi Hamasaki) and Kintaro Uyeshima [*sic*], a ‘living museum’ who took them on a route to all the places where Ichiyō lived. It is written in the 3<sup>rd</sup> person singular (‘As a matter of fact, the translator and the publisher groped for long, but in vain, to go over the sight which actually constituted the background of the two stories’, ibid.: *vi*). Since every article written by the translator in the peritext is duly signed as ‘The Translator’, it can be inferred that this other article has been penned by the publisher, Hamasaki Masaichi.

The next peritextual elements appear after the internal cover page of *Takekurabe* (*Teenagers Vying for Tops*), for which we have classified them as subperitexts related intrinsically to the first translation. The first one is titled ‘About the Authoress’, and it is not authored either. It introduces one more time the life and works of Ichiyō. Here, again, appear several statements that may not be completely accurate. The author of this piece talks about Ichiyō as she were ‘a spokesman for the women of her time’ because she ‘fought against the traditional

Japanese male attitude that women were mere chattels, creatures who existed only for the benefit and well-being of their lords and masters' (ibid.: *Takekurabe ii*). This idea, however appealing to prospective readers, differs from the scholarly opinion that this was, indeed, Ichiyō's purpose.<sup>209</sup> The following statement, however, is more loyal to her writings: 'As a woman, she understood the violent upheavals of the time, and her great talent enabled her to speak for them' (ibid.: *Takekurabe ii*). We are induced to believe that this article has also been written by the publisher; even though it is, by no means, a conclusive proof, it is often the job of the publisher or editor to be in charge of paratextual elements of these characteristics. Furthermore, the formal style of the paragraphs (separated into two columns with a 1 point of space separation between lines) differs greatly from the one used by the translator (paragraphs not separated between columns, 1.5 points of line separation).

The next peritext of *Takekurabe* (*Teenagers Vying for Tops*) are two texts written by Nobunaga (who signs as 'The Translator'). He asks the reader to 'look back into the list of subtitle [*sic*]' (ibid.: *Takekurabe ii*).<sup>210</sup> He is referring to the subtitles he has added after each chapter:

Chapter 1: A Noble Swan	Chapter 9: Shinnyo, An Ugly Duckling
Chapter 2: An Ace In The Hole	Chapter 10: Shadowless Footsteps
Chapter 3: An Attraction	Chapter 11: Periwinkles
Chapter 4: The Festival	Chapter 12: A Mysterious Change
Chapter 5: A Storm	Chapter 13: Colorful Compliments Wasted
Chapter 6: A Silver Lining	Chapter 14: Maelstrom
Chapter 7: Each Going Adrift From The Other	Chapter 15: Silent Struggle
Chapter 8: Midori In The Making	Chapter 16: Farewell To All

As we can see, each subtitle briefly describes the main action that happens in each chapter. Nobunaga was well aware of the liberties he was taking, but he chose to prioritise the comprehension of the reading.

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<sup>209</sup> As mentioned in *i. The author: Higuchi Ichiyō*, it also needs to be noted that scholarly opinion is clearly divided between those who think that Ichiyō was a precursor of feminist thought because she gave her protagonists the tools to start to question the status quo, and those who think that her characters should not be called 'friends of feminism' since they did not start any action. For more information on this debate, see Sonnenberg (2010).

<sup>210</sup> This is followed by a drawing of the Yoshiwara's pleasure district in 1896 (let us remember that *Takekurabe* was written between 1895 and 1896).

The next untitled translator's note does talk about the translation in a rather peculiar way. It starts like this, without further ado (it needs to be remembered that this note was first published in Vol. 4, No.11 of the *Info* magazine in 1958, when the first translation of *Takekurabe* was published):

What will the young men say if I present this story before them without any recommendation? "Too mild to care for it" will be their answer. Remember, however, that rock'n roll is not all.

If, on the other hand, the sedate reader might pick this up by chance, they will soon love to read it through, overcoming some impatient suspense here and there. The translator hopes that it will be instrumental in their understanding the Japanese and things Japanese, especially Buddhism which the gifted authoress cunningly dropped in between the lines of the story.

By the way, will it not please my readers to pronounce the crisp heroine of this novel Midori as My Darling for its phonetic resemblance?

The story is said to have been written by the authoress when she was 23 or 24, and before she finished it she wrote *Nigorie (In The Gutter)* in the interim. Anyway, these two novels are the best of her illuminating works.

—The Translator

Ibid.: *Takekurabe iii*

Nobunaga seems preoccupied that the male audience will not be tempted to read these stories because they seem 'too mild'. He urges them to remember, however, that appearances are not everything in a funny metaphor of rock'n roll. On the other hand, if the 'sedate' reader (here Nobunaga is probably referring to the counterpart of this 'rock'n roll reader') takes by chance this book, Nobunaga believes that they will read it with 'impatience'. Does this mean that Nobunaga thinks that only 'sedate' ('patient'?) readers can fully enjoy these lines? It is not clear. What Nobunaga clearly states, then, is that he hopes that these stories will be able to provide us with some cultural and religious knowledge to the readers about the Japanese society. Nobunaga appears frantic to overcome the cultural barrier in order to pass on Ichiyō's stories to the English readership. He is also willing to suggest a Westernised pronunciation of the word Midori as 'My Darling' to appeal to the foreign readers at the time. Even though the textual analysis will be conducted hereafter, Nobunaga seems to show a clear domesticating tendency in his translation.

Nobunaga also writes the 'Translator's Foreword' after the cover page of *Nigorie (In The Gutter)* (ibid.: *Nigorie ii*). He signs it this time as 'Seizo Nobunaga' and includes the date and place: 'Yamaguchi, November, 1956'. The translation of *Nigorie (In The Gutter)*, however, was published in 1958 (Vol.4, No. 3-5) in *Info*, so

it may be possible that two years elapsed since he finished his translation until it was finally published. In his afterword, he explains that he is enthralled to present this book to his 'overseas friends'. He briefly presents Ichiyō (since the other introductions on the author were not penned by him, this is his own biographical version of Ichiyō), without failing to mention, yet again, that she was one of the best Japanese authors who yet died very young and poverty-stricken.

Nobunaga also briefly reflects on his translation methods and writes:

Translation is but an adaptation, so I am afraid that this, with all my best efforts, might be a far cry from the original. This is why I took the liberty to put in some expository remarks on the important Buddhistic usages which, otherwise, may be misunderstood. And again, in order to make it more readable, I gave a sub-title to each section, which I hope will not constitute a blasphemy to the original.

Ibid.: *Nigorie ii*

Surprisingly, Nobunaga also states that his 'earnest desire' when translating this story was to 'relieve the world from the Damoclean dread of nuclear weapons', since Ichiyō's stories hint to 'another world which will not give way to anything of that kind' (ibid.: *Nigorie ii*). Only eleven years had elapsed after the nuclear bombs fell on Hiroshima and Nagasaki, and, apparently, and most understandably, Nobunaga still felt very compelled on his fight to pursue pacific movements. In fact, in the first issue of *Info*, the editors (M. Hamazaki, H. H. Ito, and K. Ota) published a 'Note' at the very beginning presenting the magazine and stating that it appeared 'on the stands 10 years after the first atom bombs were dropped on Hiroshima and Nagasaki in 1945' (Hamazaki 1955: 4).

However, the relation between this complex period of time and Ichiyō's stories has no intrinsic relation, at least no more than any other story published prior to World War II could have to post-war Japan. In relation to this, Nobunaga justifies himself—he probably felt that he needed to add something more—by adding that the Sino-Japanese war (1894-95) was 'raging' when Ichiyō was writing *Nigorie*. As a last justification between this link between Ichiyō and peace, Nobunaga comments that it was said that Prince Saionji carried 'Ichiyō's Complete Works' in his valise when he attended the Peace Conference in Versailles in 1919.

The last two pieces written by the translator can be found at the end of the volume, right after the translation of *Nigorie (In The Gutter)*. The first one is titled

‘Translator’s Postscript (An Annotation on Karma)’ (ibid.: 25). Despite its title, it is a text that shares more elements with encyclopaedic footnotes. The concept of karma appears as a subtitle in Chapter 6 of *Nigorie (In The Gutter)* added by Nobunaga. On the very same page, Nobunaga addresses his ‘Translator’s Letter to Readers’ in which he asks them ‘how did [they] read through this mysterious story’. He tries to create parallel links between the cultures of Japan and the United States by saying that ‘young daughters would style themselves secretly after O’Riki, just as they would after Scarlett O’Hara in the [*sic*] *Gone With the Wind*’ (ibid.: 25).

Finally, he comments on the literary style of the author as follows:

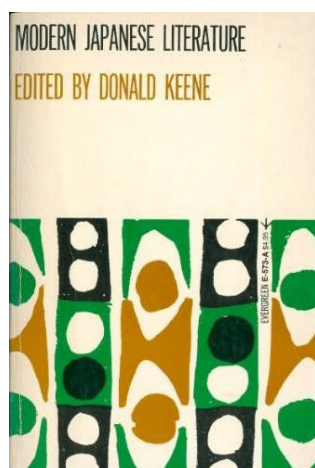
In point of novel-writing technic [*sic*], the authoress shows her superb ability and knowledge as a prodigy. A glance at the subtitles of the contents will promise readers her swimmingly effective narration. Incidental prophecies, most cunningly dropped in proper places, shall not be overlooked. Generally speaking, it is easy to write a long letter, but it is very hard to make out a short, effective letter. So a compact novelette of this quality shall be highly praised.

Ibid.: 25

The genre of ‘compact novelette’ was not strange to Japanese readers, but it might appear so to Westerners —or that is what Nobunaga might have likely thought at the time, for which he felt the urge to write this paragraph in order to ask to his readership not to take this short novella for granted, not to ‘overlook’ it.

Lastly, the remaining epitexts found at the end of the compilation are advertisements of the *Info* magazine, which was sold ‘at leading hotels and magazine stands’. These adds contain information to make a subscription to the periodical, and a compelling letter from the publisher encouraging people who feel a ‘desire to know more about the Land of the Rising Sun in the Past, Present and Future’ to purchase it. (ibid.: 27). The Information Publishing Ltd. offered a wide range of information regarding ‘Japanese politics, entertainments, both ancient and modern lives, sports, business, industry, education, literature and many other interesting events’ (ibid.: 27). The last page advertises another compiled English translation of a Japanese classic: Hayashi Fumiko’s *Ukigumo*, translated into English by Y. Koitabashi as ‘Floating Cloud’.

### 3.2.1.2 Edward Seidensticker's 1956 translation



**Image 14.** Cover of TKGP 1956

Seidensticker's *Takekurabe*, titled 'Growing Up', is one of the translations collected in *Modern Japanese Literature. From 1868 to the present day. An Anthology Compiled and Edited by Donald Keene*, published in 1956. This anthology, which contains the translations of other major works of Japanese literature (Futabatei Shimei's *The Drifting Cloud*, Natsume Sōseki's *Botchan*, Kawabata Yasunari's *The Mole*, or Tanizaki Jun'ichirō's *The Firefly Hunt*, to mention a few.

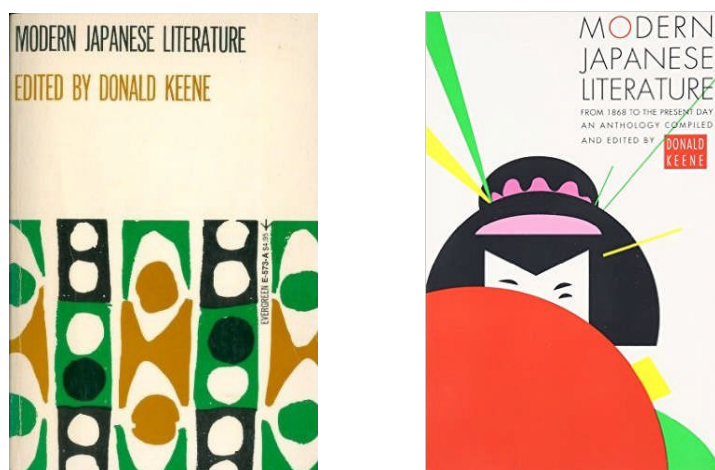
Out of the almost 30 authors translated in this compilation, only two women are included: one is Hayashi Fumiko. And, the other one, Higuchi Ichiyō.

**Table 19.** Paratexts of Seidensticker's *Takekurabe*

TKGP 1956 (6 <sup>th</sup> Printing)		
Type	Authorship	Characteristics
Notes	<b>Edward Seidensticker</b>	<b>18</b>
Front cover	<b>Roy Kuhlman</b>	<b>Four bars in black, green and khaki (abstract art)</b>
Frontispiece	<b>Nenjirō Inagaki</b>	<b>Yasaka Pagoda</b>
Back cover	[N. S.]	<b>Reviews and biographical note</b>
Peritexts	<b>Donald Keene</b>	<b>Note on Japanese names and Pronunciation</b>
	<b>Donald Keene</b>	<b>List of Translators</b>
	Donald Keene	Preface
	Donald Keene	Contents
	<b>Donald Keene</b>	<b>Introduction</b>
	<b>Donald Keene</b>	<b>Introductions of each story</b>
Epitexts	<b>Donald Keene</b>	<b>Short Bibliography</b>
	[N. S.]	Brief summary about Donald Keene

The cover, designed by Roy Kuhlman, seems an abstract design, reminiscent of the 1950s-modernist art, with no apparent relation to any elements of the East, nor Japan. It is a rather unexoticising cover, which creates a strong contrast to the 1994 edition, also by Grove Press:





**Image 15.** On the left, original cover by Roy Kuhlman. On the right, 1994 cover, designed by Evelyn Kim

As it can be inferred by looking at the two covers, the change from a rather neutral design towards an undoubtedly Japanised —or, rather, exoticising— cover seems to have been a conscious decision, taken either by the editor or by the publisher.

The book opens with a woodblock scenery picture of the Yasaka pagoda in Kyoto. However, even though this frontispiece is credited to Inagaki Nenjirō, the correct spelling of the artist is Inagaki Toshijirō (1902-1963).<sup>211</sup> The title of the woodblock is ‘Yasaka no tō’, or *Yasaka Pagoda*, one of the finest and most beautiful scenes in Kyoto. This woodblock, done in the fifties (even though the year is not specified), is also considered one of the Living National Treasures of Japan. The following page is a dedicatory to ‘Ted and Fanny de Bary’ by Keene, and after this we find a brief ‘Note on Japanese Names and Pronunciation’ in which Keene explains that this book respects the Japanese order for Japanese names. It also offers a brief clarification as to how pronounce the names (‘The consonants are pronounced as in English (...), the vowels as in italian’) (TKGP 1956.: 7). Finally, he writes that most vowels have been marked with macrons, but in some cases, they have been omitted in order to not seem too ‘pedantic’ (ibid.: 7).

<sup>211</sup> In Japanese, Inagaki Toshijirō is written ‘稲垣稔次郎’. The fact that Keene (or the publishing company) calls him ‘Nenjirō’ is probably a misreading of the first kanji of the artist, ‘稔’, which is normally read as ‘nen’, ‘jin’ or ‘nin’ in the on-yomi reading.

The next page has a list with the names of all the translators that have contributed their works to the anthology. Even though it is not unheard of, it is still rather unusual to find one page titled 'Translators' with all the names duly credited.<sup>212</sup> Following this, Keene explains in his Preface the difficulties arisen from producing an anthology, due to the difficult and inevitable decisions he had to make to include or exclude certain works. He hopes that 'no glaring injustices have been made' in this regard (ibid.: 9). He does not forget to thank the translators that contributed their works to the anthology. Some of the translations in this volume had previously appeared in print, but most of them were made especially for this anthology (ibid.: 10). Keene states that he is 'particularly indebted to Edward Seidensticker for his willingness on repeated occasions to drop whatever else he was doing and turn out for this book a remarkably fine translation' (ibid.: 10). This, however, does not explain in what way is Seidensticker's translation 'virtually complete', as written at the introduction of 'Growing Up' (ibid.: 70). Keene also thanks Kawabata Yasunari, President of the Japanese P. E. N. Club at the time, for his help in obtaining permission to use the works penned by living authors. The last peritextual element is the 'Table of Contents', followed by Keene's 'Introduction'. Out of the 18 pages, Keene dedicates a relatively short space to the introduction of Ichiyō and 'Growing Up', which he describes as a 'work in a more traditional vein [compared to Futabatei Shimei's *The Drifting Cloud*] which retains its vitality', written by 'the woman novelist Higuchi Ichiyō' (ibid.: 18). Keene briefly analyses Ichiyō's style and writes that 'This tale of children in the Yoshiwara (...) is closer in style to the 17<sup>th</sup>-century novel than to works of its own day, but the sharpness of its details and its descriptions still excites our admiration today' (ibid.: 19). The following paratextual element would be the brief introduction regarding in regard to 'Growing Up':

The prose of Higuchi Ichiyō, principal woman novelist of the Meiji period, contains strong echoes of Saikaku, and in a sense represents the last flowering of Tokugawa literature. *Growing Up* tells of a group of precocious children who live just outside the Yoshiwara, the Tokyo licensed quarter, and in particular of Midori, whose sister is a prostitute

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<sup>212</sup> The complete list of the translators is: Sam Houston Brock, Robert H. Brower, Harold G. Henderson, Howard Hibbett, Glenn Hughes, Baroness Shidzué Ishimoto, Yozan T. Iwasaki, Donald Keene, Ivan Morris, W. H. H. Norman, Shio Sakanishi, G. W. Sargent, Edward Seidensticker, Burton Watson and Meredith Weatherby.

in the quarter; of Nobu, the son of a priest; and of Shota, heir to a pawnshop. The translation is virtually complete.<sup>213</sup>

TKGP 1956: 70

Another important paratextual element is the footnotes written by Seidensticker, 18 in total, which will be dealt with hereafter. Regarding the epitexts, this volume includes a short bibliography and a review on the last page. The short bibliography, probably compiled by Keene, is divided into General Works, Prose, Poetry and Drama. As the title states, it is rather short, providing around five titles in each category, except in prose, where he offers over ten. At the end of the bibliography, Keene guides the avid reader towards a more extensive bibliography: Borton, Hugh, et al., *A Selected List of Books and Articles on Japan in English, French and German*, published by Cambridge in 1954.

The last paratextual element is the back cover, which includes an extensive review by Earl Miner from *Saturday Review*, and a brief introduction to Donald Keene where he is regarded 'as the foremost modern interpreter of Japan to the Western world' (ibid.: back cover). The review informs the reader that this is Keene's second Japanese anthology.<sup>214</sup> Miner praises this compilation by assuring the reader that this book contains the work of 'some of the best translators of our generation' with 'concise prefaces to most of the writers, and a historical introduction by Mr. Keene' (ibid.: back cover). It is interesting to remark how the role of the translator is fully acknowledged by the reviewer. Miner does not fail to mention either that the book comes with an introduction penned by Keene himself, which will, most undoubtedly, give the book extra value for the potential reader. After this, Miner enumerates a few of the selected works and,

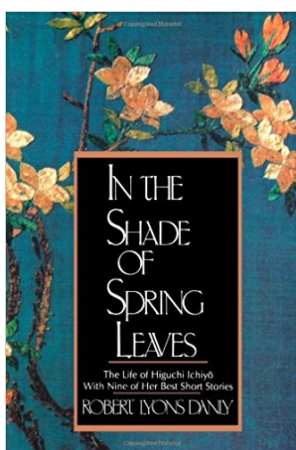
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<sup>213</sup> There is no further comment on what 'virtually complete' means. In the introductory paragraphs to other stories, each of them attributed to their respective translators due to big differences in style and format (some paragraphs stand close to literary criticism, whereas others only display the name of the author, like in the translation of 'Hell Screen' by Akutagawa Ryūnosuke and translated by W. H. H. Norman, ibid.: 307), it is sometimes pointed out that the following story is the first chapter of the novel, as in the translation of 'Botchan', also translated by Seidensticker (ibid.: 124). Other times it is mentioned that the story presented is not full, as stated in the introduction of Tanizaki Jun'ichirō's 'The Firefly Hunt' ('in the episode presented here (...)', ibid.: 383). However, 'Growing Up' is the only case in which the introductory paragraph refers to the completeness of the translation itself. What does, then 'virtually' mean here? Is this the present translation an adaptation, or a version? Or maybe an unfinished draft? In *Tokyo Central*, Seidensticker admits that he was not fond of abridged versions or, more concretely, of not informing the reader about what had been done (Seidensticker 2002: 113). This could be associated with the mention of a 'virtual translation'.

<sup>214</sup> He had previously published *Anthology of Japanese Literature: Earliest Era to Mid-Nineteenth Century*. New York (1955).

most surprisingly, the first story that he mentions is none other than Ichiyō's "Growing Up," a lyrical story of pre-adolescence in the Nineties', he calls it before going on to 'Botchan' or 'The Sumida River' (ibid.: back cover). Finally, Miner announces that all of this is but a fraction of the 'rich store' that awaits the reader in this book, since its most valuable thing is 'the rightness of the selections and the moving beauty of the translations' (ibid.: back cover). Likewise, the 1994 edition also offers the same review by the *Saturday Review* (this time, without the signature of Earl Miner), plus a longer, updated biographical note on Donald Keene, which focuses on his cultural work as ambassador to Japan, his status as University Professor Emeritus at Columbia University, and the prizes he has received so far.

### 3.2.1.3 Robert Danly's 1992 translation



*In the Shade of Spring Leaves. The Life of Higuchi Ichiyō with Nine of her Best Short Stories* was first written in 1981 as Danly's PhD dissertation, and edited into a monograph published in 1992. Even though most of Ichiyō's stories had already been previously translated in English, most of them were scattered between academic journals.<sup>215</sup> Danly's was the first, almost complete translated compilation of Ichiyō's stories.

**Image 16.** Cover of TKUP 1992

At the time of publication, Robert Lyons Danly was professor of Japanese Literature at the University of Michigan. This monograph, divided in two parts (a biographical Part One, and the translation, here called Part Two), is unmistakably an academic volume, even though, at some points, especially in the biography of the author, the line between 'biography and fictional recognition' can get blurry (Kornicki 1983: 354).<sup>216</sup>

<sup>215</sup> See Appendix 1.

<sup>216</sup> See the reviews of *In the Shade of Spring Leaves* by Seidensticker (1982) and Kornicki (1983).

However, the beautiful narrative style of Danly and his linear biography on Ichiyō, full of documented records and excerpts from her diary, creates the illusion that we are reading a work of fiction. From the moment it was published, it was ‘warmly received by the majority of readers’ and motivated the growing number of Western critics evaluating the life and works of Ichiyō, such as Victoria Vernon, Rebecca Copeland and Timothy van Compernelle (Sonnenberg 2010: 124).

**Table 20.** Paratexts of Danly’s *Takekurabe*

TKUP 1992		
Type	Authorship	Characteristics
Notes	Robert L. Danly	<b>46</b>
Front cover	<b>Maker unknown</b>	<b>Detail from a kimono</b>
Back cover	<b>Norton Publishers</b>	<b>Award List, Reviews</b>
Peritexts	Kaburagi Kiyokata	Portrait (frontispiece) of Ichiyō
	Robert L. Danly	List of Illustrations (pp. 164-165)
	<b>Robert L. Danly</b>	<b>Preface</b>
	[N.S.]	Maps of Tokyo in the 1890s
Epitexts	<b>Robert L. Danly</b>	<b>‘Part One: A Brief Life’</b>
	<b>Robert L. Danly</b>	<b>Notes</b>
	<b>Robert L. Danly</b>	<b>Bibliography</b>
	<b>Robert L. Danly</b>	Index

Let us, then, analyse the paratextual elements of this book —starting with the front cover. The illustration, a detail from a kimono whose creator remains unknown, is duly credited on the back cover. The illustration is courtesy of the Yale University Art Gallery (Hobart and Edward Small Moore Memorial Collection), and it has been designed by Walter Harper (information credited at the back cover). The kimono shows white and pink flowers embedded to thin branches on a blue background. The complete title and the name of the author/translator appear in white letters on a black background.

Following the title page there is a portrait of Ichiyō by Kaburagi Kiyokata. It is the only European translation that uses one of the works of the artists on his volume. Next, there is a Table of Contents and a list of illustrations, and the Preface, written by Danly. In the 3-page Preface we can find some keywords that have already appeared in the Japanese translations, and that will keep reappearing on other European translations, such as ‘shooting star’ (TKUP 1992: vii), as well as the emphasis on Ichiyō’s very special position between ‘the old and the new’, and her significance as an author:

In Higuchi Ichiyō, then, people have found what they went looking for: until recently she was the last woman of the old Japan; now she is modern Japan's first women's liberationist. What she has always been is one of the first writers of consequence to appear in the Meiji Period (1868-1912) and, with no serious contenders, Japan's first woman writer of stature in modern days.

TKUP 1992: vii

Danly follows the biographical approach to complement his analysis of Ichiyō's several stories, since he rejects the idea that the personal life of an author is of no relevance to the study of their works, as though as those stories necessarily formed a 'closed system' (ibid.: viii), which agains remind us of Even-Zohar's notion of literature as a system. Danly's work is then, by his own definition, a 'literary biography, with due critical digression' (ibid.: viii).<sup>217</sup>

Between the Preface and Part One, the reader will enjoy a two-page map of 1890s Tokyo depicted in the stories, plus an extra page with an enlarged inset of the Ryūsenji area in the Yoshiwara. The wards depicted in the first map cover the areas of the Tokyo Bay, Nihonbashi, Azabu and Akasaka on the West, and Koishikawa, Shitaya, Hongō, Kanda and Asakusa at the East. The second map offers a much more detailed panorama of the area in Asakusa where Takekurabe takes place (with the Mishima Shrine, the Senzoku Shrine, the Otori Shrine, the Daion Temple, the Ikueisha school, the Yoshiwara quarter, and the area in Ryūsenji where Ichiyō actually lived).

After these several peritextual elements, the book properly starts. It is divided into two parts: 'Part One – A Brief Life', and 'Part Two – Nine Stories'. Part One dwells with the biographical digression of the author, her life and her literary style. Danly has divided his analysis into five chapters: 'The Family', 'The Prodigy', 'The Mentor', 'The Yoshiwara', and 'The Bundan'. Each of these subchapters narrates a different phase in the life of Ichiyō, starting in 'The Family' with the story of the Higuchi family coming from Yamanashi to Tokyo, the difficulties that Ichiyō, her mother and younger sister had to endure when they had to live on their own after the death of Ichiyō's father and older brother, and finally Ichiyō's experience in the Haginoya, narrated in 'The Prodigy', where she started to ponder for the first

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<sup>217</sup> Danly also acknowledges that he relied greatly on previous scholarly work, mainly done by Japanese scholars, to create his study, 'as a corrective'. He writes that the scholarship of Wada Yoshie and Shioda Ryōhei has been 'particularly helpful' (ibid.: viii).

time whether she, too, could be able to try to become a writer. The profound impact that Ichiyō's first mentor, Nakarai Tōsui, had on her —both in her professional and private life— can be reflected on the full chapter dedicated to his figure in 'The Mentor'. The fifth chapter, 'The Yoshiwara', narrates the phase in which Ichiyō officially became a professional writer. Even though most of the stories she wrote at the beginning were counted as 'waif literature' and too sentimental, it helped her to find, little by little, her style. Some time later, the three women moved yet again from Kikuzaka to Ryūsenji. Their neighbours became rickshawmen, waitresses and bouncers for the famous brothels (ibid.: 91). Even though they would only last nine months there with their shop, and their profits were mediocre, the shop kept Ichiyō so busy that she only had time to write two stories ('The Sound of the Koto' and 'Clouds in Springtime') during that time (ibid.: 96). It is also the time when Ihara Saikaku's works most influenced her, helping her to create, still rather unconsciously, the characters and settings for *Takekurabe*, whilst changing her style towards a 'literature that was unself-conscious, intuitive, and subjective' whilst, at the same time, 'whimsy and digression were not out of place' (ibid.: 132). 'The Bundan' starts with a reflection on Ichiyō's writing and her supposedly 'premodern' traits, somewhat fresh in her hands (ibid.: 133). Danly argues that, ironically, Ichiyō's stories, influenced by the 17<sup>th</sup>-Century fiction author Saikaku, 'have more in common with the modern novel (Proust or Joyce, for example) than many of the self-consciously "modern" works of the early Meiji period' (ibid.: 133). During 1895 and 1896, Ichiyō's best stories appeared month after month —'On the Last Day of the Year', 'Troubled Waters', 'The Thirteenth Night', 'Child's Play', 'Separate Ways', some of them receiving the highest praise from some of the biggest names in the literary circle (or *bundan*) (ibid.: 148). However, whilst her fame did nothing but grow, her light started to fade until her final demise. The final chapter narrates Ichiyō's final journey in an almost fictional way, as if Danly is writing a fictional biography of a long-lost heroine. Part One, then, is a scholarly work disguised almost as a novella. The reader starts and gets caught in the internal plots and stories that are part of the life of Ichiyō. This does not mean that all the facts are duly noted and annotated. Danly admits that in a biographical work like this 'every sentence could end with a footnote'. He has tried to select the important details from Ichiyō's life, which 'may

have been short but was not uncomplicated'. He made sure to create a linear biography relying on Ichiyō's journal, citing all direct quotations and adding that all 'indirect quotations, attributed thoughts, facial quirks, turns in the weather' all come from 'reliable sources' (ibid.: viii).

Part Two includes the translations of nine of Ichiyō's 'best stories' according to Danly: 'Flowers at Dusk' (*Yamizakura*), 'A Snowy Day' (*Yuki no hi*), 'The Sound of the Koto' (*Koto no ne*), 'Encounters on a Dark Night' (*Yamiyo*), 'On the Last Day of the Year' (*Ōtsugomori*), 'Troubled Waters' (*Nigorie*), 'The Thirteenth Night' (*Jūsan'ya*), 'Child's Play' (*Takekurabe*), and 'Separate Ways' (*Wakaremichi*). Danly justifies the stories he has picked to translate: some he chose because they were Ichiyō's most representative stories. Others, mostly early stories, were 'included primarily to illustrate the first phases of Ichiyō's development; the later works speak for themselves' (ibid.: viii). All of the translations are duly annotated, and Danly admits that, even though 'the annotation for Western readers is significantly different from that required by Japanese', he has relied 'a good deal on the spadework done by scholars in Japan, particularly Wada Yoshie' (ibid.: viii). Danly says that he felt the need to ferret out and explain things that other scholars, including Wada, did not, uncovering a couple of allusions that they missed. However, he admits that without their help, his notes (or endnotes, more concretely) would not have reached such a level of meticulousness.

Danly also acknowledges previous translations in English. He admits that he has found several previous translations<sup>218</sup> and that, 'although it takes a few liberties, Edward Seidensticker's very moving translation of "Takekurabe" was my introduction to Ichiyō' (ibid.: ix).<sup>219</sup> Danly states that, after several readings, he can hardly claim that nothing of Seidensticker's 'language' or 'conception of the work' has crept into his own. Nevertheless, Danly wanted to attempt a new translation. As he states, 'without the keystone there was no reconstructing the literary house that Ichiyō built' (ibid.: ix). Following this, he adopts a more linguistic stance to introduce the reader to some of the translation decisions that he made, such as preserving the name order of the original (surname first, name second). Regarding

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<sup>218</sup> Danly exhaustively lists previous translations of Ichiyō's works. Regarding the English translations of *Takekurabe*, Danly acknowledges W. M. Bickerton's 1930 first English translation ('They Compare Heights'), an abridged version, as well as Seidensticker's and Nobunaga's previous translations.

<sup>219</sup> See Seidensticker (1982) for Seidensticker's review of the book and reply to the comment.



the age reckoning,<sup>220</sup> in Part One (Biography), Danly has converted the ages to the Western count. In Part Two (Translations), ages have been kept as in the originals. He has italicized the Japanese words on their first appearance, 'where even those that are now common currency, like *samurai*, are explained in the text or in an endnote'.<sup>221</sup> Finally, Danly gives his thanks to all the people, academic departments, museums and organisations that helped him to produce this volume.

As for the peritexts, there are three elements that need to be discussed: the back cover, the endnotes, and the bibliography. The back cover of the volume includes the prize that the book has received ('Co-winner of the 1982 American Book Award in Translation'), plus five reviews by *Publishers Weekly*, Ellen Walley (*Los Angeles Times Book Review*), Jonathan Spence (*New Society*), Burton Raffel (*The Asian Wall Street Journal*), and a citation for the 1982 American Book Award in Translation.

'Child's Play', the translation of *Takekurabe*, has a total of 46 endnotes, which will be examined in detail in 3.2.5 *The analysis of footnotes*. However, one distinguishable trait of Danly's endnotes is their length, unthinkable in a commercial translation nowadays (almost each note consists of a full paragraph). This, which may repel some readers, also offers a high level of meticulousness and thoroughness that will give the willing reader a great amount of historical and cultural background. Danly follows this style in the rest of his translations.

The bibliography, the de facto remnant of Danly's PhD dissertation, includes a list of the published *zenshū*, or complete editions, of Ichiyō's works, as well as a list of their first editions and the existing translations (Danly includes English, Italian, Hungarian, Czech and German translations). There is also a list of selected scholarly sources that remains, up to this day, a reference for any Ichiyō scholar in the West. He also provides a detailed Index with names of writers, places or Japanese references (cultural, literary, religious, etc.) to help the reader navigate through some pages full of foreign words. Danly also writes down the original editions that he used to translate Ichiyō's stories into English: Chikuma Shobō's *zenshū* with seven volumes, published between 1954 and 1956, edited

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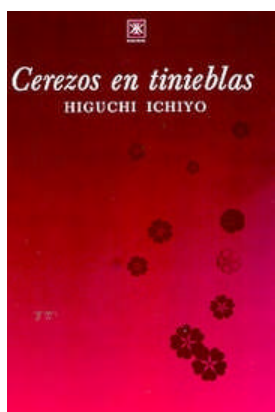
<sup>220</sup> Japan used to consider that a person was one year old at birth, and that he or she turned a year older every New Year.

<sup>221</sup> He also justifies diacritical marks, used to indicate the long vowels in all words, proper names or names of places (except Tokyo) (ibid.: ix).

by Shioda Ryōhei and Wada Yoshie, whom he had already credited on the Preface. Danly probably relied on Shioda and Wada's footnotes, then, to build up his extensive endnotes.

### 3.2.2 Spanish translations

#### *3.2.2.1 Rieko Abe, Hiroko Hamada and Virginia Meza's 2006 translation*



**Image 17.** Cover of TKEK 2006

The first of the Spanish translations of *Takekurabe*, *Cerezos en tinieblas*, was published by Editorial Kaicron, an Argentinian publishing house, in 2006,<sup>222</sup> and translated by Rieko Abe, Hiroko Hamada and Virginia Meza 'from the original Japanese source'.<sup>223</sup> This translation contains a total of 35 footnotes written by the translators, and a 3-page introduction by Amalia Sato. This book has been out of print for several years.<sup>224</sup> The book contains 134 pages.

The stories have been edited, selected and corrected by Amalia Sato, who admits the 'difficulty'<sup>225</sup> of the task because of Ichio's literary style and the countless intertextual references to other literary classics of Japanese literature,

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<sup>222</sup> Editorial Kaicron was founded at the beginning of the 90s in Argentina by Carlos Rivas, professor of economy and ecology scholar. In 2002, Editorial Kaicron relocated to Spain and was refounded as 'Editora y Distribuidora Kaicron en España', slightly changing its editorial line towards a more focused thematic revolving around social responsibilities, climate change, social ethics and 'permaculture'. We want to thank the agent of the Editorial Kaicron, Jose Vicente Coderch, for pointing us towards an interview with the information on the founding of the company. For more information, see *Organización Vidasana* (2017, May).

<sup>223</sup> 'Traducciones del original en japonés' (TKEK 2006). However, this does not specify whether other modern translations have been also used at all.

<sup>224</sup> We would like to thank once more profesor Mercè Altimir for providing us with the scans of the cover, back cover, prologue and the full translation of 'Dejando la infancia atrás' (*Takekurabe*), as well as the Waseda Library, who were able to find a hard copy for us.

<sup>225</sup> See interview by Moira Soto (2006).

**Table 21.** Paratexts of Abe, Hamada and Meza's *Takekurabe*

<b>TKEK 2006</b>		
Type	Authorship	Characteristics
Notes	Abe, Hamada & Meza	<b>35</b>
Front cover	[N.S.]	<b>Sakura flowers on a red background</b>
Back cover	[N.S.]	<b>Summary, note on the author</b>
Peritexts	Amalia Sato	Introduction
Epitext	Index	Index of translations and translators of each story

Compared to the previous English editions, Kaicron's *Cerezos en tinieblas* does not offer so many paratextual elements, a trend that will be followed by most of the Spanish and Catalan translations published afterwards. The cover includes the title of the work and the name of the author, but not the names of the translators. The flashing red colour chosen for the cover strikes one with its brightness at first, and it is not until the second glance where we can fully admire the sakura-flower details. This colour could also be interpreted as a sign to emphasize the 'femininity' of the author and her stories, which is in accordance with the information given on the back cover: 'Geishas, mothers, little girls and young girls. The emotional and social world of Japan at the end of the 19<sup>th</sup> Century' (TKEK 2006: back cover).<sup>226</sup> The biographical note on Ichiyō, too, preceded by her famous profile picture, also emphasizes the stress on the stories she wrote about 'unhappy women' of that time, nicely done with a 'criticism that anticipated feminist attitudes' (ibid.: back cover).<sup>227</sup>

The most remarkable epitext is Amalia Sato's 'Introduction', and the footnotes by the translators, which will be analysed afterwards. Amalia Sato is a 3<sup>rd</sup> generation Nikkei Argentinian.<sup>228</sup> She is a literature and a Spanish language professor, and learned Japanese during adulthood, but she is not a native speaker of the language.<sup>229</sup> Sato has translated some Japanese works into Spanish, like *El libro de la Almohada* (*Makura no sōshi*), and has written several literary introductions. Sato has said on several interviews that she has a critical view on exoticising literature and Orientalism. She has criticised Keene, Seidensticker,

<sup>226</sup> 'Geishas, madres, niñas y adolescentes. El mundo emocional y social del Japón de fines del siglo XIX (...)'.

<sup>227</sup> '(...) Reflejan la vida desdichada de las mujeres de su tiempo, con un sentido crítico que anticipa actitudes feministas.'

<sup>228</sup> For more on her background, see Moreno (2006).

<sup>229</sup> She affirms that she is only able to translate from Japanese 'always with help', because she 'can't handle Japanese by myself'. Text extracted from an interview by Damian Blas Vives (2006).

Waley and other translators for their ‘exotic and oriental views’ of the other.<sup>230</sup> In her ‘Introduction’, Sato introduces us to the several vicissitudes affecting the life of the author —the economic demise of her family, the death of her older brother, the abandonment of her almost-fiancé—, and her passage through the Haginoya. Sato goes as far as to call Ichiyō the ‘pioneer of the feminine liberation movement’ (TKEK 2006: 5), even though this affirmation is toned down at the back cover (‘criticism that anticipated feminist attitudes’).<sup>231</sup> Sato also talks about Ichiyō’s mentor, Nakarai Tōsui, and boldly states that she was ‘deeply in love with him’ (ibid.: 6), even though ‘infatuation’ would be a more accurate term and, in any case, Ichiyō never used either word in her diary. Sato also explains to the reader the difficult task on translating Ichiyō’s prose, full of intratextual references, *kakekotoba* and *makurakotoba*, and does not fail to include a paragraph about her ultimate success at the *bundan*, or Mori Ōgai or Koda Rohan’s praises, so as to reaffirm Ichiyō’s greatness. Finally, Sato concludes her ‘Introduction’ by reasserting Ichiyō’s characteristic traits: her ‘vertiginous’ life, the ‘economic misery she lived in’, and the way she died, tuberculous at 24. All in all, Amalia Sato’s ‘Introduction’ is a presentation of the author and her works in a brief yet direct way, following a similar structure that Danly used in his Part One (‘The Family’, ‘The Prodigy’, ‘The Mentor’, ‘The Yoshiwara’, and ‘The Bundan’).

The present compilation includes the following stories: ‘Cerezos en tinieblas’ (*Yamizakura*), ‘Aguas cenagosas’ (*Nigorie*), ‘Noche de plenilunio’ (*Jūsan’ya*), ‘Dejando la infancia atrás’ (*Takekurabe*) y ‘Encrucijada’ (*Wakaremichi*). Up to three translators have collaborated in the translations of *Cerezos en las Tinieblas*: Rieko Abe, Hiroko Hamada, and Virginia Meza. However, the translators have acted as independent teams: as the *Index* shows, Rieko Abe translated by herself ‘Cerezos en tinieblas’ (*Yamizakura*), the story after which the book is titled. The other four stories have been translated by Meza and Hamada. Since Abe’s translation has not been used by the 2017 retranslation, but translated anew by Hamada and Meza, she is not credited in the latter version.

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<sup>230</sup> Text extracted from Blas Vives’s interview (2006). Amalia Sato’s concept of orientalism perceives the other as ‘decadent, somewhat paternalistic (...), like primitive or feminised civilisations, weak, (...) more seducing, almost after an eroticising fashion’.

<sup>231</sup> ‘[Ichiyō] fue una pionera del movimiento de liberación femenina.’

### 3.2.2.2 Paula Martínez Sirés' 2014 translation



**Image 18.** Cover of TKCB 2014

Chidori Book's translation of *Takekurabe*, *Creceer*, was published in e-book format in 2014 and translated by Paula Martínez Sirés (the author of this dissertation). It contains an introduction by the editor, Margarita Adobes. Both the translator as the author of the introduction are duly noted at the cover. The translation of *Takekurabe*, 'Creceer', contains 39 endnotes. Adobes's 'Introduction' consists of 28 pages.

Even though this translation appeared after Editorial Kaicron's, since the latter was out of print, the present book was considered to contain new translations of Ichiyō. *Creceer* includes the translations of 'Creceer' (*Takekurabe*), 'En el último día del año' (*Ōtsugomori*), 'Nubes que se esfuman' (*Yuku kumo*), 'Aguas aciagas' (*Nigorie*), and 'La decimotercera noche' (*Jūsan'ya*). It included two new stories that were not translated by Kaicron in 2006: 'En el último día del año' (*Ōtsugomori*), and 'Nubes que se esfuman' (*Yuku kumo*). Even though *Ōtsugomori* was retranslated in Spanish by Satori Ediciones in 2017, the translation of *Yuku kumo* remains the only existing translation available in Spanish to the date. 'Creceer' ('to grow up', in Spanish) is also the title of the book. It contrasts with the rest of the titles in Spanish and Catalan, and is clearly influenced by Seidensticker's title 'Growing Up'.

**Table 22.** Paratexts of Martínez Sirés's *Takekurabe*

TKCB 2014		
Type	Authorship	Characteristics
Front cover	David González García	<b>Creceer</b>
Peritexts	<b>Margarita Adobes</b> <b>Margarita Adobes</b> <b>Paula Martínez Sirés</b>	<b>Introduction</b> <b>Bibliography</b> <b>Explanatory notes</b>
Epitexts	<b>Paula Martínez Sirés</b> Margarita Adobes	<b>Endnotes</b> Links

The girl in the cover is none other than Midori, the heroine of *Takekurabe*, while she is getting ready for the festival. The artist chose to illustrate the scene of

Chapter 5, when Sangorō goes to Midori's house to pick her up and bring her back where all the rest of the children are:

For the occasion, they have picked a coverless silk kimono of a refreshing, pale blue, died after the *yūzen* fashion. Her small waist is tightly surrounded by a straw-coloured formal obi with thin golden threads intertwined.<sup>232</sup>

TKCB (2014: 96)

Hence, the cover of the book is not exotifying, as it tries to depict rigorously a scene from within the story the title of which is also used as the title of the book, although it might also be taken as slightly Japanising —since the other is depicted in the form of a long, dark haired, pale young beauty who nostalgically combs her hair.

The introduction and its bibliography are procured by the editor, Margarita Adobes. The introduction recalls Danly's as it also focuses on the life of Ichiyō since she was a little 'book-wormish' girl, her education, her first steps as a writer by trying to emulate her friend and classmate Miyake Kaho (1868-1943), her encounter with Nakarai Tōsui, and her literary career until her final days. Adobes also introduces the reader to the Tokyo of the time, presenting the licensed quarter, and other sociopolitical factors relevant to the lifestyle and (lack of) formal education of Meiji women. Finally, she concludes her 'Introduction' as follows:

She left behind a legacy that tells us deliciously and delicately of unrequited love stories, the sufferings of the unprivileged, melancholic misfortunes and unfulfilled desires (...), all with the elegance of the classics and a subtle feminine sensitivity.<sup>233</sup>

TKCB (2014: 38)

As in the paratextual elements of other translations (Japanese or European), it highlights the topics characteristics of waif literature ('unrequited love stories', 'sufferings', 'melancholic misfortunes', 'unfulfilled desires'), and the 'subtle feminine sensitivity' of the author.

Adobes' brief bibliography in the introduction includes Danly's *In the Shade of Spring Leaves*, Keene's *Dawn to the West*, Van Compernelle's *The Uses of Memory*, the three main authorities in the English-speaking world on Ichiyō

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<sup>232</sup> 'Para la ocasión han escogido un kimono sin forro de seda, de un refrescante azul pálido y teñido al estilo *yūzen*. A su estrecha cintura lleva bien ceñido un obi formal de color paja con unos finos hilos del color del oro bordados a través.'

<sup>233</sup> 'Dejando tras de sí un legado que con exquisitez y delicadeza nos habla de sentimientos no correspondidos, sufrimientos de los más desfavorecidos, melancólicos infortunios y anhelos incumplidos (...) con la elegancia de los clásicos y una sutil sensibilidad de mujer.'

(although it is arguable whether Keene should be considered so). Adobes also includes Mercè Altimir's Catalan translation<sup>234</sup> and introduction of *Takekurabe* (commented on hereafter), thus acknowledging this prior Catalan translation of this story.

The last peritextual element is the Explanatory Notes by the translator, located prior to the translation. It informs the reader about the ancient aging system in Japan, and explains how to properly pronounce Japanese sounds: '(...) "gi" and "ge" should be pronounced like in English, as in "Jimmy" or "Jennifer"' (TKCB 2014: 41), instead of using the regular Spanish pronunciation for 'g', which corresponds to the phoneme /x/ instead of / ʒ /. As per the epitexts, this compilation only includes the endnotes by the translator, which will be properly commented below, and a last page added by the editor with the logo of the publishing house, and links to their official website and Facebook account.

### 3.2.2.3 Hiroko Hamada and Virginia Meza's 2017 translation



**Image 19.** Cover of TKCO 2017

The latest Spanish translation of *Takekurabe*, *Cerezos en la oscuridad* was published by Satori Ediciones in February of 2017 and translated by Hiroko Hamada and Virginia Meza. It is the volume nº 25 in the collection 'Maestros de la Literatura Japonesa' (Masters of Japanese Literature). This translation contains 36 footnotes, plus a glossary at the end.

As previously noted, this is in fact a retranslation of the 2006 translation published by Editorial Kaicron.<sup>235</sup> However, since the publication has been made by two different publishing companies, and the text has been in fact retranslated

<sup>234</sup> Chidori Books is a publishing house based in Valencia, Spain, where Valencian (Catalan) and Spanish are the official languages.

<sup>235</sup> It also includes a new story, 'Día de Año Viejo' (*Ōtsugomori*), translated by Virginia Meza (ibid.: 12). Furthermore, as previously stated, 'Cerezos en la oscuridad' has been translated anew by Meza and Hamada.

and adapted to the Spanish readers (TKCO 2017), some footnotes erased and others included, and the paratextual elements are completely new, we have counted this as a separate category. However, we will indeed compare some paratextual elements in relation to the 2006 edition.

**Table 23.** Paratexts of Hamada and Meza's *Takekurabe*

TKCO 2017		
Type	Authorship	Characteristics
Notes	<b>Hamada Hiroko &amp; 36 Virginia Meza</b>	
Front cover	Kitano Tsunetomi	<b><i>Hoshi (Stars)</i>, by Kitano Tsunetomi</b>
Back cover	[N. S.]	<b>Quote of <i>Takekurabe</i> translation, biographical note, quote of Donald Keene</b>
Front flap	[N. S.]	<b>Biography of the author</b>
Back flap	[N. S.]	Lists of other books of the collection
Band	[N. S.]	<b>'Higuchi Ichiyō, the evanescent lyricism'</b>
Bookmark	[N. S.]	<b><i>Hoshi (Stars)</i>, by Kitano Tsunetomi, website</b>
Peritexts	<b>Carlos Rubio</b>	<b>Introduction</b>
	[N. S.]	<b>Notes to the text</b>
Epitexts	<b>Hiroko Hamada &amp; Virginia Meza</b>	<b>Glossary</b>
	[N. S.]	<b>Profile picture of the author</b>
	[N. S.]	Covers from books of the same collection

The cover of Satori Ediciones' *Takekurabe* includes the title, name of the author, name of the two translators, and name of the author of the introduction. It uses, as Satori Ediciones normally does, pictures of Japanese art that are unrelated to the artist, while at the same time depicting objects or people that fit the contents of the stories. In this case, the cover uses the painting *Hoshi (Stars)* (1939) by Kitano Tsunetomi (1880-1947), an artist influenced by *Ukiyo-e* and *Nihonga* styles. His paintings of beautiful Japanese women, usually based on real models in the world of entertainment and fashion in the Osaka area, are considered important records of the way of life of that time.<sup>236</sup> Even though the stories of Ichiyō take place in Tokyo, the depiction of a beautiful Meiji woman on a cerulean blue background —as if she, too, is feeling blue— looking at the stars on a bridge, stuffed in her whitish kimono and delicate hairstyle, seems like a non-

<sup>236</sup> For more information, see 'Kitano Tsunetomi (Biographical Details)' at *The British Museum*.



exoticising, correct fit for the cover.<sup>237</sup> All in all, it gives an aura of melancholy, of the inner thoughts of a woman—an attention catcher for the reader to guide him or her towards the stories of the book.

The back cover contains an annotation from the first paragraph of ‘Dejando la infancia atrás’ (Leaving childhood behind), plus an introductory paragraph mentioning that the present volume contains ‘six of Ichiyō’s best stories’, narrated with a ‘strange lyricism’ the situation of women and the lower classes, ‘thus emphasising with clarity the rifts in a society paved with hierarchy, submission and resignation’ (TKCO 2017: back cover).<sup>238</sup> On the upper left side, the back cover also includes a quote from Donald Keene on the author: ‘Higuchi Ichiyō was not only the first woman writer of distinction for centuries but (...) the finest writer of her day.’<sup>239</sup> The front flap includes a larger biographical note on the author—from her childhood, her literary brilliance, and the death of his older brother and father, to her adulthood, including the good reception of her stories in journals at the time, the compliments received from other authors such as Mori Ōgai or Koda Rōhan, until her ultimate demise at 24 years old. The biographical note closes using some keywords that have appeared in previous translations: ‘first modern woman writer’, ‘the brilliant yet brief voice of the women of her time’ (ibid.: front flap). The text that appears in the band is also similar. Satori Ediciones’s editions are considered of high quality, hence it is not strange to find their books with bookmarks, bands and other paratextual elements. In this case, the band of the book emphasizes in big, bold letters: ‘Higuchi Ichiyō, the evanescent lyricism.’ Underneath, there is a three-line catch-up text that says: ‘The first modern woman writer, the brilliant yet brief voice of the women of her time’, as in the front flap. The word ‘brief’ (*fugaz*, in Spanish), makes the reader think inevitably of a ‘shooting star’ (*estrella fugaz*), which is also one of the soubriquets of Ichiyō.

As for the peritexts, this volume contains the introduction (*Introducción*) by Carlos Rubio, and explanatory notes to the text (*Nota al texto*). The epitexts

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<sup>237</sup> The woman in the picture, nevertheless, is usually referred to as a ‘Showa bijin’ (a beauty from Showa period), since the drawing appeared in 1939.

<sup>238</sup> ‘(...) Al hacerlo, señaló con lucidez las grietas de una sociedad cimentada en la jerarquía, la sumisión y la resignación.’

<sup>239</sup> The text in Spanish is as follows: ‘Higuchi Ichiyō no solo fue la primera escritora de distinción desde hacía siglos, sino la más exquisita de los escritores de su tiempo’. The quote does not include a full reference, although we have found that it appears on page 183 of the first volume of Keene’s *Dawn to the West: Japanese Literature in the Modern Era* (1984).

contain the glossary, the profile picture of Ichiyō, and scanned covers of other books of the collection. The author of the introduction, Carlos Rubio, is also the coordinator of the collection 'Maestros de la Literatura Japonesa'. He was born in Toledo, Spain, in 1951, and is a Japanese literature professor and a renowned Japanologist in Spain. Rubio has taught several years Spanish as a Foreign Language. He also received the Order of the Rising Sun (3<sup>rd</sup> class) in 2014. Rubio has also a wide experience as a writer of introductions and as a translator of Japanese literature. His introduction is rather extensive (it contains 60 pages). Its structure is tripartite: it contains the parts 'Introduction', 'Being a woman in the Meiji period (1868-1912)', and 'Life and works: from the Haginoya academy to Mori Ōgai's praise'. Following the biographical approach used by previous scholars, Rubio explores the social and cultural conventions of Japan at the time, paying special attention to the *ie seido* and the *katei* values, the *ryosai kenbo* slogan (good wife, wise mother), the *Jogaku zasshi* (Journal on feminine education), and the socio-political climate from the 1870s to the 1890s, and their impact on the life of Meiji women. Rubio also offers a panorama of the literary world at the time, the importance of translations during the 1880s in Japan, and the impact of Tsubouchi Shōyō's essay *The Essence of the Novel* (*Shōsetsu shinzui*, 1885-1886), all of which paved the way, after a fashion, for the rise of the *bungakkai* or *bungakukai*, or literary world, the world which Ichiyō wanted to penetrate. The last part of the introduction tackles more specifically the biography of Ichiyō and the background of her stories, concluding, unsurprisingly, with Mori Ōgai's praise of the author.<sup>240</sup>

The introduction does not contain a bibliography, and the quotes are listed on footnotes. Most of them come from Donald Keene's *Dawn to the West* (1998), but also to Sharalyn Orbaugh's article 'Higuchi Ichiyō and Neoclassical Modernism' (2003), Rebecca Copeland's *Lost Leaves. Women Writers of Meiji Japan* (2000), amongst other scholarly works. In a footnote, Rubio explains that *Takekurabe* was first known to the Anglosaxon world thanks to Seidensticker's 'incomplete

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<sup>240</sup> There is a mistake when Rubio affirms that *Umorigi* is the only story with a male protagonist (ibid.: 54). This is not true, since *Yuku kumo* is also narrated by a male character. This omission is probably due to the fact that this story has not been so widely acclaimed as the others, nor has been included in the most famous English translation collections (*Yuku kumo* is only available in Spanish as 'Nubes que se esfuman' in TKCB 2014, and has not been translated into other European languages).

translation in the 50s' of 'Growing Up' (ibid.: 12). Rubio's understanding of Keene's 'virtually complete' translation is, then, translated into Spanish as 'incomplete version' (*versión incompleta*) (ibid.: 12). As for the Spanish translations, Rubio writes that two translations exist, apart from this one: *Cerezos en tinieblas* (Buenos Aires, Kaicron, 2006), translated from the Japanese by Rieko Abe, Hiroko Hamada and Virginia Meza, 'which is the same version that the reader holds in his hands.' Nevertheless, the present version, he adds, has been expanded with a new story translated by Virginia Meza, and 'lightly retouched' in general to adapt the contents to the Castilian Spanish speakers. The other existing translation he acknowledges is *Aguas turbulentas* (Barcelona, Erasmus, 2012), the translation of *Nigorie* and others of Ichiyō's stories (since it does not contain the translation of *Takekurabe*, it has not been analysed in this dissertation). Rubio's explanation is rather confusing: he says that there are two Spanish translations, apart from this one, as if there are three in total.<sup>241</sup> However, Rubio refers to the present version as having been 'lightly retouched' and 'adapted', as though as aiming to distance it from the 2006 edition. Rubio also includes Ko Tazawa and Joaquim Pijoan's translation *A veure qui és més alt. Midori, una petita geisha* (Barcelona, Lapislàtzuli, 2015), the second Catalan translation of *Takekurabe*. He does not include, then, Paula Martínez Sirés' translation in Spanish (*Creceer*, Chidori Books, Valencia, 2014), nor Mercè Altimir's Catalan translation (*El darrer any de la infantesa*, Pagès Editors, Lleida, 2012).

The notes (*Nota al texto*), written by either the editor or the translators, come right after the introduction and just before the translations —giving visibility, then, to several translatorial aspects that normally are overlooked by the readers. First, it lists the editions that the translators have used. For the translation of *Ōtsugomori*, *Wakaremichi* and *Jūsan'ya*, they used Iwanami Shoten's edition (1979). For *Yamizakura*, they used the *Shin Nihon Koten Bungaku Taikei, Meiji-hen 24. Higuchi Ichiyō-shū* published by Iwanami Shoten in 2001. Finally, they used the first edition of *Takekurabe* by Shūeisha, dating from 1993, to translate *Takekurabe* and *Nigorie*. Following this, there is a declaration regarding the

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<sup>241</sup> 'En español, aparte de la presente, hay dos traducciones de sus relatos: *Cerezos en tinieblas* (...), realizada desde el original japonés por Rieko Abe, Hiroko Hamada y Virginia Meza, que es la misma versión que tiene el lector en sus manos. Esta, sin embargo, ha sido ampliada con un relato más vertido por la última de las traductoras mencionadas y ligeramente retocada para adaptarla al hispanohablante español. La otra edición es *Aguas turbulentas*.'

romanisation system used (the Hepburn system, in this case). They also write that they have followed the Japanese tradition of writing first the family name, and then the given name. Finally, 'to make easier the comprehension of the text', they add that they have included endnotes and a glossary at the end.

Satori's 2017 edition contains translations of six of Ichiyō's stories: 'Cerezos en la oscuridad' (*Yamizakura*), 'Día de Año Viejo' (*Ōtsugomori*), 'Aguas cenagosas' (*Nigorie*), 'Noche de plenilunio' (*Jūsan'ya*), 'Encrucijada' (*Wakare michi*) and 'Dejando atrás la infancia' (*Takekurabe*). The stories appearing in this volume are the same as the previous edition, except 'En el último día del año' (*Ōtsugomori*), which is new and translated by Virginia Meza. Most of the titles of the stories are changed lightly as well: hence, *Takekurabe* was previously translated as 'Dejando la infancia atrás', and it is now titled 'Dejando atrás la infancia' by moving the adverb *atrás* ('behind') in the sentence. The title of *Yamizakura*, and also the title of the volume, has also changed from 'Cerezos en tinieblas' to 'Cerezos en la oscuridad', which is also a small yet non-significant change.<sup>242</sup>

The epitexts consist of a glossary, a page with the profile picture of the author, plus her name written in Japanese kanji, and the scans of covers of other books in the same collection. The glossary, unauthored but probably prepared by the translators, consists of a list of several Japanese words written in italics, plus an explanation of two or three lines in most of the cases.<sup>243</sup> Except *isshunbōshi* (a derogatory term to refer to short people that has its origin on the main character of an old Japanese tale) and *muken* (the eighth of the eight Buddhist hells),<sup>244</sup> all of the words of the glossary could be considered under the category of ethnographical footnotes (or, in this case, endnotes). Most of them are related to everyday life references (*jinrikisha*, *oiran*), clothes (*geta*, *obi*, *hanten*), or food (*miso*, *matsukake*, *mochi*). The last pages of the book are allocated to advertising other works of the collection. In some covers we can find the name of Carlos

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<sup>242</sup> In English, it would be like changing 'Cherry blossoms in the darkness' to 'Cherry blossoms at dark'.

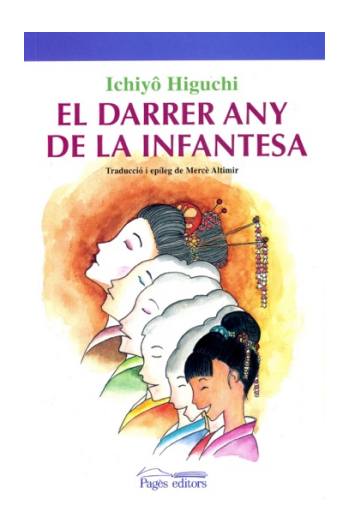
<sup>243</sup> The complete list is of the words in the glossary is: *geta*, *gomame*, *hakama*, *han'eri*, *haori*, *hanten*, *hatsune*, *hiyayakko*, *imagawayaki*, *isshunbōshi*, *jinrikisha*, *komatsuna*, *kotatsu*, *kyōgen*, *matsutake*, *miso*, *mocha*, *muken*, *obi*, *oiran*, *sake*, *seppuku*, *shakuhachi*, *shamisen*, *shimada*, *sumo*, *tabi*, *takashimada*, *tatami*, *tokonoma*, *zōni* (TKCO 2017: 301-304).

<sup>244</sup> *Isshunbōshi* could be considered an intertextual note, and *muken*, an encyclopaedic one.

Rubio as the author of an introduction, or Virginia Meza as a translator (e.g., Hayashi Fumiko’s *Hōrōki*’s translation, *Diario de una vagabunda*).

### 3.2.3 Catalan translations

#### 3.2.3.1 Mercè Altimir’s 2012 translation



**Image 20.** Cover of TKPE 2012

Mercè Altimir’s translation of *Takekurabe*, *El darrer any de la infantesa*, was the first one to appear in Catalan, in 2012. Included within the collection ‘Lo Marraco Blau: Escripura de Dones’ (‘The Blue Dragon: Women’s Literature’), it was published by Pagès Editors, a small publishing house from Lleida, Catalonia (Spain). Altimir, who had also translated some of Ichiyō’s other stories in other journals, was also in charge of the epilogue and bibliography. The story contains a total of 42 footnotes, also written by the translator.

The title *El darrer any de la infantesa* literally means ‘The last year of childhood’. Altimir decided to add the shadow of the end of an era, a sense that something is going to end (‘last year’). This, added to the picture in the cover, subtly prepares the reader for what is in store. The title page explicitly states that this is a direct translation from Japanese, and that Mercè Altimir is the translator, and responsible for editing and the epilogue.

**Table 24.** Paratexts of Altimir’s *Takekurabe*

TKPE 2012		
Type	Authorship	Characteristics
Notes	<b>Mercè Altimir</b>	<b>42</b>
Front cover	Laura Romeu Piñol	‘Midori’ (from young girl to young woman)
Back cover	[N. S.]	Biography of the author, summary of the story, copyright of the cover artist
Epitexts	<b>Mercè Altimir</b>	<b>Epilogue</b>
	<b>Mercè Altimir</b>	<b>Bibliography</b>
	Mercè Altimir	Index
	[N. S.]	Col·lecció Lo Marraco
	[N. S.]	Col·lecció Lo Marraco Blau

The front cover shows us the heroine, Chidori, in a rather unique depiction. The steps from childhood to young adulthood are captured by the overlap of several profiles of Midori. Not only does her hairdo change accordingly, but the expression of her face changes from smiling to a calm, expressionless profile. This is a clear reference to the end of the story, where Midori becomes a rather quiet, shy child, to the surprise —and some regret— of the people in her surroundings. As for the back cover, it contains a 15-line paragraph biography of the author, plus a 14-line paragraph summarizing *El darrer any de la infantesa*. The cover includes the title, the name of the author, the publishing house, and the name of the translator.

Instead of an introduction, Mercè Altimir writes an epilogue of around 20 pages at the end of the book. Altimir, specialized in women's literature and Japanese literature, starts her introduction with a general overview of the situation of women before and during Meiji period. Then, she offers a vivid —almost scholarly— account of Ichiyō's life and literary works. It even lists down the adaptations to the big and small screen of *Takekurabe*. Most interestingly, the last part of her epilogue is titled 'Our version' and recalls those *yakusha atogaki* that the *gendaigoyaku* translators included at the end of their translations (TKPE 2012: 109). Altimir wants to explain to the reader the 'difficulties' and 'limitations' found during the translation process, partly because the exorbitant cultural differences between the Catalan readership and the original readership, with whom Ichiyō shared 'the same cultural universe' (ibid.: 109). Altimir calls 'intelligence of strokes' (*inteligència de traces*) (ibid.: 110) the way in which Ichiyō, and other Japanese authors, include subtle hints in the strokes they write. 'Any word that comes out of Ichiyō's pen can surprise us with unexpected echoes' (ibid.: 111). Hence, Altimir explains here one pun of the story, corresponding to Chapter 11, when Nobu is in front of the Daikokuya, the residence of Midori. In this case, she writes, she has been able to transmit the pun to the readers. But in some other cases, it was just not possible to include the full meaning of Ichiyō's puns. Altimir also explains the impossibility of translate some words with double readings, that is, when Ichiyō writes a word in the hiragana alphabet but, right after it, adds in kanji another word to give a second meaning to the word. For instance, at Chapter 12, Nobu's mother uses the word *chotto* ('just a minute', 'wait a second'). Ichiyō writes the word in the

hiragana alphabet and, besides it, adds the kanji of *wataridori* ('bird of passage', 'migratory bird') to reinforce the meaning of 'transit' (ibid.: 112). And the text, Altimir admits, is full of such words.

The last difficulty when translating that she mentions are the endless references to literary works, unbeknown to the Catalan (and European) reader. There are not only references to *The Tales of Ise* or *The Tale of Genji*, but also to Matsuo Basho's haiku (ibid.: 112-113).

With all of this, the translator hopes that the reader will understand the level of difficulty to translate such works into foreign languages. Altimir also justifies some of the decisions she has made —such as adapting the original age of the characters to the European age system, or leaving the name of Nobu as such, since in the original he is called like this, as well as Shin'nyo. Altimir justifies her decision in order to not disorient the reading by calling the same character different names. She did, however, maintain the nicknames ('Mitxan' for 'Midori', 'Shôta' for 'Shôtarô', and 'Sankô' for 'Sangorô') (ibid.: 114).

Lastly but not least, Altimir expresses her gratitude to Ko Kansato's [sic] notes and commentaries in the critical edition of Iwanami, as well as to Matsuura Rieko's modern Japanese translation, for they have been of 'invaluable assistance'. It is highly likely that Altimir wrote Ko Kansato instead of Satoko Kan, the author of the annotated version *Higuchi Ichiyô Shû: Shin Nihon Koten Bungaku Taikei, Meiji-hen 24* published by Iwanami in which she based her translation. Altimir also acknowledges the English and French translations of *Takekurabe* by Robert Lyons Danly, Edward Seidensticker and André Geymond, respectively, because they have been 'an important encouragement and a valuable material when comparing [the translations] and looking for (im)possible solutions' (ibid.: 114).<sup>245</sup> In her bibliography, Altimir also lists other existing translations (Danly's, Seidensticker's and Geymond's). She also includes a complementary bibliography, and a note acknowledging that the present translation (as the notes and introduction) are funded by the Catalan Government and the Spanish Ministry of Science and Innovation (ibid.: 116-117).

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<sup>245</sup> 'Ens plau afegir que les notes i els comentaris de *Ko Kansato* [sic] a l'edició crítica d'Iwanami i la versió al japonès modern de Rieko Matsûra ens han estat una ajuda inestimable. I les belles traduccions de André Geymond, Robert Lyons Danly i Edward Seidensticker, totes tres a llengües properes —francès i anglès—, un important estímul i un valuós material a l'hora de fer comparances i cercar solucions (im)possibles.' (Emphasis in original).

The last epitexts contain other titles in the collection ‘Lo Marraco’, and ‘Lo Marraco Blau’. *En el darrer any de la infantesa* is included in the latter (nº 27). The editor of the collection, Àngels Santa, is in charge of the selection of literary works penned by woman writers.

### 3.2.3.2 Ko Tazawa and Joaquim Pijoan’s 2015 translation



**Image 21.** Cover of TKLE 2015

The second translation of *Takekurabe* into Catalan, *A veure qui és més alt. Midori, una petita geisha*, came only three years after the previous one, by the hands of Ko Tazawa and Joaquim Pijoan.<sup>246</sup> It is the first volume of the ‘Sèrie de literatura japonesa’ (Japanese literature Series), published by Lapslàtzuli Editorial, whose objective is to ‘contribute to a wider spreading of Japanese literature in Catalonia’ (TKLE 2015: 7). Ko Tazawa, the translator, is also the editor of this series. It contains 19 footnotes, and an introduction.

Most surprisingly, the cover and title page do not include the name of the translators. Instead, the cover contains the title, subtitle, the original title of *Takekurabe* in kanji, the name of the author and the name of the editor, Ko Tazawa. Joaquim Pijoan is only credited at the credits and copyright section at the first and last page of the book, but not at the covers. Whether this is an editorial decision or a wish to play down the fact that it has been translated by two translators, we can only speculate.

The picture of the cover, by Yuki Kawashima, depicts, as in the other translations, a young Midori with the *shimada* hairdo, which means that she has

<sup>246</sup> In an interview with Kappa Bunko, a blog that focuses on Japanese literature, Tazawa was asked about how the process of a ‘four-hands translation’ worked. Tazawa answered the following: ‘Ideally, the translation must be done by a native of the target language (a Catalan native, in this case). Nevertheless, the formation level [*nivell de formació*] of Catalan native translators of Japanese has not achieved a level good enough. So, as a second option, we worked with this model [collaborative translation with Pijoan]. I am not a native in Catalan and, consequently, I don’t have a “literary style” of my own to be able to write a novel. This is why I asked Joaquim’s collaboration. Joaquim was awarded the awarded the ‘Premi Sant Jordi de Novel·la’. He gives — let us say it this way— personality to the text’ (Kappa Bunko 2016).



entered adulthood —and hence, probably, her unsmiling expression. Concerning the title, it is longer than the other translations: *A veure qui és més alt. Midori, una petita geisha* ('Let's see who is the tallest? Midori, a little geisha'). The main title, 'Let's see who is the tallest?', is indeed an almost direct translation to the original title (*Takekurabe*, as stated beforehand, is comprised by the kanji *take*, 'height', and *kurabe*, to 'compare'). As for the meaning of the second part of the title, the introduction offers us with an explanation.

**Table 25.** Paratexts of Ko and Pijuan's *Takekurabe*

TKLE 2015		
Type	Authorship	Characteristics
Notes	[N.S.]	19
Front cover	Yuki Kawashima Yuka Fujii	<b>Young lady</b> Calligraphy of <i>Takekurabe</i>
Back cover	<b>Ko Tazawa</b>	<b>Introduction to the collection 'Japanese Lit.', on the story, and on the author</b>
Front flap	[N. S.]	Biographical note and profile picture of Ichiyō
Back flap	[N. S.]	Biographical note and profile picture of Tazawa
Peritexts	<b>Ko Tazawa</b> <b>Kadokawa Shoten</b> <b>Publishing Co., Ltd.</b>	<b>Introduction</b> <b>Pictures and documented</b>
Epitexts	<b>Lapislàtzuli Ed.</b> [N. S.] [N. S.]	<b>photographes</b> <b>Thank-you note</b> <b>Credits</b> Other titles of the publishing house

The back cover contains a paragraph signed by Ko Tazawa, something not quite usual in paratexts, presenting this collection of Japanese literature as a means to contribute to the diffusion of Japanese literature in Catalonia. Tazawa explains here that he felt compelled to create this series because of the scarce Japanese literature translated into Catalan —only authors such as Kawabata, Mishima, Ōe or Murakami, mainly—, which are translated by different publishing companies and, hence, are difficult to locate for the readers. He thought it was necessary to create a unified, compiled series of Japanese literature. *A veure qui és més alt* was the first translation of this collection.

The introduction of the book is not an introduction per se. Rather, it contains several parts intended to clarify some aspects of the story. Even though it is not signed, it has probably been written by Ko Tazawa and corrected by

Joaquim Pijuan, just as the translation itself.<sup>247</sup> The introduction is subdivided into four parts. The first one explains the *raison d'être* of this collection of Japanese Literature. Tazawa explains that he thought it would be an 'impossible task' to create a complete collection of long novels, and thus, for this purpose, he decided to translate only novellas written by the most well-known Japanese writers so as to give readers a 'global image' of the meaning of Japanese literature (TKLE 2015: 7). Sometimes, he adds, the works that appear in this collection will not be the most representative works of the authors, but, nevertheless, he hopes that they will be able to serve as a 'bridge' (again, we find here the symbolism of bridges or *kakehashi*). Tazawa decided to delimit the chronology of this collection to the Meiji, Taishō and Shōwa periods, since, 'understanding the literature of these periods, [the Catalan readers] will understand better nowadays authors, such as Haruki Murakami' (ibid.: 7). Regarding why he decided to exclude other works of Japanese literature prior to Meiji period, he offers no further explanation. Following this, Tazawa writes a two-page summary on the life of Ichiyō, and describes *Takekurabe* as 'a masterpiece of Meiji literature' (ibid.: 9) because of its vivid, truthful yet touching way of describing in detail the daily lifes of the children living close to the Yoshiwara quarter. Following this, there is a two-page chronology that features Japanese or global events, historical or literary, from 1868, at the beginning of the Meiji revolution, until 2011, when Haruki Murakami received the *International Catalunya Prize*. In this chronology can be found other literary works included in the collection as well, which leads us to believe that this chronology will appear in all of the other translations to come.

In the last part of the introduction, titled 'Is a geisha a prostitute? Regarding why we have included the subtitle *Midori, a little geisha*' (ibid.: 12), Tazawa acknowledges that adding 'a little geisha' may not seem a good decision, since Midori's big sister is an *oiran*, —a high-class *yūjo*, a prostitute—, whereas a geisha is not a prostitute, although, historically, 'the dividing line is sometimes blurry and not always clear' (ibid.: 12). However, the translator ponders whether the target readership would have felt any interest towards the book had he added the subtitle *Una petita oiran* ('A little oiran') (ibid.: 15). His first priority was that the

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<sup>247</sup> This can be inferred from the use of the first person singular in Catalan, and from the sentence 'Per a mi, que faig de traductor i d'editor' ('To me, since I am both the translator and editor') (TKLE 2015.: 7).

Catalan readers buy the book from the bookstores. In this sense, he justifies his decision of ‘taking advantage of the confusion [revolving around the concept of geisha] that exists in the West’ (ibid.: 15).<sup>248</sup> Here, the end justifies the means. It is also worth mentioning that this edition stands out because it includes several paratextual elements within the translation —paintings and old photographs, of objects or places depicted in the story. This practice is not common (excluding books for children). Most of the hand-drawn pictures show objects of the time (in relation to the ethnographic category of footnotes) that could feel alien for the target readership: a rickshaw, a pair of *setta* sandals, a *hōzuki* (a Chinese lantern plant), a shamisen, a tokonoma...

The peritexts mostly consist of a final thank-you note written by the publishing company, the final credits, and the covers of other books of the publishing house. In their thank-you note, Lapslàtzuli Editorial, a small publishing house of Barcelona founded on 2011 and specialising in publishing works of a high literary quality, such as ‘old-forgotten literary treasures or works written by unknown authors’ (ibid.: 97).

### 3.2.3.3 Conclusions on the analysis of paratexts

Due to the various reasons that produced the eight translations, it is only normal that wide differences exist between them. In terms of format, most of the translations include translations of more than one single story of Ichiyō, as it is the case of the translations of *Takekurabe* and *Nigorie* by Seizo Nobunaga (TKIP 1960), and the rest of the anthologies: Seidensticker’s translation (TKGP 1956), Danly’s translation (TKUP 1992), Hamada and Meza’s translations (2006, 2017), and Martínez Sirés’s translation (TKCB 2014). On the contrary, the two Catalan translations, Altimir’s (TKPE 2012), and Tazawa and Pijoan’s (TKLE 2015), have only included the translation of *Takekurabe*. Taking into account that Ichiyō only wrote short stories and some novellas, it is only natural to find that, in most cases, her stories come included in anthologies (even though Seidensticker’s translation is included in a general, Japanese literature anthology). And, except in few occasions (TKCO 2017), the paratexts generally do not rely on quotes made by literary figures, in contrast to the paratexts of the *gendaigoyaku* translations.

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<sup>248</sup> ‘En aquest sentit, crec que és legítim aprofitar-me del malentès generalitzat a Occident.’

The titles of each story are worth analysing too. *Takekurabe* literally means ‘to compare heights’, and Ichiyō was inspired by an allusion to a literary fragment from *Ise Monogatari* (The Tales of Ise). The fragment talks about a boy and a girl who used to play together next to a well. However, as they grew up, they became self-conscious about their relationship. Finally, the boy asks the girl to marry him and she accepts, even though her father would betroth her to someone else (to which she would refuse). At this point, the boy sent the girl a poem:

<i>Tsutsui tsu no</i>	My height that we measured
<i>Izutsu ni kakeshi</i>	At the well curb
<i>Maro ga <u>take</u></i>	Has, it seems,
<i>Suginikerashina</i>	Passed the old mark
<i>Imo mizaru ma ni.</i>	Since last I saw you.

To which she replied:

<i><u>Kurabekoshi</u></i>	The hair parted in the middle
<i>Furiwakegami mo</i>	That I measured against yours
<i>Kata suginu</i>	Now hangs below my shoulders.
<i>Kimi narazu shite</i>	For whom shall it be put up,
<i>Tare ka agubeki.</i>	If not for you?

Trans. Danly (1992: 134-145)

The underlined parts are the ones from which the word *Takekurabe* derives.

Nobunaga’s title (or, rather, subtitle), ‘Teenagers vying for tops’, which appears in small letters under the main title in Japanese, ‘Takekurabe’, matches with the tendency towards foreignisation of the paratexts (even though Tazawa and Pijoan’s translation also shows the word ‘Takekurabe’ in the cover, it appears in hiragana, as a stylistic element, rather than as a title, as it is the case with Nobunaga’s translation). Seidensticker’s fixates on the idea of children ‘growing up’, which is reflected on his title, ‘To grow up’. Danly, on the other hand, centers on the ‘children’ part, probably in order to create a title different enough of Seidensticker’s, and titles his story ‘Child’s play.’ Hamada and Meza’s 2006 translation toys with the idea of a ‘lost childhood’ and title their Spanish translation ‘Dejando atrás la infancia’ (Leaving childhood behind). The latter retranslation, as previously mentioned, employs an almost similar title (‘Dejando atrás la infancia’).

Interestingly enough, in both cases, the title of the book does not use the translated title of *Takekurabe*, but the translation of Yamizakura ('Cerezos en tinieblas' in the 2006 translation, and 'Cerezos en la oscuridad', in the 2017 retranslation). Martínez Sirés's 2014 translation, however, focuses on the idea of children 'growing up', and thus titles her story, which also gives the name to the anthology, as 'Crece' ('To grow up'), following Seidensticker's notion. As for the Catalan translations, Altimir uses the notion of 'lost childhood' in 'El darrer any de la infantesa' (The last year of childhood). Tazawa's title plays with the notion of height with 'A veure qui és més alt' (Let's see who is the tallest), but by adding the subtitle 'Midori, una petita geisha' (Midori, a little geisha). With this, he falls, rather consciously, right into the trap of exotification and orientalisation.

Thus, we could say that the titles can be considered under two main categories: either they drift towards the idea of 'growing up' or 'gaining height', or towards a notion of a 'lost childhood'. Since the meaning of *Takekurabe* includes both metaphoric interpretations, it could be said that all the titles, with some exceptions, designate and identify the book on a similar way as the original (Genette 1997: 93-94). There are, however, some points to take into account: the book title of Danly's work, *In the Shade of Spring Leaves*, even though it does look Japanising, could be overlooked given the typology of the purpose of its initial publication (as a Ph.D. dissertation). The case of *Cerezos en tinieblas* (2006) and *Cerezos en la oscuridad* (2017) seems, however, different. The story in which this title is based, *Yamizakura*, is by no means representative of the global narrative style of Ichiyō. It could be that the translators preferred to title the anthology by using the first story, instead of the last —and most famous. It could also be due to the fact that this title appears more Japanising to the eyes of the reader (as anything with the word 'cerezos' or sakura would do). Whereas this was on purpose or not, one can only wonder. Hence, the only title that is truly and overtly exotifying is Tazawa's. The fact that he was aware of it, and chose it on purpose, feels as he is underestimating the target readership. Tazawa justifies the choice of the word 'geisha' instead of 'oiran', but fails to explain why does the translation need a subtitle at all. Be it as it may, we believe that this was a marketing decision: he was aware that the readership interested in Japanese literature would pick the book anyways, but, at the same time, needed a 'hook' for other

prospective readers. However, we are not sure whether the solution lies on relying on the essentialisation of Japanese concepts and the prolongation of the enforcement of exoticising stereotypes.

As per the covers, they can be classified into two groups: the ones with backgrounds, as it is the case with the three English translations, and Hamada and Meza's translation (2006); and the ones with the 'young girl' topic cover, represented in Martínez Sirés's translation (2014), Hamada and Meza's retranslation (2017), and the two Catalan translations (2012, 2015). Venuti defends foreignisation (1995) in order to give visibility to the differences between cultures in order to bring them closer (which domestication does not allow, since it 'erases' that difference). Exotification, which relies on the assimilation, essentialisation, and stereotyping of the other's culture, creates a barrier that does not allow the target reader to know the other. In this case, however, the covers of the Spanish and Catalan editions portraying young Japanese ladies (different versions of Midori) would be foreignising, under Venuti's premises, rather than exoticising or orientalising. This is so because, as explained beforehand, the young girls in the covers are depicted according to the descriptions of the main character given by the author without relying on orientalising topics (e.g., the garments they wear, the style of the hairdo). However, the 2017 Spanish translation is not so easy to classify, since it uses an existing picture of an Osaka beauty from Showa period. True enough, the picture of a pale, dark-haired beauty in a kimono looking nostalgically to the starry sky might raise some doubts on the matter. Another argument that could sustain the claim that this cover also has exoticising elements is the fact that it is not completely accurate, since, let us remember, it depicts a girl from Showa period, not Meiji. Notwithstanding, the overall does not feel too 'orientalising' or 'exotic' for it to be considered an exoticising cover (as it would be the case if, for instance, the cover of a book showed a geisha, even when no geisha appeared in the story at all), which is the reason why it has been considered foreignising in our analysis.

Another important element to analyse in the covers is the visibility of the translator. Even though they appear in most of the covers, their names cannot be found in the covers of *Cerezos en tinieblas* (2006) and *A veure qui és més alt. Midori, una petita geisha* (2015). In the case of the 2015 Catalan translation, the

name that appears in the cover is only Ko Tazawa's, not as a translator, however, but as the editor.

From the analysis of other paratexts we can infer other particularities. It is specially interesting the edition of Nobunaga's translation in 1960, particularly from the point of view of paratexts. A hybrid between a scholarly and commercial translation, through their paratexts it shows an interesting standpoint: that of bringing a literature of your own country abroad (or, at least, bring it closer to people from abroad). Although we have not been able to find reliable information on the backstory of Seizo Nobunaga, it is our believe that his is a translation from a native language (Japanese) into a foreign language (English), not the other way around. We doubt that he is a native English speaker, and thus, even though it is not acknowledged, his translation might in fact be a collaborative translation, just as Tazawa's and Pijuan's. In both cases, it seems that the work of the second translator, and corrector, is not fully acknowledged. Another common element between Nobunaga's and Tazawa's and Pijuan's translation are the numerous paratextual elements, including pictures and photographs of the time. And following on the topic of acknowledgement, the only translation that has specifically noted that it has relied on a *gendaigoyaku* translation is Altimir's (TKPE 2012: 115). The first Catalan translation is based on the original, as well as on Matsuura Rieko's 2004 translation, published by Kawade Bunko. And, even though it is not stated in the book, Martínez Sirés's translation has relied on that very same translation (which is no surprise, since it was the most accessible translation). Furthermore, even though it is not stated either in the book, Hamada and Meza's 2006 (and, thus, 2017) translation also relies on Matsuura's modern Japanese translation (as well as the two annotated works published by Iwanami Bunko and Shūeisha). Meza writes it on her analysis *Traducción de Cerezos en Tinieblas* (2015) that she and Hamada considered it 'too free' and not loyal enough to the original, so they 'discarded it' and relied on the annotated versions, whilst consulting Matsuura's translation occasionally to clarify doubts, especially during the translations of *Takekurabe* (or, in other words, Matsuura

Rieko's translation) and *Nigorie* (Meza 2015: 134).<sup>249</sup> As a conclusion, only Altimir specifically acknowledges the contribution of the *gendaigoyaku* translator.

All of the translations, except Seidensticker's, have either a preface or an epilogue. These prefaces and epilogues introduce the author and her works following, as the *gendaigoyaku* translations do, the biographical approach. This should not come as a surprise, since this approach was widely used in the Japanese context and was later followed by American and European scholars (Sonnenberg 2010: 128). In fact, even before Danly, John W. Morrison had claimed in his *Modern Japanese Fiction* (1955) that 'Higuchi herself had lived a miserable and sordid life, and her heroines reflect the author's personal background'. In his *Dawn to the West: Japanese Literature of the Modern Era: Poetry, Drama, Criticism*, Donald Keene had also focused on the biography of the 'Single Leaf' by presenting Ichiyō as an exceptional 'shooting star' of Meiji Japan, in another allusion to the brevity of her life (Morrison 1955 quoted in Sonnenberg 2010: 128). It is also worth noting that Danly uses a great amount of quotations from Ichiyō's own diary as well, and, by applying the biographical approach, reads to a number of her short-stories (ibid.: 128).

The longest introduction is written by Carlos Rubio (we do not consider Danly's work as an 'introduction', but rather as a stand-alone study in itself). However, in contrast to the *yakusha atogaki*, these paratexts are not written by the translators in most cases. Nobunaga does add a 'Note of the Translator' in the English translator, but neither Seidensticker nor Danly offer a Note of the Translator per se (even though Seidensticker wrote a small comment on his translation in *Nihongo-Rashii hyōgen kara Eigo-rashii hyōgen he – Giving Shape to Colloquial English Grammar* ('From Japanese-like expressions to English-like expressions – Giving Shape to Colloquial English Grammar') (1962). In the Spanish translations, neither translator has added a comment on their works, even though, similarly to Seidensticker, Meza commented her translation in 'Higuchi Ichiyō: la primera escritora japonesa moderna' (Higuchi Ichiyō. The first modern woman writer) (2015). Only the epilogue and introduction of the Catalan

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<sup>249</sup> Meza also writes that their 2006 translation, due to the language and cultural difficulties, took more time than anticipated until completion, approximately three years (Meza 2015: 133). Martínez Sires's translation took approximately one year to complete.



translations has been written by the translators (TKPE 2012 and TKLE 2015, respectively).

### 3.2.4 Analysis of footnotes

Hereafter, we will analyse and compare the footnotes and endnotes of the three English translations following the chart previously explained in *1.3 Corpus and Methodology*. First, we will look into the footnotes of each novella indepently, depending on languages, and afterwards we will make an overall analysis of the footnotes in the translations.

Nobunaga's *Teenagers Vying for Tops* (TKIP 1960), however rich in paratexts, does not offer a single footnote. This may be due to the fact that the *skopos* —or function, of the translation was to create a domesticating text by blurring as many cultural references as possible.

**Table 26.** Number of footnotes and endnotes in the English translations

	TKIP 1960	TKGP 1956	TKUP 1992
Situational	0	1	5
Ethnographic	0	7	12
Encyclopaedic	0	4	7
Institutional	0	0	2
Metalinguistic	0	2	9
Intertextual	0	3	9
Textological	0	0	0
Interpretative	0	1	3
<b>TOTAL</b>	<b>0</b>	<b>18</b>	<b>46 (47)</b>

As seen on Table 26, Seidensticker's *Growing Up* (TKGP 1956) has a total of 18 footnotes. There are 7 ethnographic footnotes (39%) and 4 encyclopaedic footnotes (22%), followed by 3 intertextual (17%), 2 metalinguistic (11%), 1 situational (5,5%) and 1 interpretative footnote (5,5%). Danly's *Child's Play* (TKUP 1992) has a total of 46 endnotes. Ethnographic is the most common category with 12 footnotes (26%), followed by 9 metalinguistic (20%) and 9 intertextual footnotes

(20%). There are 7 encyclopaedic footnotes (15%), 5 situational notes (11%), 3 interpretative notes (6,5%), and 2 (4%) institutional notes.<sup>250</sup>

Even though most of Seidensticker's footnotes are rather concise and to the point, in some occasions he adds extra information. That is the case of the footnote for *mikoshi* (n.º 4), in which he not only explains what it is, but also adds that they were normally carried by men and boys, 'hence the resentment of the girl who speaks next', and that the people who carried them usually cried 'yatchoi, yatchoi' (TKGP 1956: 76), and for *Kinokuni* (n.º 12), where he describes not only the dance of the *Kinokuni* but explains that this area is the hometown of Midori, the female protagonist, and offers situational information by adding that it is the present Wakayama prefecture. The ethnographic note of Kabuto-chō could have also been understood as situational if Seidensticker had specified where this area is within Tokyo. Here, rather, the important thing to convey is that Kabuto-chō was the centre of business, and Seidensticker makes a domesticated example by defining it as 'the Wall Street of Tokyo' in the footnote. Furthermore, Seidensticker has combined two cultural references into one single footnote in two cases: in the footnote of the quarter (n.º.6), found in a poem in the text, he does not only explain what the Yoshiwara is, but adds that the line 'Five Streets' in the same poem also refers to the Yoshiwara; and in the reference of Murasaki (n.º 17), explaining in a brief note not only who Murasaki is in the *Tale of Genji*, but also introducing Azechi no Dainagon, quoted in the text. The footnote n.º 15 (Kadoebi) and 16 (Nippori) also include situational references in the explanation. However, here we have considered them encyclopaedic notes since it is not commonly known that Kadoebi is a very famous house in the Yoshiwara, still in business, nor that those 'fires glow[ing] at Nippori' just north of Ueno Park refers in fact to a famous crematorium at the time (TKGP 1956: 97).

Danly's translation needs to be placed within the context of a monograph dedicated to Ichiyō, with the translations of nine of 'her best stories'. His are scholarly translations and, consequently, it is by no means a surprise that they contain several endnotes (Danly's translation is the one with more footnotes out of all the European translations, and the one that contains a major number of long notes. Only the first footnote about the quarter of Yoshiwara takes one page and a

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<sup>250</sup> The total amounts to 102%.

half). Following the general style of the monograph, Danly decides to locate them at the end of the book as endnotes. They serve not only to get extra information necessary for the reading, but also provides with several trivia of the time, a lot of translations of poems or passages of Kabuki plays that Ichiyō only mentions, allowing for a very informed reading to anyone who is up to the task.

Even for the situational endnotes, Danly provides extra information useful for the reader. Such is the case of footnote n.º 5 (Otori day), where he adds information regarding the traditional sales that took place during that specific day, or n.º 8 (autumn festival), where he explains broadly the festivities that take place in September during the Niwaka festival, plus a historical background on the festival and its relation to the Yoshiwara. He also explains an apparent contradiction regarding the private and public schools in the story. At the time, private schools were seen as second-rate because the government was investing a lot of money on public schools to develop a modern schooling system. Danly adds the footnotes n.º 11 and 14 for this purpose.

It has to be noted that it has proven very difficult to categorise each endnote into one single category, since because of the level of thoroughness and length, almost every single one of them could easily fill into the category of encyclopaedic. Also, some metalinguistic endnotes could also be assigned to the intertextual category, as is the case with footnote n.º 22 or n.º 26. In endnote n.º 22, Ichiyō is playing with words whilst at the same time referring to a Kabuki play (the same that was already explained in the footnote n.º 6). And in endnotes n.º 26 and 27, Danly also provides the full songs translated by him.

Endnote n.º 13 is, however, different from all the rest. Here, the text presents one of the lead male characters, Nobuyuki, who is fifteen, and Danly writes:

Note that in citing his age, Ichiyō already suggests the contrast between Nobu and the others –the precocious fifteen-year-olds mentioned earlier, who affect the swagger and the latest songs of the visitors to the quarter. Nobu, on the contrary, is a true naif.

TKUP 1992: 325

This endnote has made necessary to create a distinctive category that was not originally included in Peña and Hernández's categories: an interpretation footnote. In this footnote, Danly does not write about extra information regarding

the story but offers his own interpretation of the meaning of mentioning the age of the character here. This is the kind of comments that could be easily found on commented translations, and this is the only time that Danly offers his opinion, however true, in an endnote of *Takekurabe*.

Hamada and Meza's translation (2006) and retranslation (2017) contain 35 and 36 footnotes, respectively. Meza, in the comments on her translation, admits that they may have included 'too many footnotes' (Meza 2015: 133), but they considered them necessary to help the reader understand the social, cultural or historical context of the time (ibid.: 133). TKEK 2006 and TKST 2017 have 18 ethnographic footnotes (51% and 50 %, respectively), followed by the intertextual category, in which TKEK 2006 has 6 footnotes (17%), and TKST 2017, 7 (19%). The number of footnotes in Martínez Sirés's translation (TKCB 2014) is similar (35 in total). In TKCB 2014, then, there are 19 ethnographic footnotes (54%), followed by 5 encyclopaedic (14%).

**Table 27.** Number of footnotes and endnotes in the Spanish translations

	TKEK 2006	TKCB 2014	TKST 2017
Situational	3	2	3
Ethnographic	18	19	18
Encyclopaedic	4	5	4
Institutional	1	2	1
Metalinguistic	3	3	3
Intertextual	6	4	7
Textological	0	0	0
Interpretative	0	2	0
<b>TOTAL</b>	<b>35</b>	<b>35 (37)</b>	<b>36</b>

Since the footnotes in TKEK 2006 and its 2017 retranslation are practically the same, we will analyse them together first. The total amount of the footnotes remains the same in practically all categories, but not always: this is the case of *alquequenje* ('groundcherries') (n°6, TKEK 2006, ethnographic). The footnote explains that this plant has very strong anticonceptive qualities, and this footnote does not appear in the retranslation. There, the phrase with *alquequenje* has been kept the same, but the footnote is gone, probably due to the fact that the explanation of this word was not related to the source culture. Most likely, it was

included originally for those who may not be familiar with that particular quality. Another difference in the footnotes of the two editions is the inclusion of two footnotes: *homicidio de diez personas con una espada* ('homicide of ten people with a sword') (nº 5, TKST 2017) and *tabi* (nº 18, TKST 2017, italicised in the original). The first footnote explains that this sentence is a reference to a Kabuki play, and the second includes a description of the traditional Japanese socks. The inclusion of a footnote on *tabi* is probably due to the will of the editor, whereas the first footnote was probably included by the translators after a new documentation process for the retranslation.

Altimir's translation (TKPE 2012) has a total of 42 footnotes, whereas Tazawa and Pijoan's (TKLE 2015), 17. In both translations, the category with more footnotes is also the ethnographic one. TKPE 2012 has 21 footnotes (50%), followed by 6 metalinguistic, 6 intertextual and 6 interpretative categories (14% each). TKLE 2015 has a vast majority of ethnographic footnotes, a total of 10 (60%). The intertextual, metalinguistic, institutional and encyclopaedic amount for the remaining 40%. It is noteworthy that only in this translation there is just one encyclopaedic footnote.

**Table 28.** Number of footnotes and endnotes in the Catalan translations

	TKPE (2012)	TKLE (2015)
Situational	0	0
Ethnographic	21	10
Encyclopaedic	5	1
Institutional	1	1
Metalinguistic	6	2
Intertextual	6	3
Textological	0	0
Interpretative	6	0
<b>TOTAL</b>	<b>42 (45)</b>	<b>17</b>

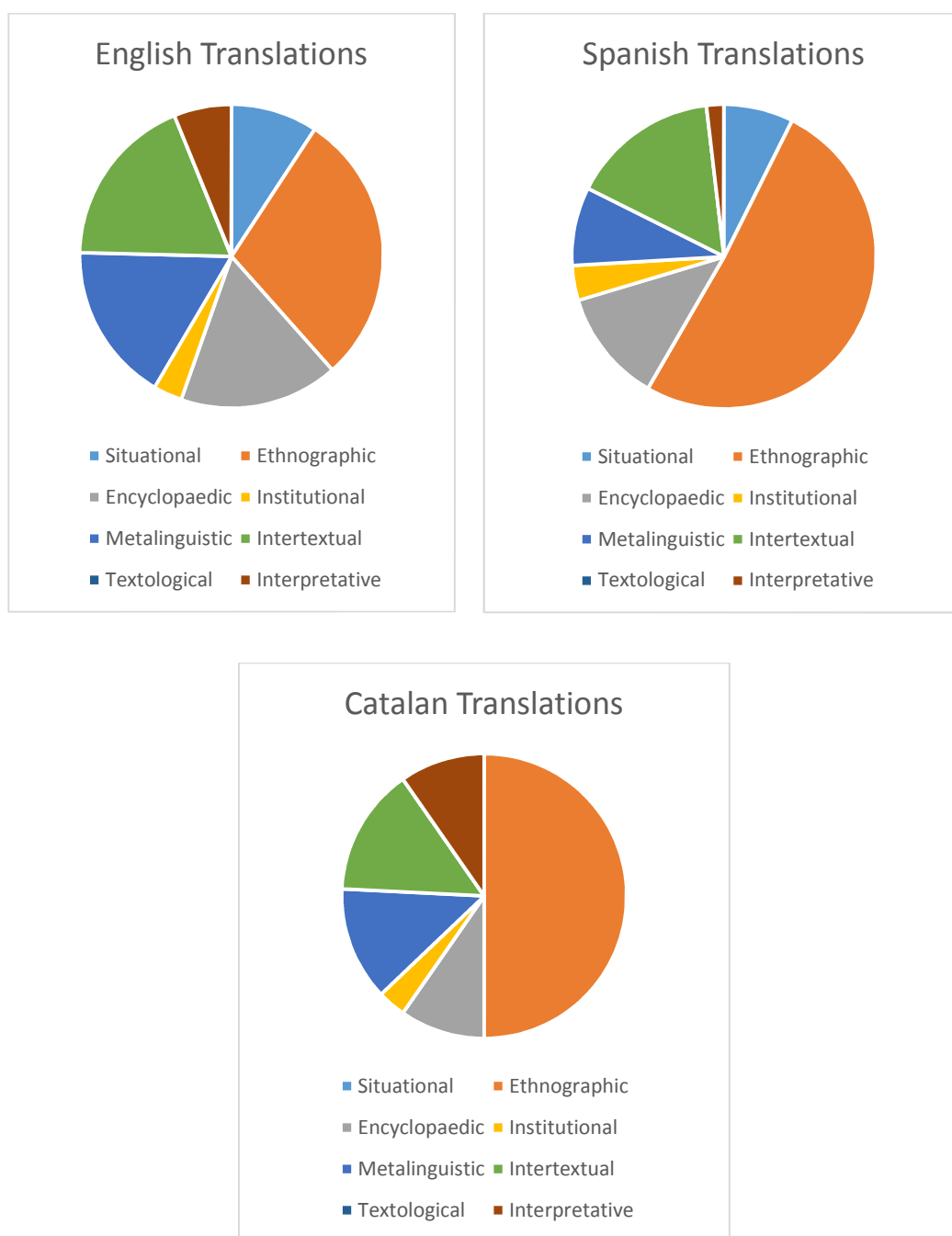
In the footnotes of the modern Japanese modern translations, we found that the words *Yoshiwara Niwaka*, *jūrokumusashi*, *Azechi no kōshitsu* and *Waka-Murasaki* were the ones that appeared footnoted in every translation. Have these words footnotes also on the European translations? Let us take a look, then, at the patterns of the English, Spanish and Catalan texts: the word *Yoshiwara Niwaka* has a footnote in all Spanish translations (footnote nº 6 in TKEK 2006, nº 12 in

TKCB 2014, and nº 7 in TKST 2017). In the 2006 translation, it is translated as ‘el festival *Niwaka*’ (‘the Niwaka festival’). The footnote says that it is ‘the Yoshiwara festival’ (TKEK 2006: 71). The word ‘Niwaka’ is italicised. Apparently, the translators follow the premise of italicising every Japanese word that appears on the text. The 2017 retranslation translates it as ‘el Festival Niwaka’, capitalizing the word ‘festival’, but gives the exact information as the 2006 footnote. In Martínez Sirés’s translation, *Yoshiwara Niwaka* appears under similar terms, but the word *otoño* (‘autumn’) is added: ‘el festival de otoño de Niwaka’ (TKCB 2014: 52). In the footnote, the translator describes it as the most popular festival in Yoshiwara, and explains that it takes place twice: at the beginning and at the end of September. The footnote adds some extra information about the people participating (female courtesans and male courtesans or *hōkan*).

The next word that appeared repeated in all the modern Japanese translations is *jūrokumusashi*, but this time the word is not contained in any footnote. The general tendency, then, was to translate it into English, Spanish and Catalan. The ethnographic footnote that has more repetitions in the European translations is the reference to the Ohaguro-dobu, a moat around the Yoshiwara quarter where the ‘beauties’ dyed their teeth black, after the fashion of the time (TKGP 1956, TKUP 1992, TKEK 2006, TKCO 2017, TKLE 2015).

By looking at the footnotes in the English, Spanish and Catalan translations, we can find some patterns. Ethnographic footnotes are clearly predominant, followed closely by intertextual, encyclopaedic and metalinguistic.

**Graph 1.** Representation of footnotes in the English, Spanish and Catalan translations



Most of the ethnographic footnotes can be classified into garments (*obi*, *hanten*), footwear (*tabi*) or hairdos (*shaguma*), musical instruments (*shakuhachi*, *shamisen*), parts or objects of a house (*tokonoma*, *kadomatsu*), and types of professions (*shinzō*, *oiran*), even though the English translations tend to translate more Japanese words than the Spanish and Catalan texts, especially names of garments and footwear. Furthermore, it needs to be remembered that the Spanish

retranslation has a glossary at the end of the text that contains several definitions of Japanese words, most of which are ethnographical notes, and that have not been included in the counting of the graphs. Likely, this is the reason why the ethnographic footnotes in English translations are not that abundant compared to the other two languages. This could also be an evidence that the English translations follow a domesticating technique, whereas the Spanish and Catalan prefer a foreignising one, as Serra-Vilella (2016) suggests. This seems to agree with the hypothesis that, the more ethnographic footnotes that a text has, the more foreignising it is, and the more visible that the other becomes.

The most common encyclopaedic footnotes in the European texts offer extra information on personalities such as the courtesan Tamagiku, which appears on all the translations with footnots except on Tazawa and Pijoan's, or the reference to Mencius' mother (or 'Mother Meng'), which appears on both English translations, on Martínez Sirés's translation (footnote nº 4, *la madre de Mencio*), and on Altimir's translation (footnote nº 7, *la mare de Menci*), as well as the mythological information on Iaten, the God of Lighting. The most repeated intertextual footnotes explain what is *Ki no kuni* or the old province of Kishū. Tsukiji is also described, adding that it used to be a place with a lot of high-class tea-houses. Most of the translations offer an intertextual footnote on *Akegarasu* in reference to an old recitation (*Akegarasu Yume no Awayuki*), and explain also the references to a Chinese poem by Po Chū-i, or the reference of princess Kaguya and *Taketori monogatari*. All the translations, with no exception, offer the intratextual footnote on the references of *Genji monogatari*. They appear both English translations (TKGP 1956, footnote nº 17; and TKUP 1992, included in the footnote nº 42 on *Waka-Murasaki*), in the three Spanish translations (footnote nº 31 in TKEK 2006, nº 38 in TKCB 2014, and nº 33 in TKST 2017), as well as in the first Catalan (TKPE 2012, nº 36). In fact, these footnotes also explain the intratextual reference of *Waka-Murasaki*, joining the two references into one single footnote.<sup>251</sup> The most common metalinguistic note is the one explaining the wordplay with one of the protagonists of the story, *Nobuyuki*, who also goes by his 'monk' name, *Shin'nyo*. All translations, except Seidensticker's, offer a brief

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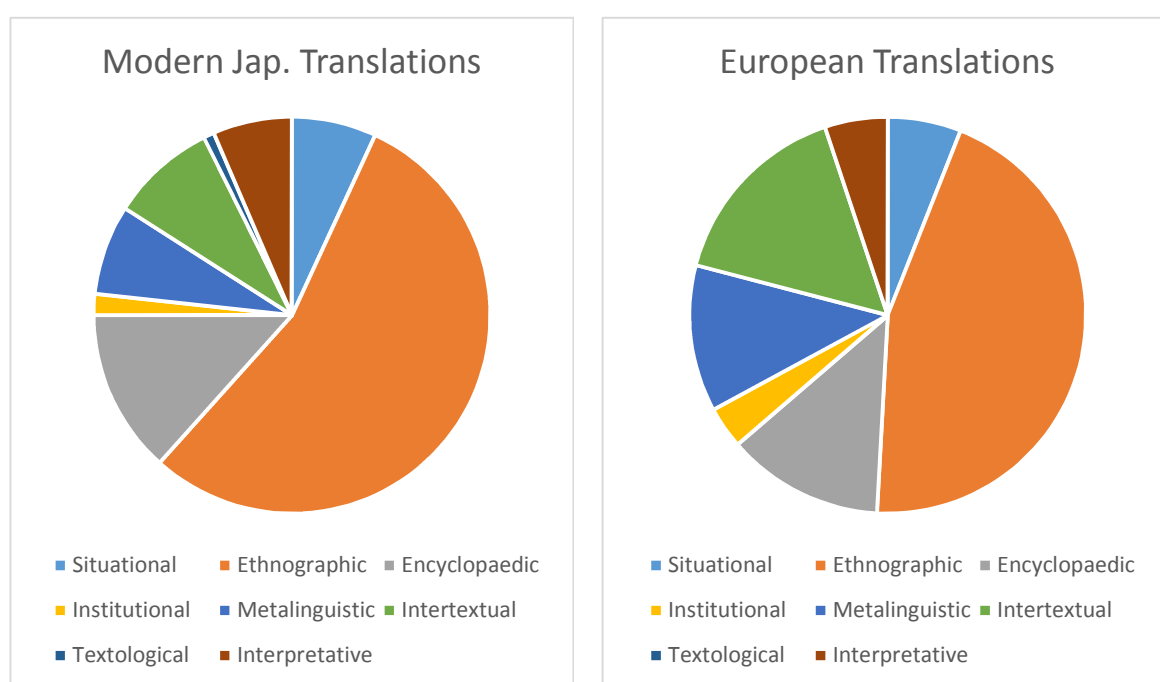
<sup>251</sup> The several translations of this fragment will be analysed hereafter, thus allowing to know what have done the translators that did not include a footnote in this sentence (Nobunaga, and Tazawa and Pijoan).



comment on the pun and explain the nature and relation of these two names. There are very few metalinguistic notes in contrast to the modern Japanese version, except in Danly's translation, which has a tendency of offering this kind of information.

Hereafter we can see that the modern Japanese translations with footnotes have more ethnographic footnotes than the European translations, and a similar number of situational, encyclopaedic and interpretative footnotes. The European translations have more intertextual footnotes than the Japanese translations, and that is probably due to the fact that most of those references are common knowledge between the Japanese target readership.

**Graph 2.** Representation of the footnotes in the modern Japanese and European translations



If looked at according to each language, we can find that the patterns of the modern Japanese and Spanish translations are quite similar. This does not show conclusive results due to the limitations of the corpus, but this trend (a great number of ethnographic footnotes in modern Japanese and Spanish translations —and, to some extent in Catalan translations too) could indicate that the translators perceive in similar ways the otherness of the original, and the way that they recreate it into the respective target languages (modern Japanese, Spanish, or Catalan) in a similar way: acknowledging the distance between the (intra)cultural other, and, at the same time, offering a way to the target readership

—by means of footnotes— to bring the foreignising (not exotified) other closer to the target readership.

### 3.3 The analysis of the interlingual translations

This section will focus on the analysis of the body of the English, Spanish and Catalan translations of *Takekurabe*. We will reflect on the several translation methods applied by the authors to transfer the original text into each of these languages and their contexts. Consequently, we will rely on the methodology previously explained by basing the analysis on Toury's operational norms (matricial norms and textual-linguistic norms), on the Manipulation School premises, and on Munday's channelling of Venuti's guidelines to examine the source and target texts.

#### 3.3.1 'Rainy Scene' (1)

There are several elements to analyse and identify in the following passages. We have identified the structure of the paragraphs (whether they are broken into several paragraphs, or into several sentences), the voice of the narrator, the verb tense, and, the register. We will look into the translation of source-culture specific terms, such as *hagi no sodegaki*, *ensaki*, *sudare*, or *naka-garasu no shōji* to see what have the translators done: define the terms? Adapt their descriptions to Western ideas? Another aspect that we will look into is the adding (or omission) of a culture-specific background: how have been handled the references to Kurama stone lanterns or the allusions to *Genji monogatari*? This and other aspects (such as the translation of ambiguous words like *natsukashiu*, or the intratextual references of Tamachi or the Daikokuya) will be analysed hereafter.

##### 3.3.1.1 English translation by Seizo Nobunaga

#### CHAPTER XII

#### A Mysterious Change

SHINNYO made it a rule to go to Tamachi by way of the causeway, only because it was the short-cut for an excuse. Nearby on this causeway, there stood a house with a simple gate. Through its sliding lattice-doors passers-by could look at a fancy stone-lantern behind the arcadian lespedeza partition-fence, and the bamboo-blind elegantly rolled up

halfway on the edge of the varanda [*sic*]. If they looked more closely, a dramatic sight might appear through the glassinlaid sliding paper-doors. They might see a dignified dowager of the late administrative inspector (Azechi-Dainagon of *Genji Monogatari*) sedately fingering her rosary. Meantime, her cute, bob-haired granddaughter Komurasaki (Young Purple) might make a sudden appearance on the scene. This is the dormitory of the Daikoku-ya!

TKIP (1960: 31)

Nobunaga's translation starts by the title and numeration (in Roman numerals), and a subtitle ('A Mysterious Change') that does not appear in the original. It is the only translation that offers chapter titles. As for the sentence distribution, the paragraph breaks into several phrases in order to give an overall clarity. The tendency to separate Ichiyō's prose is followed by the rest of the European translations. As for the narrator's voice, Nobunaga has chosen the third-person plural form ('If they looked', 'They might see'). It may be possible that 'They' refers to the readers.

Nobunaga's text does not have footnotes. Instead, he chose to add this cultural and intertextual background inside the text in the allusion to the widow of the Azechi and Waka-Murasaki. He translates Azechi no Kōshitsu as 'a dignified dowager of the late administrative inspector (Azechi-Dainagon of *Genji Monogatari*) sedately fingering her rosary'. Writing down both the English definition ('late administrative inspector') and its corresponding Japanese between brackets is not a usual way of dealing with source culture references, even though Nobunaga repeats this practice throughout the text. He relies on an amplification technique, but his way of using it is somewhat unorthodox. He does something similar with Waka-Murasaki, which he translates in brackets as 'Young Purple' (literally translating the meaning of Waka-Murasaki). For some reason, however, Nobunaga spells wrongly the Japanese name, referring to her as 'Komurasaki'. In this same sentence, we can also see that Nobunaga has explained the word *tsumagutte* as 'fingering her rosary'. Nobunaga also adds, as the modern Japanese translations did, some words to clarify that this mention of two characters of *Genji monogatari* is a metaphor: 'If they looked more closely, a dramatic scene might appear (...). They might see...'.

What about the translation of other elements strongly bounded to the source culture which may sound foreign to the target readership? Nobunaga translates *karisome no kaushimon* as 'a simple gate' with 'sliding lattice-doors'.

The Kurama stone lantern, made in Kyoto, is translated as a ‘fancy stone lantern’ (compression technique); the *hagi no sodegaki* as ‘arcadian lespedeza partition-fence’; and the rolled-up *sudare*, as a ‘bamboo screen’ (intracultural adaptation). *Naka-garasu no shōji* is also translated with a description, ‘glassinlaid sliding paper doors’, and the *ensaki*, the external corridors that go along a traditional Japanese house, as ‘the edge of the veranda [*sic*]’ (description technique). As for the hairstyle of the young Murasaki, Nobunaga describes her as ‘bob-haired’ (established equivalent) and adds the qualifying adjective ‘cute’, as if to inform the reader that this hairstyle was in vogue at that time.

This translation technique —explanation of foreign concepts by definition— will be seen in other European translations, and, in some cases. Nobunaga chooses, then, to define the foreign concepts without relying too much on domestication. He wants to describe these foreign elements, inexistent in the target culture, instead of assimilating them into other words. This, however, if done without caution, might break the flow of the text for the reader.

### 3.3.1.2 English translation by Edward Seidensticker

Nobu could have gone to his sister’s some other way, but when he took the short cut he had to pass it: a latticed gate and inside it a stone lantern, a low fence, autumn shrubs, all disposed with a certain quiet charm. Reed blinds fluttered over the veranda, and one could almost imagine that behind the sliding doors a latter-day widow of the Azechi no Dainagon would be saying her beads, that a young Murasaki would appear with her hair cut in the childish bob of long ago. It was the home of the gentleman who owned the Daikokuya.

TKGP (1956: 100)

Seidensticker also breaks the paragraph up into several sentences, and uses the past tense in the verbs. As for the narrator’s voice, he chooses the formula ‘one could almost imagine’ to introduce the allusion to *Genji monogatari*. However, in the text there is no concrete reference to it. This is because there is a footnote explaining that ‘Murasaki was the great love of Prince Genji in the Tale of Genji. The widow of the Azechi no Dainagon was her grandmother’ (see footnote n.º 17 in TKGP 1956). Seidensticker chooses to translate *Azechi no Kōshitsu* as ‘widow of the Azechi no Dainagon’, and *Waka-Murasaki* as ‘young Murasaki’.

This version also offers extra information that does not appear explicitly in the original, such as the mention of the shop of Nobu's sister in Tamachi, or the fact that the residence was 'the home of the gentleman who owned the Daikokuya', although he does not add that this is where Midori and her family live too. He does not, however, offer extra information on the Kyoto Kurama lanterns, which he translates as 'stone lanterns' (compression technique), or on the name of the embankment. The extra information that Seidensticker aims to convey is that relating to the story itself —so as to help his readers throughout their reading—, rather than providing cultural background.

Seidensticker translates *shiworashiu* (*okuyukashii*, 'charming', in modern Japanese) as 'a certain quiet charm', and *hagi no sodegaki*, the low-fence made out of bush clover, as two separate items ('a low fence, autumn shrubs'). There is a domestication in translating *sudare*, bamboo blinds, as 'reed blinds' (adaptation technique), and some omissions: he fails to mention that the shop of Nobu's sister is in Tamachi, thus relying on an omission technique. He does not translate either the word *natsukashiu* (in reference to the 'nostalgic' feeling of the blinds), nor the reference to the glass panels in the sliding door. On the other hand, Seidensticker also adds a qualifying adjective to Waka-Murasaki's hairstyle, calling it 'a childish bob of long ago'.

### 3.3.1.3 English translation by Robert L. Danly

There would have been no problem if he hadn't taken the short cut. But every time Nobu went off to Tamachi he took the path along the ditch. And every time he saw it: the lattice gate, the stone lantern, the thatched fence. The summer bamboo blinds were rolled up now along the veranda. He couldn't help remembering things. Behind the glass windows, her mother would be there, like some latter-day widow of Azechi at her rosary; and she would be there too, straight from the ancient tales, a young Murasaki with her hair bobbed. This was the house of the man who owned the Daikokuya.

TKUP (1992: 279)

Following Nobunaga and Seidensticker's translation style, Danly also breaks the paragraph into several sentences and uses the past tense form in the verbs. He does, however, change the voice of the narrator, as if Nobu is narrating the scene when passing by the Daikokuya residence. In Danly's translation, it is not the omniscient narrator who alludes to *Genji monogatari*, but Nobu himself,

looking behind the glass windows thinking that 'her mother [Midori's] would be there', as well as young Murasaki, 'straight from the ancient tales'. And, even though he does not offer further explanation of Tamachi (omission technique), he does emulate Seidensticker in adding, at the end of the passage, that the residence of the Daikokuya was 'the house of the man who owned the Daikokuya'.

Danly's translation swings towards domestication as well, as he does not include the reference of 'Kurama' in the stone lantern (omission technique), and he adapts the term 'bush clover fence' into 'thatched fence' (*hagi no sodegaki*). On the other hand, he does translate *sudare* as 'bamboo blinds' (adaptation), instead of 'reed blinds'. Danly does not forget to translate the term *natsukashiu*, but does so in an original way. Since in the setting of his narration, Nobu is the narrator, Danly understands that *natsukashiu* is something that Nobu himself feels, thus translating is as 'He couldn't help remembering things'. His adaptation, somewhat freer than the reference to the 'lost summer' that prevailed in the Japanese translations, is also valid.<sup>252</sup> *Naka-garasu no shōji* becomes 'glass windows' (adaptation technique), in another example of domestication. This is so because Danly literally translates the references to the widow of the Azechi and the young Murasaki, and offers two footnotes in this paragraph: one, an extensive explanation of *Genji monogatari*, the reference to the Azechi widow, and the story of Genji spying on young Murasaki, who 'sounds like the very model for Midori. Both young girls haven't a clue to what the future will bring', for 'The equation of Midori with the young Murasaki, and the passing Nobu with the traveling Genji, is an obvious hint on Ichiyō's part at the blossoming, inarticulate love between Nobu and Midori', and in relation to Genji and Murasaki, the latter 'at such an uncomfortable age, not quite a child and still without the discernment of an adult'

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<sup>252</sup> According to the *Daijisen Japanese Monolingual Dictionary*, even though most of the definitions of the meaning of *natsukashiu* (or, rather, *natsukashii*) argue that it is a feeling that appears when 'remembering something experienced' or 'reuniting with a person, or going back to a place where you previously went', the last definition defines it as 'A feeling of wanting to draw [something or someone dear] close to you' (*'Hikiyosetai hodo kawaii'*). However, it seems that Danly translated the term *natsukashii* basing it on its first definition ('to miss or remember people or places'). Nevertheless, since Nobu could not have experienced firsthand a memory created out of a scene of a literary piece, 'He couldn't help remembering things' becomes, somewhat, a confusing translation. Danly probably had in mind that, since Nobu took the same way along the residence of the Daikokuya, it was possible that the boy was 'remembering things' that he had seen on previous occasions. However, since the word *natsukashiu* is referring to the rolled-up bamboo blinds, he may have chosen fluidity instead of fidelity.

(Seidensticker's *The Tale of Genji*, quoted in TKUP 1992: 330, footnote nº 42, intertextual).

The other footnote explains the term 'glass windows' or *naka-garasu no shōji* (footnote nº 41, interpretative) (adaptation technique). As previously explained, interpretative footnotes are those that add an interpretation of the passage by the translator (and, in fact, the footnote on *Genji monogatari* might also count as such). Danly includes the following information on 'glass windows':

This is mentioned to indicate that the house belongs to someone of means. In the early years of the Meiji period, glass windows inset in *shōji* panels were expensive and still relatively rare'

TKUP (1992: 330)

Danly's decision on domesticating this passage is, then, informed and deliberate. He knows his audience and chooses his translation technique in consequence.

#### 3.3.1.4 Spanish translations by H. Hamada and V. Meza

Shinnyo, cada vez que va a Tamachi, aunque no es necesario pasar por ahí, con frecuencia toma, por así denominarlo, un atajo, el camino de la ribera. Antes de éste, hay una puerta de aspecto nada despreciable, y al echar un vistazo, se ven sencillos y graciosos una linterna de piedra de Kurama y un seto de erizón formando una especie de manga. Una persiana de bambú enrollada en el corredor exterior, trae un recuerdo nostálgico del verano. La apariencia de la casa crea la ilusión de que en la parte interior de la puerta corrediza con vidrios, estuviera la viuda de Azechi Dainagon pasando las cuentas del rosario, y de que fuera a aparecer la niña Wakamurasaki con su cabello infantil cortado a lo paje. Esa mansión es la residencia del dueño de Daikokuya.

Shinnyo, every time that he goes to Tamachi, even though it is not necessary to go through that way, frequently takes a shortcut, so to speak, the riverbank's shore. And just before, there is a gate of an appearance anything but insignificant, and when looking at it, a simple and gracious Kurama stone lantern and a hedgerow of blue brooms creating some kind of fence, can be spotted. A rolled-up bamboo shutter by the outer passage, brings a nostalgic memory of summer. The appearance of the house produces the illusion that inside, beyond the sliding door with pieces of glass, the widow of Azechi Dainagon might be praying the rosary, and the Wakamurasaki girl might be about to come out with her childish pageboy hair. This mansion is the residence of the owner of the Daikokuya.

TKEK (2006: 105)

Shinnyo, cada vez que va a Tamachi, aunque no es necesario pasar por ahí, con frecuencia toma un atajo, el camino de la ribera. Antes, hay una puerta enrejada de aspecto nada despreciable, y al echar un vistazo, se ven una linterna de piedra de Kurama y un seto de erizón formando una especie de manga, que resultan sencillos y graciosos. Una persiana de bambú enrollada en el corredor exterior trae un recuerdo nostálgico del verano. La apariencia de la casa crea la ilusión de que en la parte interior de la puerta corredera con cristales, estuviera la viuda de Azechi Dainagon pasando las cuentas del rosario, y de que fuera a aparecer la niña Wakamurasaki con su cabello infantil cortado a lo paje. Esa mansión es la residencia del dueño de Daikokuya.

Shinnyo, every time that he goes to Tamachi, even though it is not necessary to go through that way, frequently takes a shortcut, the riverbank's shore. And just before, there is a latticed gate of an appearance anything but insignificant, and when looking at it, a Kurama stone lantern and a hedgerow of blue brooms creating some kind of fence, simple and gracious, can be spotted. A rolled-up bamboo shutter by the outer passage brings a nostalgic memory of summer. The appearance of the house produces the illusion that inside, beyond the sliding door with pieces of glass, the widow of Azechi Dainagon might be praying the rosary, and the Wakamurasaki girl might be about to come out with her pageboy hair. This mansion is the residence of the owner of the Daikokuya.

TKCO (2017: 279)

Both passages (the original translation and its retranslation) follow the trend in separating the paragraph between stops, even though the sentences are a little bit longer if compared to the English ones. Hamada and Meza's translation is narrated in the present tense, as the original.

*Karisome* ('trifling') is translated as 'nada despreciable' ('anything but insignificant'), and *karisome no kaushimon*, as 'una puerta de aspecto nada despreciable' ('a gate of an appearance everything but insignificant') in the first translation, and as 'una puerta enrejada de aspecto nada despreciable' ('a latticed gate of an appearance anything but insignificant'), in the retranslation. Hence, the translators realised that they had not translated the word *kaushi* ('lattice'), and included it in the retranslation. However, the translation of *karisome* ('trifling') as 'nada despreciable' ('anything but insignificant') means quite the opposite of the original. Their translation includes the reference to the 'Kurama' lantern, without any further reference to Kyoto (omission technique), and an explanation of the term *hagi no sodegaki* ('low fence of bush clovers') as 'un seto de erizón formando una especie de manga', literally translated as 'a hedgerow of blue brooms creating some kind of fence' (description technique). The 'erizón' or 'blue brooms' (*Erinacea anthyllis*) is a species of flowering plants native to the Pyrenees, the



Mediterranean and Morocco. The translators chose to domesticate this term, even though the word 'lespedeza' ('bush clover'), 'aulaga merina' or 'asiento de pastor' are synonyms for it. The term *sodegaki* ('low fence') has been translated as 'manga'. In Central and South America, this term, which usually means 'sleeves', has also the meaning of 'stockade' fences that can be found in farms to move cattle, so the metaphor can work only if the Spanish readers in the 2017 retranslation know this specific meaning. The term *shiworashiu*, which refers to the stone lantern and the term, is translated as 'sencillos y gracioso' ('simple and gracious').

As for the bamboo screens, Hamada and Meza have translated it as 'Una persiana de bambú (...) trae un recuerdo nostálgico del verano' ('A ... bamboo screen brings a nostalgic memory of summer'). The word 'persiana de bambú' is the established equivalent for the original term. Also, it is highly likely that Meza and Hamada used Akiyama's modern Japanese translation (2005) as a basis for their Spanish translation, since Akiyama also makes the same allusion to summer—and so does Yamaguchi in her 2012 translation. But, since Meza and Hamada's translation came out in 2006, this is not an option. *Naka-garasu no shōji* is translated as 'La puerta corrediza con vidrios' ('...the sliding door with pieces of glass') in the first translation, and 'con cristales', in the second (description technique). The reference of glass panels in the sliding doors is preserved. The translation of *kabutsukiri* is 'su cabello infantil cortado a lo paje' (literally, 'her childish hair cut like a pageboy', or, in other words, 'bobbed hair', which is its established equivalent). Like the other translators, they have added the adjective 'infantil' to the ensemble, as well as the extra information on the gentleman who owned the residence of the Daikokuya, as Seidensticker did in his passage. Regarding the reference to the widow praying (*juzu wo tsumaguru*), Hamada and Meza use, as the English translation, the expression 'praying the rosary' ('pasando las cuentas del rosario'), despite its Christian connotations (adaptation technique).

There are some minor changes between the two Spanish passages. Some words in the 2006 translation disappear in the 2017 retranslation (i.e., 'por así denominarlo', literally 'so to speak', the translation of *iwaba*, does not appear in the retranslation). There are also some words changing its order, and some

punctuation mistakes (i.e., commas misplaced between a subject and a predicate, an orthographic error in Spanish) corrected in the 2017 retranslation. Concerning the footnotes appearing in these passages, as previously analysed in 3.2 *Analysis of the paratexts*, each footnote is identical, explaining the intertextual background of Azechi and Waka-Murasaki (nº 31 in TKEK 2006, and nº 33 in TKCO 2017).

### 3.3.1.5 Spanish translation by Paula Martínez Sirés

Aunque no tiene por qué, cada vez que Nobu va a Tamachi sigue siempre el mismo camino que bordea el canal. Cuando lo recorre, no puede evitar fijar su atención en un portal sencillo, pero elegante. Al mirarlo con más detenimiento observa las linternas de piedra de Kurama, provenientes de Kioto, y un cerco de no mucha altura hecho a partir de ramitas de lespedeza que proporciona al edificio un aire de distinción y elegancia. Encima del corredor exterior que da al patio se entrevén, enrolladas, las esteras de bambú del verano, propiciando una sensación agradable. Al observar la casa una vez más no puede evitar recordar un pasaje de *La Historia de Genji*. Quién sabe si también aquí, más allá de las ventanas de papel y cristal, se encuentra la viuda de Azechi rezando una plegaria con el rosario; junto a ella quizás se encuentre la joven Waka-Murasaki, con su juvenil flequillo y su melena azabache cortada a la altura de los hombros. La casa en cuestión no es otra sino la residencia del Daikokuya.

Even though he doesn't have to, every time that Nobu goes to Tamachi he always follows the same road that borders the canal. When he goes over it, he can't help but fix his attention on a simple yet elegant gate. When looking at it more closely he notices the Kurama stone lanterns, brought from Kyoto, and a not-so-high fence set up with bush clover twigs that gives the building an air of distinction and elegance. The summer bamboo blinds, rolled up, can be glimpsed alongside the outer hallway that faces the courtyard, contributing to create a pleasant sensation. After observing the house one more time, he can't help remembering a passage from *The History of Genji*. Who knows, maybe the widow of Azechi can also be found, too, beyond those paper and glass windows, praying the rosary; and maybe the young Waka-Murasaki is by her side, with her childish bangs and her bobbed, shoulder-length jet black hair. The house in question is none other than the residence building of the Daikokuya.

TKCB (2014: 186)

Martínez Sirés's translation also breaks the passage into several phrases, and the verbs appear in the present tense as well. *Karisome* is translated as 'sencillo, pero elegante' ('simple yet elegant gate'). The word *kōshi* ('lattice'), however, is not translated (omission technique). *Hagi no sodegaki* is described: 'un cerco de no mucha altura hecho a partir de ramitas de lespedeza' ('a not-so-high fence set up with bush clover twigs'), where bush clover is translated as 'lespedeza'. *Ensaki* is translated as 'corredor exterior que da al patio' ('the outer hallway that faces the courtyard', another description technique). Martínez Sirés,

once again, adds extra words to translate source-culture elements that do not have an exact translation in the target language. *Sudare* becomes ‘esteras de bambú’ (‘bamboo blinds’, established equivalent technique). Even though the word ‘window blinds’ is ‘persiana’ (the same word that Hamada and Meza used in their translation of *sudare*), the word ‘esteras’ (which is more used in the context of ‘bamboo mats’ rather than ‘bamboo blinds’) gives an ‘older’ atmosphere to the ensemble rather than the word ‘persianas’, which feels more modern. As for the translation of *natsukashiu*, Martínez Sirés also uses the reference to summer, translating it as ‘...las esteras de bambú del verano, propiciando una sensación agradable’ (‘The summer bamboo blinds, (...), contributing to create a pleasant sensation’). Since Martínez Sirés’s translation was also based not only on Matsuura’s modern Japanese translation but also on Altimir’s Catalan translation, the reference to ‘summer’ was taken from Altimir (since Matsuura does not allude to summer in her passage), who, in her turn, probably adapted it out of Akiyama’s 2005 modern Japanese translation, or Hamada and Meza’s 2006 Spanish translation. *Naka-garasu no shōji* is translated as ‘las ventanas de papel y cristal’ (‘beyond those paper and glass windows’). However, it is not specified that the glass panels are only in the centre of the sliding door. The translator preferred to maintain the reference to glass panels without getting into too much detail in order to preserve the fluidity of the text. And, regarding the translation of Waka-Murasaki’s *kabutsukiri*, Martínez Sirés chose one more time to describe it rather than translating it simply as ‘a lo paje’ (‘page’ hairstyle, in reference to Medieval pageboys with bowl cuts). However, the *kabutsukiri* cut and the ‘page cut’ are a little different and have different connotations (i.e., social status, fashion sense, etc.). Hence, *kabutsukiri* is translated or, rather, described, as ‘con su juvenil flequillo y su melena azabache cortada a la altura de los hombros’ (‘with her childish bangs and her bobbed, shoulder-length jet black hair’). She used a description technique rather than an adaptation one.

Concerning the cultural background references, Martínez Sirés does not add any extra information on the name of the embankment, but does include the reference to Kyoto regarding the Kurama lanterns (‘brought from Kyoto’, amplification technique). In Martínez Sirés’s translation, the term *ishidōrō* is

translated in the plural form, contrary to what had been done in previous translations.

The reference to Waka-Murasaki and the widow of the Azechi is narrated from Nobu's point of view ('Al observar la casa una vez más no puede evitar recordar un pasaje de *La Historia de Genji*', translated as 'After observing the house one more time, he [Nobu] can't help remembering a passage from *The History of Genji*'), instead of using the impersonal perspective ('Se observa...', translated as 'It can be observed...'). But since Martínez Sirés chooses to translate the reference to *Genji monogatari* as something that Nobu remembers, she adds the word 'una vez más' ('one more time') to reinforce the idea that Nobu has taken this shortcut several times. The translator also includes 'a passage from *The History of Genji*' to help the reader notice that the following lines are a metaphor taken from the story. Translating 'Waka-Murasaki' as 'the young Waka-Murasaki' might seem redundant, however, and the translator omits the word *imayau* ('nowadays', 'resuscitated') in reference to the widow of the Azechi. Both of the characters and their reference to *Genji monogatari* (amplification techniques) are, however, duly explained in the footnote nº 38, catalogued as both intertextual and interpretative (TKCB 2014: 1787). The footnote, intertextual and interpretative, explains the reference and parallelism to the characters of Shikibu Murasaki's story.

### 3.3.1.6 Catalan translation by Mercè Altimir

Ho podria evitar, però cada vegada que en Nobu ha d'anar fins a Tanimachi [sic] tria una dreuera que ressegueix el canal. Per anar fins allí, es veu obligat a passar per davant d'un portal de construcció senzilla i elegant. A través de la gelosia, és possible veure unes llanternes de pedra de Kurama, fabricades a Kioto, i unes boniques bardisses de *lespedeza*. A la galeria, curiosament enrotllades i endreçades, s'entrelluquen les estores de bambú de l'estiu. Ai, quina fiblada d'enyor! Rere les finestres de paper i vidre, qui sap si no hi ha una petita Waka-Murasaki amb la seva cabellera negra flotant com un ventall d'atzabeja! Ajaguda al seu costat, hi deu haver la vídua de l'inspector imperial Azechi no Dainagon; tal volta, amb els grans d'un rosari als dits, resa una pregaria...

Es tracta de la residència de l'amo de la Daikokuya.

He could avoid it, but every time that Nobu has to go to Tanimachi [sic], he picks a shortcut that borders the canal. To go there, he needs to pass over in front of a simple and elegantly built gate. Beyond its latticework, Kurama stone lanterns, made in Kyoto, can be spotted, as well as beautiful bush clover hedgerows. Through the veranda, carefully rolled-up and stuffed, the summer bamboo shutters can also be glimpsed. Oh, what a nostalgic feeling! Beyond the paper and glass windows, maybe there is a young Waka-Murasaki with her jet black hair floating like a fan! And sitting by her side, maybe there is the widow of the imperial inspector Azechi no Dainagon. Who knows, maybe she has the rosary beads with her, praying...

This is the residence of the owner of the Daikokuya.

TKPE (2012: 73)

As with the previous Spanish translations, Altimir also narrates the story in the present tense, breaking the paragraph into several sentences. However, there is another key difference with respect to the original paragraph: Altimir divides it into two paragraphs, putting the last sentence ('Es tracta... Daikokuya') into a separate paragraph.

Altimir translates *karisome* as 'senzilla' ('simple'), and divides the translation of *kaushimon* into two sentences. First, she translates it as a 'simple and elegantly build gate' ('portal'), and following this, adds 'A través de la gelosia' ('Beyond its latticework', '*karisome no kaushimon, nozokeba...*'). This is a rather intelligent way of putting it, adding all the necessary information without repeating any words (which, in Catalan and Spanish, feels excessively redundant in contrast to English). *Hagi no sodegaki* is translated as 'bardisses de *lespedeza*' ('bush clover hedgerows', established equivalent). The word '*lespedeza*' is italicised, probably because it has not been accepted in the Catalan dictionary.

Altimir, as previously mentioned, uses the reference to summer to translate the term *natsukashiu*. She goes one step ahead and adds 'Ai, quina fiblada

d'enyor!' ('Oh, what a nostalgic feeling!'), exclaimed by the omniscient narrator that she uses throughout the translation. Regarding *naka-garasu no shōji*, Altimir translates it as 'finestres de paper i vidre' ('the paper and glass windows'). She makes a slight domestication in translating the sliding doors as 'windows' (adaptation technique), even though the reference to the glass panels is not lost. As for the hairstyle of Waka-Murasaki, she describes it as 'la seva cabellera negra flotant com un ventall d'atzabeja' ('her jet black hair floating like a fan'). This is a metaphor that was used by Akiyama's 2005 modern Japanese translation. Waka-Murasaki is referred to as 'la petita Waka-Murasaki' ('the young Waka-Murasaki') (again, a literal translation somewhat redundant), and the footnote nº 36 explains all the necessary background from *Genji monogatari*. The widow is translated with her full title, 'the widow of the imperial inspector Azechi no Dainagon' (amplification technique), even though the adjective *imayau* ('modern-day') is not translated.

The passage does not give the name of the embankment or the reference to Nobu's sister (there is a misspelling of the word 'Tamachi' as 'Tanimachi'), but offers a clarification on the Kurama lanterns originated in Kyoto. Altimir also wrote 'stone lanterns' in plural, and added a clarification in the last sentence, explaining that the residence belongs to the 'owner of the Daikokuya'.

### 3.3.1.7 Catalan translation by T. Ko and J. Pijoan

Hi havia una sendera que passava per sota del terraplè. No estava inclosa en la ruta normal que s'havia d'agafar per anar a la botiga de la germana a Tamachi, però passant-hi es podia estalviar temps. Per aquella sendera hi havia un edifici amb la porta de fusta senzilla i reixada. Si hom mirava a l'interior de la porta, s'hi veia una llanterna feta de pedra de Kurama i una tanca modesta de bambú al peu de la qual hi havia lespedezes. Les persianes de palla de la terrassa enrotllades hi afegien un ambient *chic*. Tan *chic* que hom podia fantasiejar fins i tot amb una escena de la *Història de Genji*; darrere de les portes corredisses de paper de *shōji*, amb la part central de vidre, hi recitava el text sagrat del budisme, passant el rosari, la viuda del noble Azechi ressuscitada a la modernitat i la nena Waka-Murasaki amb pentinat de

There was a path that went under the embankment. It was not included in the normal route necessary to go to his sister's shop in Tamachi, but if he went through there he could save some time. In that path there was a building with a simple, latticed wooden gate. If someone were to look through it, he would have seen a lantern fabricated with stone from Kurama and a modest bamboo fence with bush clover hedgerows on its base. The rolled-up straw shutters of the terrace added a *chic* air to the ensemble. So *chic* that people could think of an episode from the *History of Genji*; behind the *shōji* sliding paper doors, with a central part made out of glass, the widow of the noble Azechi might be reciting the sacred Buddhist text while saying her beads, resurrected into modernity, and the

patge obria la porta per sortir fora... Aquell edifici era la residència de Daikokuya.

Waka-Murasaki girl, with her pageboy hair, might be sliding the door open to come outside... That building was the residence of the Daikokuya.

TKLE (2015: 77)

Tazawa and Pijoan's translation is narrated in the past tense, in contrast to the tendency found in the previous Spanish and Catalan translations. However, they have also broken the original paragraph into several sentences, as expected. It is narrated from the 3<sup>rd</sup> person singular, from the point of view of an omniscient narrator ('Si hom mirava l'interior...', If someone were to look through [the latticed door]). Most surprisingly, the translators have decided to omit the subject of the first sentence, Nobu. His name does not appear until the next paragraph. This decision is probably in order to not mix subjects in the paragraph —with Nobu going down the embankment, and the omniscient narrator describing the residence of the Daikokuya. However, since the paragraph starts with 'per anar a la botiga de la germana a Tamachi' ('to go to his sister's shop in Tamachi'), the omission of Nobu, even though the sentence is making a reference to his sister, seems somewhat contradictory.

*Karisome no kaushimon* is translated as 'una porta de fusta senzilla i reixada' ('a simple, latticed wooden gate'). The translators add the word 'wooden', and this page comes with a hand-drawn picture of a latticed gate.<sup>253</sup> The Kurama stone lantern is translated as such without further information on its precedence, and *hagi no sodegaki* is changed into 'una tanca modesta de bambú al peu de la qual hi havia lespedezes' ('a modest bamboo fence with bush clover hedgerows on its base'). There is a mistranslation at this point, since the term *hagi* ('bush clover') has been translated as 'bamboo', whereas the bamboo shutters (*sudare*) have been translated as 'les persianes de palla' ('the ... straw shutters', adaptation technique). Why did the translators choose to include the word 'bamboo' in *hagi no sodegaki*, but not on *sudare*? Maybe this is because the *sudare* or bamboo screens are normally made out of bamboo, but sometimes out of reeds ('caña'), as well. However, even if this were the case, Tazawa and Pijoan

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<sup>253</sup> This edition is full of hand-drawn pictures of objects related to the story. See 3.2.3.2 Ko Tazawa and Joaquim Pijoan's 2015 translation for more details on this topic.

did not use the term 'reed', but 'straw'. Even the hand-drawn picture of the *hagi no sodegaki*, the bush clover fence, seems to indicate a bamboo or reed-latticed door frame standing in the courtyard.

The next term to be analysed is *natsukashiu*, in reference to the rolled-up blinds. In their translation, Tazawa and Pijoan chose to translate this term as 'chic'. This term, which is not accepted by the Catalan Dictionary, is rather different than the other terms used in previous translations. In fact, the air of the scene is so 'chic that people could think of an episode from the *History of Genji*'. 'Chic' is used as a link to the past, to ensemble the description of the blinds to the passage on *Genji*. *Natsukashiu* is used as 'elegant, distinctive, fashionable', which is a rather liberal translation. On the other hand, the translation of *naka-garasu no shōji* as 'les portes corredisses de paper de *shōji*, amb la part central de vidre' ('behind the *shōji* sliding paper doors, with a central part made out of glass') is very accurate. Tazawa and Pijoan even preserve the word *shōji* as if to try to educate the reader into new Japanese terms, a tendency that happens in several occasions in theirs and other translations. Something similar happens with the description of the widow of the Azechi, 'resurrected into modernity' (*imayau*) saying her beads whilst 'recitava el text sagrat del budisme' ('reciting the sacred Buddhist text'), a phrase added by the translators, perhaps to specify that the widow is not praying the Christian rosary, but a similar yet completely different rosary. As it is the case with the rest of the texts, the translators add here a footnote (nº17) to explain what *The History of Genji* is, although there is a mention of the story in the text itself (amplification technique).

### 3.3.2 'Rainy Scene' (2)

In the analysis of the European translations, we will pay special attention to the directness of translation (which dwells with the notion of whether the translation takes place through an intermediate language, e.g. a Catalan translation relying on the original and on the modern Japanese translation), matricial norms (which refer to the completeness of the TT, and to whether it has omissions, additions of passages or footnotes, relocation of passages, and textual segmentation), and textual-linguistic norms (related to the selection of certain linguistic elements on the TT).



Hence, format issues such as to how have the paragraphs and sentences have been broken up, whether the translators use reported speech or not, or the register (formal, informal, neutral, mixed) employed will be looked at. Regarding the register, the translation of colloquial (and vulgar) words will be analysed. Furthermore, even though this passage does not contain several cultural references to analyse, words such as *danna*, and the use of the suffixes and pet names, will also be taken special attention.

### 3.3.2.1 English translation by Seizo Nobunaga

“O boy! I have yet to repay you for the tender mercies you served to us on the festival eve. By way of revenging yourself on our Shota-san, you put a spoke in the wheel of our games, and also had our poor San-chan serverely [*sic*] beaten! I know you were pulling the wires from behind. Come, now! Say you are sorry, what? By the way, you know how it stuck in my gizzard; that nasty chokichi [*sic*] called me a bitch! I know it is you that egged him on to it. Well, don't let a bitch worry you, I say! Really, I've never asked you a favor, if a pin. Hi [*sic*], I sure have a father and mother. At my back is the landlord of Daikoku-ya. Moreover, I've my sister, too. How on earth should I ask you, the depraved priest, for support! Therefore, you ought to spare calling me a bitch! (...)”

TKIP (1960: 32)

The passage of Midori's internal monologue is broken into several short sentences; and, although it is not visible in this fragment, there is a relocation of paragraphs.

Nobunaga's translation is a mix of formal and informal speech. The translator was perhaps looking to emulate the style of the author, but the resulting text is somewhat strange, a mix of formal expressions such as 'egged him on to it', and informal ones, such as 'O boy!', or 'bitch' (instead of 'courtesan'). There are also some uncommon expressions —'stuck in my gizzard' instead of 'stuck in my throat', or 'if a pin', which probably means 'not even a little'<sup>254</sup>—, and minor mistakes (such as not capitalising the name of a character, or spelling mistakes). Other expressions should be rephrased —'How could I ask you (...) for support!' instead of 'How on earth should I ask you (...) for support!'—, and obscure expressions, such as 'Hi' in 'Hi, I sure have a father and mother'. All in all, then, the final outcome results in a somewhat awkward translation.

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<sup>254</sup> One of the meanings of 'pin', according to the Merriam-Webster dictionary, is 'little, trifle'.

There is also one mistake in the translation when Midori thinks that she has 'yet to repay you'. This internal monologue of Midori is probably being addressed to Nobu. However, the original expression, *ada wo suru*, means the opposite of 'repay you': it's Chōkichi who wanted to take revenge on Midori and her friends, not the other way around. Also, the translation of *omatsuri no yo* as 'festival eve' instead of 'the night of the festival' might be confusing. 'Eve' means 'evening' as well, but is most commonly used as 'the evening or the day before a special day'. Another special feature of Nobunaga's translation is his use of the Japanese honorific suffixes '-san' and '-chan' in the English version. This practice might well be categorised as a foreignisation technique, or even an exotification one, since it is not clear whether the translator wants to bring the Japanese culture closer to the English readers, or just add these suffixes to appeal to the different linguistic systems. The fact that Nobunaga includes the honorifics without any translator's note might lead us to think that the answer is closer to the latter.

### 3.3.2.2 English translation by Edward Seidensticker

It was good of you to see that they broke up our party the other night, and all because you were out to get Shota. You had them beat up Sangoro, and what did he ever do to you? You were behind it, you were lording it over all of them. Do you say you're sorry? You were the one that had the likes of Chokichi call me dirty names. What if I am like my sister? What's wrong with that? I don't owe you a thing, not a single cent. I have my mother and my father and the gentlemen at the Daikokuya and my sister, and I don't need to ask favors of any broken-down priest. So let's not have any more of it.

TKGP (1956: 101)

Seidensticker's translation is much more readable than Nobunaga's, although there are some aspects that need to be addressed. First of all, in terms of format, it is written from Midori's perspective, in first person, even though there are no dialogue nor thought marks ("). Secondly, the term *yorō*, previously translated as 'bitch', disappears completely from Seidensticker's text. Instead, it is adapted as 'dirty names' in the first time, and 'What if I am like my sister?', in the second —thus adding a whole new sentence which does not exist in the original.

Although briefly, there are some signs of domestication in the text as well ('I don't owe you a thing, not a single cent', where the translator uses an adaptation

technique). Also, there are some minor mistranslations ('the other night' instead of 'the night of the festival', and 'gentlemen' in plural instead of 'gentleman' or 'patron', *danna* in the original). The *danna* were the patrons or benefactors of the geishas, and thus, the term 'gentleman' does not really cover the full extent of the word (this would be, for instance, an example of the use of the generalisation translation technique in cultural referents).

### 3.3.2.3 English translation by Robert L. Danly

Didn't he think he owed her an apology? Bossing everyone around from backstage, ruining all the fun at the festival, just because he was angry at Shōta. And letting them beat up helpless Sangorō! He [Nobu] was the one who had incited Chōkichi to call her those names. And what was wrong with being a courtesan, anyway, even if she were one? She didn't owe him anything. With her parents and her sister and the man from the Daikokuya –what did she need to ask favors of a brokendown priest for? He had better stop calling her names.

TKUP (1992: 280)

Danly is the only translator that chooses to narrate this passage from the 3<sup>rd</sup> person perspective, although the result is a very natural reading experience. The overall register, just as it happened with Seidensticker's passage, is kept formal. Hence, the vulgarisms are kept in bay here as well. The term *jorō* is avoided by 'call her those names'. However, this may probably be also in order to avoid the repetition of the term 'courtesan' in the next sentence. However, the strong and sometimes informal style of the original is lost in the translation, also due to the fact of choosing a more distant, 3<sup>rd</sup> person perspective.

Also, in terms of the completeness of the translation, there are some minor omissions (instead of 'the night of the festival', he writes simply 'the festival') and the addition of extra text ('just because he was angry at Shōta').

### 3.3.2.4 Spanish translations by H. Hamada and V. Meza

"Conque la noche del festival intentaste vengarte de Shoota, e hiciste que Chookichi nos impidiera jugar, hiciste que golpearan a Sangoroo quien no tenía ninguna culpa. Tú veías las cosas desde un lugar seguro y actuabas como líder.

'So, the night of the festival you tried to get back at Shoota, and made Chookichi stop us from playing and beating up Sangoro, who had no fault at all. You were seeing it all from a safe place, acting as a leader. Will you apologise? What are you

¿Pedirás perdón? ¿Qué vas a hacer? El que Chookichi llamara ramera, ramera, también fue por instrucciones tuyas. No importa ser prostituta, ¿no crees? No me puedes ayudar en lo más mínimo. Yo tengo papá y tengo mamá. También están el dueño del Daikokuya y mi hermana. Nunca voy a recibir ayuda de un monje perverso como tú, por eso deja de llamarme ramera sin razón. (...)»

going to do? Chookichi calling me prostitute, prostitute was your idea too. It doesn't matter to be a prostitute, don't you think? You can't help me at all. I have dad and mom. And I also have the owner of the Daikokuya and my big sister. I will never receive help from a perverted monk like you, so stop calling me prostitute unnecessarily. (...)»

TKEK (2006: 106)

«Conque la noche del festival intentaste vengarte de Shōta, e hiciste que Chōkichi nos impidiera jugar, hiciste que golpearan a Sangorō, quien no tenía ninguna culpa. Tú veías las cosas desde un lugar seguro y actuabas como líder. ¿Pedirás perdón? ¿Qué vas a hacer? El que Chōkichi llamara ramera, también fue por instrucciones tuyas. No importa ser prostituta, ¿no crees? No necesito tu ayuda en lo más mínimo. Yo tengo padre y madre. También están el dueño del Daikokuya y mi hermana. Nunca voy a recibir ayuda de un monje perverso como tú, por eso deja de llamarme ramera sin razón. (...)»

«So, the night of the festival you tried to get back at Shōta, and made Chōkichi stop us from playing and beating up Sangorō, who had no fault at all. You were seeing it all from a safe place, acting as a leader. Will you apologise? What are you going to do? Chōkichi calling me prostitute was your idea too. It doesn't matter to be a prostitute, don't you think? I don't need your help at all. I have a father and a mother. And I also have the owner of the Daikokuya and my big sister. I will never receive help from a perverted monk like you, so stop calling me prostitute unnecessarily. (...)»

TKCO (2017: 282)

Hamada and Meza's translation is narrated in a separated paragraph from the 1<sup>st</sup> person point of view. In Spanish normative, the quotation marks («») <sup>255</sup> at the beginning and at the end of the paragraph serve as indirect quotes, but also to present thoughts in a narrative discourse.

The passage is translated in a formal tone, except when Midori addresses herself as '*jorō, jorō*'. In the first translation, the term is translated as 'ramera, ramera', keeping the repetition as in the original. In the 2017, however, the repetition disappears. The Spanish term for 'courtesan' is 'cortesana', but since Midori employs a more vulgar word, the selection of the word 'ramera' (which belongs to a more vulgar register) seems adequate, even though it mismatches the otherwise formal register of the monologue. This is, however, probably what

<sup>255</sup> In TKEK (2006), the quotation marks used are the English ones. These are not accepted by the Spanish Dictionary, and were therefore corrected in the posterior revision.

Ichiyō had in mind. As a result of that, from the perspective of translation methods, the Hamada and Meza maintain the function of the original text by preserving the changes of register. Nevertheless, some other words in the text are unnecessarily formal, like the expressions ‘impidiera jugar’, ‘actuabas como líder’, or ‘instrucciones tuyas’, which seem a bit too formal for the purpose of the translation. It needs to be reminded that this internal monologue is supposedly thought by a young, angry girl.

Regarding the translation proper, there are a couple of things to point out. There is a translation mistake in the first translation that is corrected in the retranslation: ‘No me puedes ayudar en lo más mínimo’ (‘You can’t help me at all’), and ‘No necesito tu ayuda en lo más mínimo’ (‘I don’t need your help at all’). There are also some minor changes in terms of register (‘papá’ and ‘mamá’ are changed to the more formal words of ‘padre’ and ‘madre’ in the retranslation). The translation of *namagusa* in reference to Nobu as ‘monje pervertido’ (‘perverted monk’) seems, however, inadequate. The meaning of ‘pervertido’ in Spanish refers to the sexual inclinations of a person, where the original meaning of *namagusa* stands for ‘corrupt’ or ‘degenerate’, in the sense that those monks did not follow the ancient religious laws anymore.

### 3.3.2.5. Spanish translation by Paula Martínez Sirés

«¿Cómo osasteis venir a arruinarnos la fiesta la noche del festival? Con la excusa de vengaros de Shōta, Chōkichi molió a palos al pobre Sangorō, que no tenía la culpa de nada. Mientras tanto, tú, el instigador de todo, te mantuviste al margen mientras observabas desde tu pequeña atalaya. ¿No piensas pedir perdón? ¿Qué pasa, se te ha comido la lengua el gato? Hiciste que Chōkichi me tachara de ramera. Eso también fue idea tuya, ¿no? Bueno, ¿y qué tendría eso de malo? ¡Al menos yo no tendré que rebajarme nunca para pedirle favores a escoria como tú! Yo tengo a mi padre, a mi madre, al patrón del Daikokuya y a mi hermana para respaldarme. ¿Te crees que te debo algo, asqueroso bonzo corrompido? No te atrevas a volver a llamarme ramera, ¿estamos? (...)».

«How dare you come and ruin our party the night of the festival? With the excuse of getting back at Shōta, Chōkichi gave a thrashing to poor Sangorō, who was completely innocent. Meanwhile, you, the instigator of everything, remained in the background whilst observing from your little watchtower. Won’t you ask for forgiveness? What’s the matter, cat got your tongue? You made Chōkichi brand me as a prostitute. That was also your idea, wasn’t it? Well, and what is wrong with that? At least I will never lower myself to ask favours from scum like you! I have my father, my mother, the master of the Daikokuya and my big sister to back me up. Do you think that I owe you anything, you disgusting, corrupted monk? Don’t you dare to call me prostitute again, understood? (...)».

Martínez Sirés also employs the quotation marks to separate this paragraph. She starts the text with the expression ‘¿Cómo osasteis (...)?’ (‘How dare you...?’), the translation of the Japanese word *yokumo*. The English translations have not translated the term (although it might be implicit in the tone). The previous Spanish translation starts with ‘Conque’ (‘So’, ‘So then’), which is similar but, at the same time, does not convey the full outrage that *yokumo* entails.

The tone of this translation is visibly colloquial, using expressions such as ‘molió a palos’ (‘to give a thrashing’), ‘se te ha comido la lengua el gato’ (‘cat got your tongue’), ‘ramera’ (‘prostitute’). Instead of repeating three times the word ‘ramera’ as in the original, the translator chooses to substitute the second allusion to *gorō* with ‘that’: ‘Well, and what’s wrong with that [being a prostitute]?’. It needs to be reminded that repetitions are not considered stylistically adequate in Spanish narrative as they impoverish the lexical feeling. It is preferred to use pronouns or synonyms as substitutes.

Sometimes, the translation is more colloquial than the original itself — ‘rebajarme para (...) escoria como tú’ (‘I will never lower myself (...) from scum like you’), from the original *chiri ippon omae-san ga sewa ni wa naranu*. This also happens with the adjective ‘asqueroso’ (‘disgusting’) in reference to the corrupted monk. There are also some conversational elements added to the text in order to give more fluidity and freshness to Midori’s ranting: ‘¿no?’ (‘wasn’t it?’), ‘Bueno...’ (‘Well...’), or ‘¿estamos?’ (‘understood?’).

Moreover, in contrast to previous translations, there is an increase of exclamation marks in order to give this feeling of anger to the internal monologue. There does not seem to be any omission in the text, but there are added words (apart from the previously mentioned): the adjective ‘poor’ in ‘pobre Sangorō’ (‘poor Sangorō’) does not appear on the original. Also, when Midori mentions that she has a father, a mother, her sister, and the patron of the Daikokuya, the original does not say anything more. Martínez Sirés added ‘para respaldarme’ (‘to back me up’), since the translator felt that this was the meaning that the author tried to convey at this point.

### 3.3.2.6 Catalan translation by Mercè Altimir

«El dia de la festa, per venjar-te d'en Shôta, vas fer que en Chôkichi ens espatllés la diversió i que apallissessin el pobre Sangorô, que no en tenia cap culpa. Mentrestant tu t'estaves ben amagadet a la talaia de guaita, donant les ordres. No penses disculpar-te? No tens res a dir? Vas fer que aquest pocavergonya d'en Chôkichi em titllés de gossa, oi que sí? Oi que això també va ser cosa teva? Gossa! Gossa! De què m'he d'averkonyir, eh? Digues! Et dec alguna cosa, potser? Tinc el pare, tinc la mare, tinc el patró de la Daikokuya i tinc la germana! Et penses que t'he de demanar res a tu, esquifit monjo de merda! No ets més que un fanfarró! Refieu-vos-en, que ja us ho trobareu! Com t'has atrevit a insultar-me? (...)».

«The day of the party, in order to get back at Shôta, you made Chôkichi ruin our fun and beat up poor Sangorô, who was completely blameless. Meanwhile you were perfectly hidden in your watchtower, giving orders. Won't you apologise? Don't you have anything else to say for yourself? You made shameless Chôkichi call me a prostitute, didn't you? Prostitute, prostitute! What, should I feel ashamed of anything? Tell me! Do I owe you anything, maybe? I have my father, my mother, the owner of the Daikokuya and my big sister! Do you think that I need to ask you for anything, you emaciated, crappy monk! You are nothing more than a show-off! You people try to trust him, and you'll see! How dare you insult me? (...)»

TKPE (2012: 75)

Altimir's translation also opens with quotation marks, and its tone is similarly colloquial and aggressive: there is a good amount of exclamation and interrogation marks, and interjections ('oi que sí?', 'eh?', 'Digues!'). There are colloquial words aplenty too: 'gossa' (which in Catalan means '[female] dog' and is a pejorative word to refer to prostitutes), or 'esquifit monjo de merda!' ('you emaciated, crappy monk!'). In relation to the term *gorô*, Altimir and the first Spanish translation (not the retranslation) are the only ones that keep the repetition as in the original (*Watashi no koto wo gorô, gorô to*). However, Hamada and Meza's option sounds quite awkward in Spanish ('Chookichi calling me prostitute, prostitute was also your idea too'), whereas Altimir, by isolating the two words into a one single sentence, seems much more dialectically natural ('You made Shameless Chôkichi call me a prostitute, didn't you? Prostitute, prostitute!').

There are no omissions in this translation, and a few additions of words, such as, as in the case of Martínez Sirés' translation, the adjective 'poor' in 'poor Sangorô'. This is no coincidence, since the Spanish translator had the Catalan text upon revision of the final draft and decided to add the word as well, as it sounded much more natural. Altimir also adds a whole sentence: 'No ets més que un fanfarró!' ('You are nothing more than a show-off!'), in regards to Nobu. There

is also one slight mistranslation in regards to the ‘night of the festival’ (*omatsuri no yo*), which is translated as ‘the day of the party’ (generalisation technique).

### 3.3.2.7 Catalan translation by T. Ko and J. Pijoan

“Et recordes de la nit de la festa? Sota el pretext de venjar-vos d’en Shōtarō, vau fer malbé el nostre divertiment i vau colpejar en Sangorō, que no tenia culpa de res. I tu donaves ordres des d’un lloc que era totalment segur! Va, demana disculpes. Què, no vols fer-ho? També vas ser tu que vas fer que en Chōkichi em digués *yūjo*. Què té de dolent ser *yūjo*? No et dec res, ni un cèntim! Tinc el meu pare i la meva mare. També tinc el senyor de Daikokuya i la meva germana. No he de demanar-te, a un bonze viciós, cap ajut. No tens dret a dir-me *yūjo*. (...)”.

“Do you remember the night of the festival? Under the pretext of getting back to Shōtarō, you ruined our entertainment and beat up Sangorō, who was completely blameless. And you were bossing around from a completely safe place! Come on, apologise! What, you don’t want to? You were also the one who told Chōkichi to call me *yūjo*. What is wrong with being a *yūjo*? I don’t owe you anything, not even a cent! I have my father and my mother. I also have the gentleman of the Daikokuya and my big sister. I don’t need to ask for any help to a vicious monk like you. You don’t have any right to call me *yūjo*. (...)”.

TKLE (2015: 80)

The last translation opens up with quotation marks as well, even though they are not the grammatically correct ones («»), and with the words ‘Et recordes de...’ (‘Do you remember...’) in order to introduce the inner monologue. The tone of the narration is highly formal. Tazawa and Pijoan use several formal words in the narration: ‘divertiment’ (‘entertainment’), or ‘colpejar’ (‘beat up’). Another curiosity is that this is the only translation in which one of the names of Midori’s friends appears without any abbreviation: ‘Shōtarō’, not Shōta, as Ichiyō wrote in the original (*Shōta-san*).

The overall translation techniques used in this passage are difficult to determine, however. On the one hand, the translators use a domesticating technique when translating *chiri ippon* as ‘ni un cèntim!’ (‘not even a cent!’). The *cèntim* was a currency unit for Spain (the former pre-euro currency, the *peseta*, was divided into 100 *céntimos*). Maybe the translators did not feel comfortable using the yen currency. However, this premise does not stand since, just below, the word *yorō* (‘女郎’) is translated as *yūjo* (‘遊女’). Indeed, its meaning appears described at the introduction (where they even say that ‘old prostitutes were called *yūjo* and *yorō*, TKLE 2015: 12), and it is also footnoted on its first appearance



(TKLE 2015: 21, and footnote nº 5), described as ‘a prostitute’. However, the fact that the translators chose to change the word that Ichiyō wrote into another different Japanese word seems a rather unusual move —it is not unheard of, and it was widely used in old translations to generalise an uncommon, foreign word with a more common, closed-to-meaning foreign word (e.g., translate *maiko-san* or *geiko-san* as *geisha*). This usually works within hyperonym and their hyponyms. *Yūjo* and *yorō*, however, are synonyms (of different registers).

The tendency on leaving Japanese words in their original form throughout the text is one of the characteristics of this Catalan translation. However, most of the words subjected to this practice are much more common, such as *shamisen* (TKLE 2015: 36). And when they are not, after the word, the translators offer an explanation right after it, such as it happens with ‘...*hanetsuki*, un joc semblant al bàdminton típic de la festa de l’Any Nou’ (‘...*hanetsuki*, a game similar to badminton typical of the New Year’s Eve festivities’) (TKLE 2015: 39).<sup>256</sup>

This passage helps to demonstrate the difficulty of categorising this translation as either domesticating or foreignising.

### **3.4 Conclusions regarding the European translations of *Takekurabe***

These two passages have been chosen in order to offer a more transverse network to analyse several elements relevant to the act of translating. In translation studies, the translation techniques used in the translation of cultural elements give important feedback in order to establish whether a certain translation moves towards a more domesticating, foreignising or exotifying scenario. Nevertheless, by analysing these two passages, we have been able to define several other aspects that take place during the translation process, mostly those related to textological elements, issues on register, and aspects of format and passage distribution. Hereafter, we will include the conclusions that have arisen after the analysis of the two passages. These will be then added to, and contrasted, with the conclusions of the translation techniques of the cultural

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<sup>256</sup> It is also noteworthy to point at this domesticating description, putting *hanetsuki* in the same level as the Western badminton inside the passage.

referents in *IV. Concluding remarks*, in hope that they will offer a wider, overall perspective on the final analysis of these translations.

By looking at them from the premises proposed by the Manipulation school, we can take into special account some elements at the macro and micro-levels. Macro-level speaking, Nobunaga's translation is the biggest transgressor in terms of titles and presentation of the chapters, since it includes names for each title, and the presentation of the chapter itself —with a small font text divided into two columns— is reminiscent of journal articles, rather than a novella. In terms of the micro-level section, the identification of shifts on different linguistic (lexical, grammatical, narrative...) has also offered some general conclusions on the translations. First, regarding the verbal tense of the passage (which is followed consistently throughout the full translations), all three English translations, plus Tazawa and Pijoan's Catalan translation, chose to narrate the events in the past tense. Both the Spanish translations, plus Altimir's Catalan translation, do so in the present tense, just like the original *Takekurabe* does (even though the most used verbal tense in Spanish and Catalan novels is the past, it is not strange to find stories narrated in the present tense).

In terms of linguistic aspects (mostly shaped in examples of cultural referents), the first passage has given us several elements to look at: *kurama*, *hagi no sodegaki*, *ensaki*, *sudare*, *shōji*, *juzu*, or the intertextual references to *Genji monogatari*. Nobunaga mostly relied on the description technique ('the edge of the varanda [*sic*]'), compression technique ('fancy stone lantern') and established equivalents ('bob-haired'). Seidensticker used a compression technique for 'stone lanterns', an adaptation technique for 'reed blinds', an omission technique for 'Tamachi', or the established equivalent of 'bob [haircut]'. Danly also eludes the mention to 'Tamachi' and the reference to Kurama in 'stone lantern' (omission technique). He uses the adaptation technique for 'thatched fence', 'bamboo blinds', 'glass windows'.

Hamada and Meza use several translation techniques in the first passage: they translate a couple of cultural references with the description technique (as shown by the translations of *hagi no sodegaki* as 'un seto de erizón formando una especie de manga', or *naka-garasu no shōji* as 'La puerta corrediza con cristales'), and omit the reference to Kurama or Kyoto with the 'stone lantern'. They have also

used the adaptation technique with the term *juzu* to change it into a more known target cultural referent, ‘pasando las cuentas del rosario’, and have also used the established equivalent of *kabutsukiri* with the translation of ‘a lo paje’ (‘bobbed hair’). Martínez Sirés mostly relies on description or amplification techniques. She describes terms such as *ensaki*, *kabutsukiri* or *naka-garasu no shōji*, and uses the amplification technique for the Kurama lanterns, or the references to *Genji Monogatari* (as well as including a footnote). She omits to translate the reference to *kōshi* (‘lattice’), and uses the established equivalent of *sudare* as ‘esteras de bambú’.

Altimir also relies on the established equivalent technique (‘bush clover hedgerows’), the adaptation technique (*naka-garasu no shōji* as ‘paper and glass windows’, the extra information and footnote on Azechi no Dainagon), and the amplification technique (Kyoto lanterns). She literally translates the name of Waka-Murasaki as ‘young Murasaki’. On the other hand, Tazawa and Pijoan mostly rely on the adaptation technique (*sudare* as ‘les persianes de palla’), literal translation (‘the Kurama stone lantern’), amplification technique (in the translation of *naka-garasu no shōji* as ‘les portes corredisses de paper de *shōji*, amb la part central de vidre’, since they preserve the cultural element and add a description of the term, and in the translation of the references to *Genji monogatari*).

Since the most important cultural element of the first passage is the intertextual reference to *Genji monogatari*, we have decided to analyse the use of the allusions to Waka-Murasaki and the Azechi widow in 3.5.11 *table of examples n° 11*.

The second passage, even though not so full of cultural elements, offers several elements to analyse the register of each translation, as well as other formal aspects such as: the absence of quotation signs to mark the reported speech, or how the translators have dealt with the narrator’s sudden first person internal monologue, which is also done in an uncharacteristic colloquial tone.

First of all, in terms of register, Nobunaga’s translation is very unique in the sense that it mixes both formal and informal expressions, some of which are not very idiomatic in English. In general, he generalises foreign concepts and adapts them to the target culture, thus offering a domesticating translation. Seidensticker’s translation, very pleasant and readable, relies on the

generalisation and adaptation techniques as well, but in a more efficient manner. Danly's translation is, in this sense, very similar to Seidensticker's. They both use the generalisation technique with the word *forō*, describing it with general terms but without lowering the register or tone of the translation. Also, it could be said that the translators used an omission technique in order to 'tone down' the vulgarism of Chōkichi's insult to Midori.

Another linguistic aspect to look at is the Japanese expression *takami de saihai wo furu*. The English translations have translated it as: 'pulling the wires from behind' (TKIP 1960: 32), 'you were lording it over all of them' (TKGP 1956: 101), 'Bossing everyone around from backstage' (TKUP 1992: 28). The first Spanish translation and its retranslation also translate it similarly: 'You were seeing it all from a safe place, acting as a leader' (TKEK 2006: 106), as well as the second Catalan translation: 'And you were bossing around from a completely safe place!' (TKLE 2015: 80). Only the first Spanish and Catalan passages translate this term by making use of literal form of *takami* ('高見'), 'to look from an elevated place'. It so happens that, either in Spanish and Catalan, this expression also has the connotations of looking over something 'from a safe place' (it probably has its origins in militaristic strategy). Hence, the Catalan translation 'perfectly hidden in your watchtower [talaia], giving orders' (TKPE 2012: 75) and the Spanish translation 'you, the instigator of everything, remained in the background whilst observing from your little watchtower [atalaya]' (TKCB 2014: 192), are also two valid options. In fact, Yamaguchi translates it in similar terms in her modern Japanese translation as well: *takai basho de shiji wo dashite* ('give instructions from a high place') (TKRI 2012: 75). This example serves to strengthen the hypothesis that, whenever possible, the Spanish and Catalan translations aim to stay as close to the original as possible.

In general, all the translators had to change the format of the original text, and break it into several paragraphs and lines to make it more readable and understandable to the European readers. Most of the translators have used quotation marks to emphasise the internal monologue. Martínez Sirés, Altimir, and Tazawa and Pijoan have also included several exclamation and interrogation marks in their translations to emphasise the rhetoric style in the monologue. It has been also necessary that this internal monologue, which has not presented any

special issues in terms of reported speech in the *gendaigoyaku* translations, was adapted in terms of narrative point of view (an aspect found at the micro-level premises of the Manipulation School). Midori's monologue is written in the 1<sup>st</sup> person singular in all of the European translations, except in Danly's. His translation is narrated in the 3<sup>rd</sup> person perspective. The rest of the passages are narrated in the 1<sup>st</sup> person perspective as Midori's inner thoughts, all starting and finishing with quotation marks (except Seidensticker's translation). This is also a distinctive trait at the micro-level section.

The tone of the translations is also very diverse, something that already happened with the modern Japanese translations. With the *gendaigoyaku* translations, however, we could easily differentiate the different registers, from more formal to more informal, by looking at the honorific forms of each verbal tense. But English, Spanish and Catalan offer no such advantages, and to determine to what type of register does each translation fall in, it has been necessary to analyse the textological elements, as well as to closely look at the denotations that each key word had, in order to ascertain so. The use of exclamation and interrogation marks, not present in the original, also helped to determine which translations aimed for a more communicative approach, rather than a lyrical one. Upon the analysis of the second passage, we can conclude that the most colloquial translation (which sometimes used vulgar expressions) was Nobunaga's, followed by Martínez Sirés's, Altimir's, and Tazawa and Pijoan's. The English translations of Seidensticker and Danly, and Hamada and Meza's Spanish translation, in general make us of a more formal register. Even though Hamada and Meza use a colloquial word instead of 'courtesan', the overall tone of the passage remains formal. As a matter of fact, Martínez Sirés's and Altimir's translation may even be more colloquial than the original, probably as a means to give more personality to the character's internal ranting.

Finally, these passages have also served to compare ST and TT linguistically to look for clear signs of foreignising or domesticating practices, as Venuti's general premises recommend. The overall impression that can be determined from the analysis of the European translations of these two passages is that all the English translations shift towards a more domesticating approach, since they rely several times on generalisation and adaptation techniques of

cultural referents, whereas the Spanish and Altimir's Catalan translations shift towards the foreignising pole, given the fact that they tend to keep, to a major degree, the foreign elements in the text by way of amplifying their meaning or, at the very least, preserving the foreign words.

It also needs to be remembered, however, that this qualitative analysis is not black and white. As a matter of fact, it has been previously noted that Nobunaga's English translation, on the one hand, or Tazawa and Pijoan's Catalan translation, on the other, are more difficult to categorise, since they share features of both approaches. For instance, Tazawa and Pijoan have a tendency of keeping original words in the text ('*yūjo*'), but, at the same time, adapt other words to the target culture (such as the currency unit 'cèntim'). The analysis of the cultural references will help to tip the scale towards the domesticating or towards the foreignising pole.

### 3.5 The analysis of the cultural references

This section consists of a total of 25 cultural referents, analysed in 11 different tables.<sup>257</sup> Each table has a minimum of one element to be looked at, but in most of the cases a brief paragraph has been included in order to collect more samples for the analysis.

Each cultural referent belongs to a certain category, as stipulated under the subtitle for each table (e.g., the cultural element 'Rohachi' belongs to the *Category 2.4 Historical characters*) (for more information on the categories of cultural elements, see 1.3.4 *The classification of cultural referents*).

For a better, compact way of comparing at all the different translations of each element in the modern Japanese and European translations, each table contains all of their translations put altogether, following the order of: modern Japanese translations, English translations, Spanish translations, and Catalan translations (according to the date of publication in each language).

The cultural referents that will be analysed hereafter are: *Rohachi*, *Eiki*, *Mōshi no haha*, *shosa*, *Jōsei*, *Tamura-ya*, *Kadoebi*, *kayarikō*, *kairobai*, *sen*,

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<sup>257</sup> If we take into account the 'example table' that analyses the term *chaban* in 1.3.5.3 *The analysis of cultural elements*, it would be a total of 26 cultural referents and 12 tables. *Chaban* will also be included in the final overall count at 3.6 *The conclusions of the analysis of the translation techniques of the cultural references*.

*kanzashi, bantō shinzō, sanbyaku to iu daigen, uma, deiri, kashizashiki, kazoku-sama, uma no hi, sumizome ni kahenu beki sode no iro, ohomagaki, shitashinzo, bōzu, Daikoku-sama, Azechi no kōshitsu* and *Waka-Murasaki*.

### 3.5.1 Table of examples n° 1

Categories: 2.4. *Historical characters (Rohachi, Eiki, Mōshi no haha)* and 4.1.3 *Music and dance (shosa)*

Rohachi and Eiki were two real characters famous at the time that the story takes place. They were two *hōkan*, also called *taiko-mochi* (literally, ‘bearer of a Japanese drum’). The *hōkan* were considered the male counterparts of the geisha. *Mōshi no haha* refers to Mencius’s mother, famous for the interest she put in the education of her son (nowadays, she would be considered as a *kyōiku mama*). The last reference alludes to the term *shosa* (‘処作’), a term that covers several meanings, from ‘performance’, ‘dance’ to ‘acting’. Nowadays, it is written as ‘所作’.

Table	Author	Example	Referent n° + Techniques
1	HI	<p>さりとはよく宜くも学びし露八が物真似、榮喜処作、孟子の母やおどろかん上達の速やかさ</p> <p><i>Sari to wa yokumo manabashi Rohachi ga monomane, Eiki shiyosa, Mōshi no haha ya odorakan jōtatsu no sumiyakasa...</i> (p. 76)</p> <p><i>Now then, they are well-prepared with their imitations of Rohachi and the performances [dance, acting] of Eiki, and they have improved in such a speed that they would surprise Mencius’s mother...</i></p> <p><u>Glossary</u>: Footnote to <i>Mōshi no haha</i> (n° 76). It introduces the real figure of the philosopher, and explains an anecdote to show how fervent her mother was in relating to her son’s education: she moved up to three times in search for a better educational environment for her son.</p>	—
	EF	<p>さりとはよくも勉強した露八の物真似、榮喜の語り口、孟子の母が見たらばどんなにか驚くであろう上達の早さ...(p. 13)</p> <p><i>Sari to wa yokumo benkyō shita Rohachi</i></p>	<p>1. <b>Rohachi</b>: Conservation (+ note)</p> <p>2. <b>Eiki</b>: Conservation (+ note)</p> <p>3: <b>Katarikuchi</b>:</p>

	<p><i>no monomane, <b>Eiki no katarikuchi, Mōshi no haha</b> ga mitaraba donna ni ka odoroku de arō jōtatsu no hayasa...</i></p> <p><i>Now then, they have practiced their impersonations of <b>Rohachi</b> and the recitations of <b>Eiki</b>, and they have improved in such a speed that they would surprise <b>Mencius's mother</b>...</i></p> <p><u>Glossary</u>: Footnotes to <i>Rohachi</i>, <i>Eiki</i> (n° 19) and <i>Mōshi no haha</i> (n° 20), explaining who they were.</p>	<p>Generalisation 4. <b>Mōshi no haha</b>: Conservation (+ note)</p>
MR	<p>実によく学んだもの幫間露八の物真似、榮喜の所作、孟子の母が驚きもしよう上達のすみやかさ...(p. 11-12)</p> <p><i>Jitsu ni yoku mananda mono <b>hōkan Rohachi</b> no monomane, <b>Eiki no shosa, Mōshi no haha</b> ga odoroki mo shiyō jōtatsu no sumiyakasa...</i></p> <p><i>In fact, the speed of improvement of those so well-practised impersonations of the jester [<b>hōkan</b>] <b>Rohachi</b>, and the performances [<b>shosa</b>] of <b>Eiki</b>, would have surprised <b>Mencius's mother</b>...</i></p>	<p>1. <b>Hōkan Rohachi</b>: Amplification (conservation + description) 2. <b>Eiki</b>: Conservation 3. <b>Shosa</b>: Modernisation 4. <b>Mōshi no haha</b>: Conservation</p>
AS	<p>まったく子どもながらにどこでまあ、太鼓もちの露八の物真似や、榮喜の舞を練習したのか。孟子の母も驚くほどの上達の速やかさだ。(p.47-48)</p> <p><i>Mattaku kodomo nagara ni doko demo maa, <b>taiko-mochi no Rohachi</b> no mono mane ya, <b>Eiki no mai</b> wo renshū shita no ka. <b>Mōshi no haha</b> mo odoroku hodo no jōtatsu no sumiyakasa da.</i></p> <p><i>Really, even though they were only children, they were everywhere making their impersonations of <b>Rohachi</b> with his drums [<b>taiko</b>] and practicing <b>Eiki's</b> dance. They improved so fast that they would have surprised <b>Mencius's mother</b>.</i></p>	<p>1. <b>Taiko-mochi no Rohachi</b>: Amplification (conservation + description) 2. <b>Eiki</b>: Borrowing (pure) 3. <b>Mai</b>: Generalisation 4. <b>Mōshi no haha</b>: Conservation</p>
YT	<p>吉原の芸人・露八の物まねや榮喜の踊りをやる子どもたちがあふれている。教育熱心な孟子の母も驚くほどの上達の早さだ。(p. 11)</p> <p><i><b>Yoshiwara no geinin, Rohachi</b> no</i></p>	<p>1. <b>Yoshiwara no geinin, Rohachi</b>: Amplification (conservation + description + generalisation +</p>



	<p><i>monomane ya <b>Eiki</b> no <b>odori</b> wo yaru kodomotachi ga afureteiru. <b>Kyōiku nesshin'na Mōshi no haha</b> mo odoroku hodo no jōtatsu no hayasa da.</i></p> <p><i>Here and there, children were imitating <b>Rohachi</b>, one of the performers of the <b>Yoshiwara</b>, and the <b>dance</b> of <b>Eiki</b>. They improved in such a speed that it would have surprised <b>even those mothers who were really enthusiastic with the education of their children</b>.</i></p> <p><u>Glossary</u>: Footnote to <i>Mōshi</i> (n° 2). The translator explains who was Mencius: 'A Chinese thinker of the Chinese Warring States Period.'</p>	<p>toponym)</p> <p>2. <b>Eiki</b>: Conservation (n° 1 techniques also apply)</p> <p>3: <b>Odori</b>: Generalisation</p> <p>4. <b>Kyōiku nesshin'na Mōshi no haha</b>: Amplification (conservation + encyclopaedic information + note)</p>
KM	<p>子どもたちのやる太鼓持ちの露八の物真似なんてそりやもう似すぎなくらいに似ているし、栄喜のしゃべりかたその他もろもろ、そりやもう孟子の母親だってびっくり仰天まちがいなしの上達のはやさで...(p.10)</p> <p><i>Kodomotachi no yaru <b>taiko-mochi no Rohachi</b> no monomane nante sorya mō nisuginakurai ni niteiru shi, <b>Eiki</b> no <b>shaberikata</b> sono hoka moromoro, sorya mō <b>Mōshi no hahaoya</b> datte bikkuri gyōten machigai nashi no jōtatsu no hayasa de...</i></p> <p><i>The children's imitation of Rohachi holding his drums [taiko] were extremely close to the original, and they also could imitate the way of talking of Enki and do all kinds of things, and that was something, yes indeed, and even Mencius's mother would have certainly been taken aback by their fast improvement...</i></p>	<p>1. <b>Taiko-mochi no Rohachi</b>: Amplification (conservation + description)</p> <p>2. <b>Eiki</b>: Conservation</p> <p>3: <b>Shaberikata</b>: Generalisation</p> <p>4. <b>Mōshi no hahaoya</b>: Conservation (+ Synonymising)</p>
SN	<p>Their mimic performance after <b>Rohachi</b> and the <b>dance</b> after <b>Eiki</b> are only wonderful. What would <b>Mencius' mother</b> say at their speedy accomplishment? (p.2)</p>	<p>1. <b>Rohachi</b>: Transliteration</p> <p>2. <b>Eiki</b>: Transliteration</p> <p>3: <b>Dance</b>: Generalisation</p> <p>4. <b>Mencius' mother</b>: Established equivalent</p>
ES	<p>With a precociousness that would astonish <b>Mencius's mother</b>, a boy of seven or eight goes about imitating <b>this clown</b> and <b>that musician</b>.</p>	<p>1. <b>This clown</b>: Adaptation</p> <p>2. <b>That musician</b>: Adaptation</p>

	(p. 71)	3: — ( <i>Shosa</i> : omission) 4. <b>Mencius's mother</b> : Established equivalent
RD	<p><b>Mother Meng</b> would be scandalized at the speed with which they <b>learn to mimic all the famous clowns</b>; why, there's not a one of them who can't do <b>Rohachi</b> and <b>Eiki</b>. (p.255)</p> <p><u>Glossary</u>: Footnotes to Mother Meng (nº 9) and Rohachi and Eiki (nº 10). Danly explains the connotations of the <i>kyōiku mama</i>, incarnated in the figure of Mencius's mother. He describes Rohachi and Eiki as 'well-known mimics of the time' who were 'jesters, or hōkan', that is, the comic male counterparts to the geisha.</p>	<p>1. <b>Learn to mimic all the famous clowns (...)</b> <b>Rohachi</b>: Amplification (transliteration + description) 2. <b>Eiki</b>: Transliteration 3: — (Omission) 4. <b>Mother Meng</b>: Established equivalent (+ note)</p>
HM	<p>Por cierto, que los niños han aprendido mucho imitando los <b>ademanes</b> de los <b>bufones</b>. Y hasta <b>las madres celosas de la educación de sus hijos</b> se sorprenderían con la rapidez de sus progresos. (p. 225)</p> <p><i>By the way, the children have learnt a lot imitating the <b>gestures</b> of the <b>jesters</b>. And even <b>those mothers zealous of the education of their children</b> would be surprised at the speed of their progress.</i></p>	<p>1. <b>Los bufones</b>: Adaptation 2. —: Omission (fusion with 1) 3: <b>Ademanes</b>: Generalisation 4. <b>Las madres celosas de la educación de sus hijos</b>: Description (+ omission)</p>
PM	<p>Observad como los niños parodian con gran destreza a <b>Rohachi</b> e imitan los <b>ademanes</b> de <b>Eiki</b>. Es del todo evidente que el esfuerzo de esos niños ha dado sus frutos, ¡y de qué manera! La rapidez de su aprendizaje dejaría sin palabras a <b>la mismísima madre de Mencio</b>. (p. 49)</p> <p><i>Look at how the children <b>skilfully parody Rohachi</b> and imitate the <b>gestures</b> of <b>Eiki</b>. It is completely obvious that the effort of those children has paid off, oh yes! The speed of their progress would have left speechless even <b>the very same mother of Mencius</b>.</i></p> <p><u>Glossary</u>: Footnote to Rohachi and Eiki (nº 13), and to Mencius's mother (nº 14). The footnote explains that Rohachi and Eiki were two 'hōkan', a term previously explained (footnote 12) as the male counterparts of courtesans who danced in</p>	<p>1. <b>Rohachi</b>: Transliteration (+ note) 2. <b>Eiki</b>: Transliteration (+ note) 3: <b>Ademanes</b>: Generalisation 4. <b>La mismísima madre de Mencio</b>: Established equivalent (+ note)</p>

		the streets during festivals, but who were also famous for their imitations and comical acts. Regarding Mencius's mother, there's a brief explanation and a mention to her concern for the education of her son.	
	MA	<p>Ja em direu que us semblen els dots de la canalla a l'hora d'imitar la mímica de <b>Rohachi</b> i les <b>bufonades</b> d'<b>Eiki</b>! L'aprenentatge avança a una velocitat tan accelerada que desbanca, fins i tot, <b>l'ambició de la mare de Menci</b>! (p.9)</p> <p><i>Do tell me what do you think about the gifts of children when imitating the mimics of <b>Rohachi</b> and the <b>buffoonery</b> of <b>Eiki</b>! Their learning advances so quickly and in an accelerated way that even ousts the ambition of <b>Mencius's mother</b>!</i></p> <p><u>Glossary:</u> Footnote nº 7 explaining the figure of Mencius's mother, who was passionate for the education of her son.</p>	<p>1. <b>Rohachi</b>: Transliteration  2. <b>Eiki</b>: Transliteration  3. <b>Bufonades</b>: Adaptation  4. <b>La mare de Menci</b>: Amplification (established equivalent + description + note)</p>
	TP	<p>Cal veure com els nens imiten <b>Rohachi</b> o <b>Eiki</b>, <b>uns comedians famosos</b>. Se'n sorprendria, de la rapidesa del seu aprenentatge, <b>la mare del filòsof xinès Menci</b>, la qual, diuen, va canviar de barri tres vegades buscant trobar un millor ambient per a l'educació del seu fill. (p. 24)</p> <p><i>Do take a look at the children imitating <b>Rohachi</b> or <b>Eiki</b>, <b>two famous comedians</b>. Even the <b>mother of Mencius</b>, the <b>Chinese philosopher</b>, who was said to change neighbourhoods thrice in order to look for the best educational environment for his child, would be surprised of the fast pace of their learning.</i></p>	<p>1. <b>Rohachi</b>: Transliteration  2. <b>Eiki</b>, <b>uns comedians famosos</b>: Amplification (transliteration + description. Applies to 1)  3. —: Omission  4. <b>La mare del filòsof xinès Menci</b>, (...) <b>del seu fill</b>: Amplification (established equivalent + description + encyclopaedic knowledge)</p>

In the modern Japanese translations, the translation technique for the proper nouns of Rohachi, Eiki and Mencius's mother was the conservation technique to preserve the nouns as in the original. However, the translators either added footnotes to explain their cultural background, or used an amplification technique, which includes the conservation of the reference and a brief description, usually with the added word of *hōkan* (MR) or *taikomochi* (AS, KM). YT, instead of

describing the professions of Rohachi and Eiki, made a more general description with the inclusion of the toponym 'Yoshiwara'. As for Mencius's mother, all the translators preserved the term. EF included a footnote, and YT did an amplification by describing Mencius's mother as 'really enthusiastic about the education of her children.' KM preserved the reference, but used a synonym: instead of *haha*, she used a more formal word, *hahaoya*. Concerning *shosa*, all the translations, except MR, chose generalisations, ranging from *katarikuchi*, *mai*, *odori*, or *shaberikata*. Two translators chose to translate the word as 'recital' or 'way of talking', whereas the other two chose to translate the term as 'dance'. MR, on the other way, preserved the referent by changing the classic kanji to the modern one (modernisation technique).

Regarding the European translations, SN and MA chose to transliterate Rohachi and Eiki, RD and PM used transliteration and footnotes, TP used transliteration plus description, and ES and HM chose to adapt the referents.

The translation of Mencius's mother was practically unanimous, since all the translators but one used the established equivalent for 'Mencius' in the respective languages. RD, PM and MA offered encyclopaedic footnotes. HM, on the other hand, opted for a description of the function of the reference and omitted the referent of Mencius's mother, and instead of that these translators focused on the figure of mothers zealous of the education of their children in general. TP chose to include the encyclopaedic reference inside the text itself, but rather freely: they included a whole passage on the life of Mencius's mother in order to stress the point that she was very interested in the education of her son. The same passage (Mencius's mother making them move three times in order to find an optimum neighbourhood for his education) also appears in the footnote of the edited version of the original.

As for the translations of *shosa*, it needs to be said that it has been rather difficult to point it out. Since European translators do not work with the same techniques as the intralingual ones—who, probably, tend to use more word-for-word translation methods—, sometimes *shosa* has fused together with other general expressions. By looking at the original, we can see that the text talks about children 'imitating Rohachi' and mimicking the 'performances' (*shosa*) of Eiki. The word does not offer extremely valuable information, and hence it has been

mostly omitted (or joined together with ‘imitating’) in ES, RD, HM and TP. SN and PM do translate the term (generalisation), and MA adapts it to a more western concept (‘buffoonery’).

### 3.5.2 Table of examples nº 2

Categories: 3.3.1 *Specific locations* (*Jōsei*, *Tamura-ya*, *Kadoebi*) and 5.5 *Material objects* (*kayarikō*, *kairobai*)

The following paragraph presents five cultural references to take into account, three of which refer to real places (category 3.3.1 *Specific locations*): the ‘上清が店’ (*Jōsei ga mise*), or ‘上清の店’, as it would appear in modern Japanese (‘the *Jōsei* store’), was a real shop that existed in the Yoshiwara quarter (similar to a drugstore of the time), at the Chayamachi-doori street. They sold kitchen supplies and other miscellaneous goods. Tamura’s *senbei* shop by the ‘stone bridge’ (‘石橋の田村や’) was real too, as well as the *Kadoebi*, the most famous brothel in the Yoshiwara, distinctive in the whole area because of its clock tower (‘角海老が時計’, *Kadoebi ga tokei*).

The remaining two references belong to the category 5.5 *Material objects*: *kayarikō* (‘蚊遣香’) and *kuwairobai* (‘懷炉灰’), read as *kairobai* when transliterated to modern Japanese. The *kayarikō* was an incense to repel mosquitoes, whereas the *kuwairobai* were heater bars with solid fuel within to warm pockets. The change of the incense to the heater bars is a metaphor to indicate the change from summer to autumn.

Table	Author	Example	Referent nº + Techniques
2	HI	<p>上清が店の蚊遣香懷炉灰に席をゆづり、石橋の田村やが粉挽く臼の音さびしく、角海老が時計の響きもそぞろ哀れの音を伝えるやうに成れば...(p. 109)</p> <p><i>Jōsei ga mise no kayarikō kuwairobai ni seki wo yuzuri, ishibashi no Tamura-ya ga kona hiku usu no ne sabishiku, Kadoebi ga tokei no hibiki mo sozoro aware no ne wo tsutaheru yau ni nareba...</i></p> <p><i>The mosquito repellent incense at the Jōsei store gives its seat to pocket body-warmer ashes, the sound of the milled</i></p>	—

	<i>flour at the millstone at the Tamura-ya by the stone bridge is so lonely, and the clock of Kadoebi's echoes on vaguely, as if communicating a sorrowful sound...</i>	
EF	<p>上清の店の蚊やり香が懐炉灰に席を譲り、角海老の時計の響きもそぞろ哀れの音を伝えるようになると... (p. 59)</p> <p><i>Jōsei no mise no kayarikō ga kairobai ni seki wo yuzuri, Kadoebi no tokei no hibiki mo sozoro aware no ne wo tsutaeru yō ni naru to...</i></p> <p><i>The mosquito repellent incense at the Jōsei store gives its seat to pocket body-warmer ashes, and the clock of Kadoebi's echoes on vaguely, as if communicating a sorrowful sound...</i></p> <p><u>Glossary</u>: Footnote n°. 84, 85, 86, 87</p>	<p>5. <b>Jōsei</b>: Conservation (+ note)</p> <p>6. <b>Kayarikō</b>: Modernisation (+ note)</p> <p>7. <b>Kairobai</b>: Modernisation (+ furigana reading + note)</p> <p>8. —: Omission of 'Ishibashi no Tamura-ya... sabishiku'</p> <p>9. <b>Kadoebi</b>: Conservation (+ note)</p>
MR	<p>上清の店の蚊遣香は懐炉灰に席をゆずり、石橋の田村屋の粉を挽く臼の音は淋しく、角海老の時計の響きも何か哀れな音を伝えるようになると...(p.55)</p> <p><i>Jōsei no mise no kayarikō wa kairobai ni seki wo yuzuri, ishibashi no Tamura-ya no kona wo hiku usu no oto wa sabishiku, Kadoebi no tokei no hibiki mo nanika aware na oto wo tsutaeru yō ni naru to...</i></p> <p><i>The mosquito repellent incense at the Jōsei store gives its seat to pocket body-warmer ashes, the sound of the milled flour at the millstone at the Tamura-ya by the stone bridge is so lonely, and the clock of Kadoebi's echoes on vaguely, as if communicating a sorrowful sound...</i></p>	<p>5. <b>Jōsei</b>: Conservation</p> <p>6. <b>Kayarikō</b>: Conservation (+ furigana)</p> <p>7. <b>Kairobai</b>: Conservation</p> <p>8. <b>Ishibashi no Tamura-ya</b>: Conservation</p> <p>9. <b>Kadoebi no tokei</b>: Conservation (+ furigana)</p>
AS	<p>荒物屋の上清の店の蚊遣香は、懐炉灰に席をゆずり、せんべい屋の石橋の田村屋が粉を挽く臼の音も寂しく、妓楼の角海老の三階の上にある時計台の響きも、何となくもの悲しい音を伝えるようになる。(p. 112-113)</p> <p><i>Aramono-ya no Jōsei no mise no kayarikō wa, kairobai ni seki wo yuzuri, senbei-ya no ishishashi no Tamura-ya ga kona wo hiku usu no oto mo sabishiku,</i></p>	<p>5. <b>Aramono-ya no Jōsei</b>: Amplification (conservation + description)</p> <p>6. <b>Kayarikō</b>: Conservation (+ furigana)</p> <p>7. <b>Kairobai</b>: Conservation (+ furigana)</p>

	<p><b>girō no Kadoebi no sankai no ue ni aru tokeidai</b> no hibiki mo, nantonaku monokanashii oto wo tsutaeru yō ni naru.</p> <p><i>The mosquito repellent incense at the Jōsei variety store gives its seat to pocket body-warmer ashes, the sound of the milled flour at the millstone at the senbei store Tamura's by the stone bridge is so lonely, and the clock located on the 2<sup>nd</sup> [3<sup>rd</sup>] floor of the brothel Kadoebi echoes on vaguely, as if communicating a sorrowful sound...</i></p>	<p>8. <b>Senbei-ya no ishibashi no Tamura-ya:</b> Amplification (conservation + description)</p> <p>9. <b>Girō no Kadoebi no sankai no ue ni aru tokeidai:</b> Amplification (conservation + description + furigana)</p>
YT	<p>雑貨屋の店で売っていた蚊取り線香は、懷を暖める道具に取って代わる。せんべい屋が粉を挽く臼の音はさびしく、吉原名物の時計台の響きも何となく哀れに聞こえてくる。(p. 64)</p> <p><b>Zakkaya no mise de utteita katorisenkō</b> wa, <b>futokoro wo atatameru dōgu</b> ni tottekawaru. <b>Senbei-ya ga kona wo hiku usu no oto wa sabishiku</b>, <b>Yoshiwara meibutsu no tokeidai no hibiki mo nantonaku aware ni kikoetekuru.</b></p> <p><i>The mosquito repellent incense that the general store sold is replaced by those tools that warm your pockets. The sound of the milled flour at the millstone by the senbei store is so lonely, and Yoshiwara's famous clock tower echoes on as if sorrowful.</i></p>	<p>5. <b>Zakkaya:</b> Generalisation</p> <p>6. <b>Katorisenkō:</b> Established equivalent</p> <p>7. <b>Futokoro wo atatameru dōgu:</b> Description</p> <p>8. <b>Senbei-ya:</b> Intracultural adaptation</p> <p>9. <b>Yoshiwara no meibutsu no tokeidai:</b> Intracultural description</p>

KM	<p>上清の店さきの蚊取り線香は懷炉灰に替えられて、石橋の田村屋のせんべいの粉をひく臼の音も、もうほとんど聞こえなくなった。吉原でもいちばんの店と言われる角海老の時計の響きもなんだか哀れな音色をおびて...(p. 47-48)</p> <p><i>Jōsei no mise-saki no katorisenkō wa kairobai ni kaerarete, ishibashi no Tamura-ya no senbei no kona wo hiku usu no oto mo, mō hotondo kikoenukatta. Yoshiwara de mo ichiban no mise to iwareru Kadoebi no tokei no hibiki mo nandaka awarena neiro wo obite...</i></p> <p><i>In front of the Jōsei store, the mosquito repellent incense has been replaced by pocket body-warmer ashes, and the sound of the milled flour at the millstone by the Tamura's senbei store can't practically be heard anymore. The clock of Kadoebi, the most famous place in the Yoshiwara, or so it is said, carries a sorrowful sound...</i></p>	<p>5. <b>Jōsei no mise-saki</b>: Conservation</p> <p>6. <b>Katorisenkō</b>: Established equivalent</p> <p>7. <b>Kairobai</b>: Conservation (+ furigana)</p> <p>8. <b>Ishibashi no Tamura-ya no senbei</b>: Amplification (conservation + description)</p> <p>9. <b>Yoshiwara de mo ichiban no mise to iwareru Kadoebi</b>: Amplification (conservation + description + furigana)</p>
SN	<p>...the Josei Store would be selling <b>pocket-warmer sticks</b> in place of <b>mosquito incense</b>. Dreary squeaks of millstones from <b>Tamura-ya by the Stone Bridge</b> are heard; every stroke from the large clock of <b>the brothel Kadoebi</b> would move everybody to sorrow... (p. 28)</p>	<p>5. <b>Josei</b>: Transliteration</p> <p>6. <b>Pocket-warmer sticks</b>: Established equivalent</p> <p>7. <b>Mosquito incense</b>: Established equivalent</p> <p>8. <b>Tamura-ya by the Stone Bridge</b>: Literal Translation (+ transliteration)</p> <p>9. <b>The brothel Kadoebi</b>: Amplification (description + transliteration)</p>
ES	<p><b>Mosquito incense</b> in the shops gives way to <b>charcoal for pocket warmers</b>, the mortars have a sad ring to them, and in the quarter the clock on the <b>Kadoebi</b> seems to have <b>turned</b> melancholy [<i>sic</i>] too. (p. 97)</p>	<p>5. —: Omission</p> <p>6. <b>Charcoal for pocket warmers</b>: Established equivalent</p>



		<p><u>Glossary</u>: Footnote n.º 15 explaining that Kadoebi was a famous house in the Yoshiwara (still in business).</p>	<p>7. <b>Mosquito incense</b>: Established equivalent  8. —: Omission  9. <b>In the quarter ... on the Kadoebi</b>: Amplification (toponym + transliteration + note)</p>
	RD	<p>At the <b>sundries shop</b>, <b>pocket warmers</b> now take the place of <b>mosquito incense</b>. It's sad, somehow, that faint sound of the mortar grinding flour at <b>Tamura's</b>, <b>over by the bridge</b>. The clock at <b>Kadoebi's</b> has a melancholy <b>ring</b>. (p. 276)</p>	<p>5. <b>Sundries shop</b>: Generalisation  6. <b>Pocket warmers</b>: Established equivalent  7. <b>Mosquito incense</b>: Established equivalent  8. <b>Tamura's, over the bridge</b>: Established equivalent (+ literal translation)  9. <b>Kadoebi's</b>: Established equivalent</p>
	HM	<p>...el incienso para ahuyentar los <b>mosquitos</b> de la tienda <b>Jōsei</b> cede su lugar a <b>las cenizas del calentador de bolsillo</b>. Se escucha el triste ruido del molino de harina de <b>Tamuraya junto al puente pequeño de piedra</b>, y se empieza a escuchar sin motivo, melancólicamente, el eco de las campanadas profundas del reloj de la torre <b>del burdel Kakuebi</b> [sic]. (p. 274)</p> <p><i>The incense to repel mosquitoes from the Jōsei store yields in favour of the pocket-warming ashes. The sad sound coming from the flour mill of Tamuraya by the small stone bridge can be heard, and for no reason, in a melancholy way, another echo can be heard too coming from the clock tower at the brothel Kakuebi</i> [sic].</p>	<p>5. <b>Jōsei</b>: Transliteration  6. <b>Las cenizas del calentador de bolsillo</b>: Description  7. <b>El incienso para ahuyentar los mosquitos</b>: Established equivalent  8. <b>Tamuraya junto al puente pequeño de piedra</b>: Transliteration (+ literal translation)  9. <b>Del burdel Kakuebi</b> [sic]: Amplification (description + transliteration)</p>
	PM	<p>Los <b>inciensos para repeler mosquitos</b> de la tienda <b>Jōsei</b> dejan paso a las</p>	<p>5. <b>Jōsei</b>: Transliteration</p>

	<p><b>cenizas caloríferas de bolsillo.</b> Ahora solo llega a mis oídos el solitario sonido de la rueda de molino de la <b>tienda Tamura de galletas saladas senbei, en Ishibashi</b>, encargada de moler la harina de trigo. El tictac del gran reloj de <b>Kadoebi</b> repiquetea, en cierta manera, de un modo melancólico. (p. 159)</p> <p><i>The incenses to repel mosquitoes from the Jōsei store disappear in favour of the pocket-heating ashes.</i> <i>Now the only sound that reaches my ears is the wheel of the wheat mill from the Tamura store that sells senbei salty-biscuits in Ishibashi, in charge of milling the flour. The tick-tack of the big clock at Kadoebi keeps tolling in an almost melancholic way.</i></p>	<p>6. <b>Cenizas caloríferas de bolsillo</b>: Description 7. <b>Incensos para repeler mosquitos</b>: Established equivalent 8. <b>Tienda Tamura de galletas saladas senbei, en Ishibashi</b>: Amplification (established equivalent + description + pure borrowing + toponym) 9. <b>Kadoebi</b>: Transliteration</p>
MA	<p>A la botiga <b>Jōsei</b>, l'encens emprat per a <b>foragitar els mosquits</b> ha estat substituït per les <b>cendres de l'escalfador de butxaca</b>. Les orelles recullen el so monòton i trist de la roda de molí de farina d'arròs <b>del fabricant de galetes senbei de Tamuraya, a Ishibashi</b>, i les campanades del rellotge <b>del bordell de Kadobei</b> [sic] omplen l'aire d'una tènue melangia. (p. 66)</p> <p><i>At the Jōsei store, the incense to repel mosquitoes has been substituted by the pocket-warming ashes.</i> <i>The ears pick up the monotonous and sad sound from the mill's wheel of rice flour that belong to the senbei biscuits maker of Tamuraya, at Ishibashi, and the chimes of the clock of the brothel Kadobei</i> [sic] <i>fills the air with a faint melancholy.</i></p>	<p>5. <b>Jōsei</b>: Transliteration 6. <b>Cendres de l'escalfador de butxaca</b>: Description 7. <b>L'encens emprat per a foragitar els mosquits</b>: Established equivalent 8. <b>Del fabricant de galetes senbei de Tamuraya, a Ishibashi</b>: Amplification (transliteration + description + pure borrowing + toponym) 9. <b>Del bordell de Kadobei</b> [sic]: Amplification (description + transliteration)</p>
TP	<p>A la drogueria <b>Josei</b>, la cendra per a l'escalfamans havia reemplaçat el <b>repel·lent de mosquits</b>. El soroll de moldre arròs de <b>Tamuraya, que fabricava galetes salades</b>, sonava més trist que abans. Els tocs del rellotge de la torre de <b>Kadoebi, una de les cases de yūjos</b> més</p>	<p>5. <b>Josei</b>: Transliteration 6. <b>La cendra per a l'escalfamans</b>: Description (+ generalisation) 7. <b>El repel·lent de</b></p>

		<p><b>important</b>s, <span style="float: right;">ressonaven</span> malenconiosament. (p. 71)</p> <p><i>At the drugstore Josei, the <b>hand-warming ashes</b> had replaced the <b>mosquito's repellents</b>. The sound of rice-milling from <b>Tamuraya, a salt-biscuit maker</b>, sounded sadder than before. The tolls of the clock tower of <b>Kadoebi, one of the more important yūjo houses</b>, echoed with melancholy.</i></p>	<p><b>mosquitos:</b> Adaptation 8. <b>Tamuraya, que fabricava galetes salades:</b> Amplification (transliteration + description + omission) 9. <b>Kadoebi, una de les cases de yūjos més importants:</b> Amplification (Transliteration + description + pure borrowing)</p>
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All the Japanese translators chose to conserve the cultural reference to the Jōsei store in a similar manner: EF, MR, and KM used the conservation technique, which preserves the original reference without further explanation. EF, however, included a note explaining the term. AS used the amplification technique (conserving the original reference but adding the word *aramono-ya* to describe specifically what kind of store it was). Only YT chose to generalise the reference by omitting the original reference and substituting it by *zakkaya*, another word used to refer to the stores of the time.

The translations of *ishibashi no Tamura-ya* are not so unified in comparison: EF omitted the whole sentence (*ishibashi no Tamura-ya ga kona hiku usu no ne sabishiku*). Mangiron explains that, in most of the cases (and in relation to interlingual translation), the omissions occur either for ideological reasons, or because the translator deemed the cultural reference not important enough. These two scenarios do not apply in this case, and, since it is not only one single referent that has been omitted, but a full sentence, the reasons might probably be as simple as that the translator forgot to translate this sentence. MR, on the other hand, conserved the reference without adding any extra information —she probably decided that the reader would get what kind of shop the Tamura was by looking at the context of ‘milled flour’ and ‘millstones’. AS and KM, however, decided to use an amplification technique in order to give the reader that extra information (that the Tamura store is a *senbei* cracker shop). YT, on the other

hand, chose to substitute the original reference for a referent more known to the target reader (*senbei-ya*), using an intracultural adaptation technique. It is also interesting to note that all the translators who kept the original reference changed the original kanji of ‘田村や’ to ‘田村屋’ in order to make the reference more clear to the readers.

The last Yoshiwara location reference, the Kadoebi brothel, has been kept in all the translations. AS and KM used the amplification technique in different ways: AS specified that the Kadoebi was a *girō* or brothel with a clock on its third floor, and KM emphasised that it was the ‘most famous place in the Yoshiwara’. EF and MR conserved the reference, and EF added a note. MR, as in other occasions, does not tend to offer extra information on the cultural referents. YT is the only translator who does not include the original reference and, instead, includes an intracultural description by way of paraphrasing it by using another cultural referent of the source culture that might be more known to the reader (*Yoshiwara no meibutsu*, in this case). Also, all the translators included the furigana reading to the Kadoebi kanji as well (except EF, because it was included in the note, and YT, who did not include the term).

The European translators seem somehow divided in the ways of translating *Jōsei no mise*: the three English translators chose separate techniques. SN transliterated it, ES omitted the term, and RD used a generalisation technique. On the other hand, the Spanish and Catalan translators chose to transliterate the term in a similar fashion. This trend was followed in the translations of the Tamura shop. SN did a literal translation, ES omitted the reference, and RD used an established equivalent (by translating *Tamura-ya* as ‘Tamura’s’, the established way of translating names of locals or shops). He did the same with ‘Kadoebi’s’. The Spanish translators HM transliterated the name of the shop as ‘Tamura’, just as MA and TP, and added a literal translation. Only PM chose the variant ‘Tamura’. PM, MA and TP amplified the information by describing what kind of shop the Tamura-ya was. In their descriptions, PM and MA added the pure borrowing ‘galletas saladas *senbei*’ and ‘galetes *senbei*’, respectively. Special mention needs to be taken to the translation of *ishibashi* or ‘stone bridge’. ES and TP omitted it. PM and MA mistranslated it —instead of literally translating it as such, they interpreted that it as a toponym, a store located at Ishibashi. They probably

thought that there was an area close-by called Ishibashi, but there is no such place in Tokyo (there is a city called Ishibashi, but it is in Tochigi prefecture, north of Tokyo). Finally, in regards to the translation of the name of the brothel, Kadoebi, it seems that most translators chose to use an amplification technique — transliterating the term and offering a brief description. TP even added a pure borrowing by describing it as a ‘*yūjo* house’. HM and MA, however, mistakenly transliterated Kadoebi as ‘Kakuebi’ and ‘Kadobei’, respectively. HM probably transliterated it as ‘Kakuebi’ because the first kanji, ‘角’, can be read either as *kaku* (‘angle’) and *kado* (‘corner’). The translators probably were not aware that the shop existed in real life, and did not look for the correct pronunciation. As for AM’s ‘Kadobei’, it is probably a typing mistake, since the furigana reading of the kanjis of *Kadoebi* appear in the modern Japanese translator that she used in her translation.

Regarding the other two references, *kayarikō* and *kairōbai*, the most used techniques in the modern Japanese translations were the conservation or the established equivalent techniques. EF, MR and AS conserved the original *kayarikō* reference (EF used a simplified word for it by using the hiragana alphabet). YT and KM chose the established equivalent, *katorisenkō*. Regarding *kairōbai*, EF, MR, AS and KM used a conservation technique (EF added a note explaining the term, and EF and KM included a furigana reading for the text). YT decided to describe the word.

The most common technique in the European translations is the established equivalent and the description. SN and ES chose the established equivalents for the translations of both *kayarikō* (pocket-warmer) and *kairōbai* (mosquito incense), whereas RD described *kayarikō* and translated *kairōbai* as ‘mosquito incense’ too. This trend was followed by the Spanish and Catalan translators. Since *kayarikō* is not a term that is usually found in the target culture, the translators chose to describe it rather than offering an established equivalent. On the other hand, the *kairōbai* was translated with its established equivalent (‘mosquito incense’), and TP used a more modern cultural reference (‘mosquito repellent’).

The treatment of these five cultural references in the modern Japanese translations is not unified, but there are some patterns: the most used techniques

are either a combination of conservation and furigana readings, or either amplification, in the case of the historical buildings. In the case of cultural objects, the conservation was the most used technique in the Japanese texts, whereas the European translations used either descriptions or established equivalents.

### 3.5.3 Table of examples n° 3

Categories: 3.1.3. *Monetary units (sen)* and 5.3.4 *Ornament (kanzashi)*

A *sen* is a Japanese currency currently out of use that equates to one hundredth of a yen.<sup>258</sup> Nevertheless, it is a word known to the target reader, and it implies that the story is set in the past. The *kanzashi* are ornate hairpins worn by young girls, but they were also considered a talisman by the people of the Yoshiwara. In the story, the *kanzashi* hairpins were formed with *kumade* bamboo rakes and ears of rice ornaments.

Table	Author	Example	Referent n° + Techniques
3	HI	簪三本七十五銭 (p. 106) <i>Kanzashi sanbon nanajūgo sen</i> <i>Three ornate hairpins for 75 sen.</i>	—
	EF	簪三本七十五銭 (p. 55) <i>Kanzashi sanbon nanajūgo sen</i> <i>Three ornate hairpins for 75 sen.</i>	10. <b>Kanzashi</b> : Conservation 11. <b>Sen</b> : Conservation
	MR	簪三本七十五銭 (p. 50) <i>Kanzashi sanbon nanajūgo sen</i> <i>Three ornate hairpins for 75 sen.</i>	10. <b>Kanzashi</b> : Conservation 11. <b>Sen</b> : Conservation
	AS	「簪が三本でたったの七十五銭ですよ」 (p. 106) <i>Kanzashi ga sanbon de tatta no nanajūgo sen desu yo.</i> <i>'Three ornate hairpins for only 75 sen!'</i>	10. <b>Kanzashi</b> : Conservation 11. <b>Sen</b> : Amplification (conservation + adding of <i>tatta</i> , 'only')
	YT	かんざし三本で七十五え銭 (p. 59) <i>Kanzasi sanbon de nanajūgo sen</i> <i>75 sen for the three ornate hairpins</i>	10. <b>Kanzashi</b> : Modernisation 11. <b>Sen</b> : Conservation

<sup>258</sup> The term it is still used in the financial world (especially in the stock market), but not as a common currency anymore.

	KM	かんざし三本で七十五銭(p. 43) <i>Kanzasi sanbon de nanajūgo sen</i> <i>75 sen for the three ornate hairpins</i>	10. <b>Kanzashi</b> : Modernisation 11. <b>Sen</b> : Conservation
	SN	75 <b>sen</b> for 3 <b>pieces</b> (p. 25)	10. <b>Pieces</b> : Generalisation 11. <b>Sen</b> : Borrowing (naturalised)
	ES	Three for seventy-five <b>sen</b> . (p. 95)	10. —: Omission 11. <b>Sen</b> : Borrowing (naturalised)
	RD	‘Three for only seventy-five <b>sen</b> .’ (p. 275)	10. —: Omission 11. <b>Sen</b> : Borrowing (naturalised)
	HM	«Tres <b>horquillas</b> por 75 <b>céntimos</b> .» (p. 269) <i>‘Three hairpins for 75 cents.’</i>	10. <b>Horquillas</b> : Generalisation 11. <b>Céntimos</b> : Adaptation
	PM	—¡Setenta y cinco <b>sen</b> por tres <b>ornamentos</b> ! (p. 148) <i>‘Seventy five sen for three ornaments!’</i>	10. <b>Ornamentos</b> : Generalisation 11. <b>Sen</b> : Borrowing (pure)
	MA	Setanta-cinc <b>sens</b> per tres <b>agulles de cabells</b> (p. 59) <i>Seventy five sen for three hairpins!</i>	10. <b>Agulles de cabells</b> : Generalisation 11. <b>Sens</b> : Borrowing (pure)
	TP	Tres <b>agulles</b> per 75 <b>cèntims</b> (p. 67) <i>Three pins for 75 cents!</i>	10. <b>Agulles</b> : Generalisation 11. <b>Cèntims</b> : Adaptation

All the translators were unanimous in conserving the reference of *sen*, without intraculturally adapting it to, for instance, ‘75 yen’.

The three English translators, PM and MA chose the borrowing technique, keeping the referent. In the case of PM and MA translations, the borrowings are pure —they appear in italics. It should be noted that Catalan orthographic

norms<sup>259</sup> require to write in italics all foreign nouns when they are considered foreign, and in round letters when they appear with a Catalanised orthography. However, the Catalan translator did not follow this rule: even though she writes the borrowings in italics, as if it were a foreign word, she pluralises it when necessary, as if it were written in its Catalan form. As Mangiron points out (2006: 257), since Japanese has no plural form, all the words considered foreign should be kept in italics and in singular when translating them into Catalan, even though she admits that this rule is not always followed by the translators.

*Kanzashi* might be subject to be a cultural reference in the source culture as it is written in a kanji that might not be too known amongst modern readers. Except YT and KM, who have modernised it by changing it to the hiragana syllabary, the other translators have chosen to preserve the reference as it is. It might be argued whether it should be considered a cultural referent or not. Culturally, however, we believe it has enough grounds to be considered an opaque element for the target reader, since modern readers might associate it with a more commercial hairpin, whereas the ornament in the story, as aforementioned, were made out of bamboo rakes and ears of rice ornaments. Nevertheless, the Japanese translators did not think that this was reason enough to change the referent or include a further explanation.

As for the European languages, they do not have an exact equivalent for *kanzashi*, and some of the connotation might be lost in the translation (such as its length, the elaborate and decorative carvings or pieces of jewellery at their top). We can see that the first English translation used a generalisation technique (SN wrote 'pieces' instead of *kanzashi*), and the other two English translations directly omit the word, maybe because they felt that its meaning was implicit from a previous mention of the word *kanzashi* in the text. All of the Spanish and Catalan translators used generalisations to translate it.

### 3.5.4 Table of examples nº 4

Categories: 3.1.1 *Professions (bantō shinzō)*

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<sup>259</sup> See Mestres (et al.) (1995) quoted in Mangiron (2006: 257).



In this scene, Midori makes her first appearance as a ‘young woman’, and as a future courtesan, with her *shimada* hairdo, typical of courtesans. Midori is accompanied by O’Tsuma, her *bantō shinzō*. In the Yoshiwara quarter, the *shinzō* were attendants of older courtesans, or new courtesans who had not started working yet. The *bantō shinzō* were mostly mature women that accompanied top-class courtesans and her personal rooms or *heyamochi* (only reserved to high-class courtesans). According to the definition of the *Asahi Shinbun Dictionary*, *bantō shinzō* were also women unable to become courtesans.

Table	Author	Example	Referent n° + Techniques
4	HI	番頭新造のお妻 (p. 123) <b><i>Bantō shinzō no O-Tsuma</i></b>  <i>O-Tsuma, a senior shinzō</i>  <u>Glossary</u> : Footnote n° 59, description of this profession. They explain that they were usually mature women that attended high-class courtesans in their everyday life.	—
	EF	番頭新造のお妻 (p. 80) <b><i>Bantō shinzō no O-Tsuma</i></b>  <i>O-Tsuma, a senior shinzō</i>  <u>Glossary</u> : Footnote n° 108. The note explains that these attendants were usually old women who took care of Young courtesans.	12. <b>Bantō shinzō</b> : Conservation (+ note)
	MR	番頭新造のお妻 (p. 72) <b><i>Bantō shinzō no O-Tsuma</i></b>  <i>O-Tsuma, a senior shinzō</i>	12. <b>Bantō shinzō</b> : Conservation
	AS	番頭新造のお妻 (p. 139) <b><i>Bantō shinzō no O-Tsuma</i></b>  <i>O-Tsuma, a senior shinzō</i>	12. <b>Bantō shinzō</b> : Conservation
	YT	世話係のお妻(p. 85) <b><i>Sewagakari no O-Tsuma</i></b>  <i>O-Tsuma, an attendant</i>	12. <b>Sewagakari</b> : Generalisation
	KM	番頭新造のお妻 (p. 61)	12. <b>Bantō shinzō</b> :

		<b><i>Bantō shinzō</i></b> no O-Tsuma <i>O-Tsuma, a senior shinzō</i>	Conservation
SN	...	O'Tsuma who was a <b>professional attendant in the brothel</b> . (p. 36)	12. <b>A profesional attendant in the brothel:</b> Description
ES		<b>a lady of the quarter</b>	12. <b>A lady of the quarter:</b> Generalisation (+ omission of <i>O'Tsuma</i> )
RD		<b>an attendant from one of the houses</b> (p. 283)	12. <b>An attendant from one of the houses:</b> Description (+ omission of <i>O'Tsuma</i> )
HM		Tsuma, <b>encargada de asistir a una cortesana oiran</b> . (p. 290)  <i>Tsuma, in charge to assist an oiran courtesan</i>	12. <b>Encargada de asistir a una cortesana oiran:</b> Intracultural description (+ pure borrowing [ <i>oiran</i> ])
PM		una <b>shinzō</b> , O'Tsuma, <b>la gerente de una de las casas de té</b> (p. 194)  <i>A shinzō, O'Tsuma, the manager of one of the tea houses</i>  <u>Glossary</u> : The term <b>shinzō</b> was previously explained in another footnote (n° 20).	12. <b>Shinzō, O'Tsuma, la gerente de una de las casas de té:</b> Intracultural description (+ pure borrowing)
MA		una <b>shinzo</b> (p. 83)  <b>a shinzo</b>  <u>Glossary</u> : The term <b>shinzō</b> was previously explained in another footnote (n° 14).	12. <b>Shinzo:</b> Borrowing (pure)
TP		l'Otsuma, <b>que servia l'Ōmaki</b> (p. 87)  <i>Otsuma, who served Ōmaki</i>	12. <b>Que servia l'Ōmaki:</b> Intracultural description (+

			creation)
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Once more, the trend in the modern Japanese translations is keeping the intracultural reference as it is in their translations, thus choosing the conservation technique. Only YT chose to generalise the term and substitute it for *sewagakakari*.

The techniques on the European translations, on the other hand, are more varied. SN and RD used a description technique which was rather close to the original meaning of the word. ES, on the other hand, picked a generalisation technique (as the connotations of 'lady' are not so explicit as the original, and omit the 'assistant' function of the *bantō shinzō*). Furthermore, regarding RD's translation, he first translated *shinzō* as 'great lady's satellites' (p. 259) in a previous passage of the story, and included a footnote explaining the ranking of the women who worked at brothels.<sup>260</sup> In his explanation, he did not include the definition, or categorisation, of the rankings of the *bantō shinzō* (who stood in a more senior position than the *shinzō*).

HM chose an intracultural description of the term, and included a pure borrowing that did not appear in the original, *oiran*. PM used also the intracultural description technique, but preserving the original reference to *shinzō* (as a pure borrowing). Nevertheless, the two descriptions focused on different characteristics of the *bantō shinzō*: HM's description emphasised the chores of assisting a high-class courtesan, whereas PM's description focused her role as a manager of the brothel or tea house. The Catalan translations were also diverse: MA used a pure borrowing, whereas TP introduced an intracultural description with touches of creation, since they include in the passage the character Ōmaki, Midori's big sister and *oiran* of the Yoshiwara, since it was a known referent, synonym for courtesan, to the readers.

The translation technique of 'お妻', the name of the *shinzō*, is also divergent. Most of the translators used transliterations to adapt it into their respective

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<sup>260</sup> The *yarite* was the overseer of the brothel or madam. The *shinzō* were attendants to the courtesans (known at that period as *ane-jorō*, *oiran* or *yūjo*). As Danly explains in his footnote n° 17, the full circle of women in Yoshiwara would have been *kamuro* (handmaiden, ages 5 to 13), *shinzō* (apprentice, 13 to late teens), *oiran* (courtesan, usually in her twenties), and *yarite* (madam, in her middle age).

languages. The English translations transliterated the term as *O'Tsuma*, as well as PM's Spanish translation, whereas the Catalan translators chose to transliterate it as *Otsuma*. Only the 2017 translation chose to eliminate the honorific 'O' that is usually found before kanji nouns in female proper nouns, hence translating it as *Tsuma*. The transliteration of Japanese names has been studied, but there are no clear guidelines as to what should be the correct transliteration for proper nouns that start with the honorific 'O', as these examples show.

### 3.5.5 Table of examples nº 5

#### Category 3.1.1 Professions (*sanbyaku to iu daigen, uma*)

The expression *sanbyaku to iu daigen* comes from *sanbyaku daigen*, and it means 'unlicensed attorney'. It is also used as a pejorative term for lawyers ('pettifogging lawyer', 'unscrupulous lawyer', etc.). *Daigen* is an abbreviation for *daigennin* ('attorney', 'lawyer'). *Sanbyaku* is an abbreviation of *sanbyakumon* ('三百文') (literally, '300 units of *mon*'). It refers to a small sum of money which some 'attorneys' paid in order to take on lawsuits. The *uma* or *tsukeuma* ('付け馬'), the second element to analyse in the passage, was a word used to refer to bill collectors for the night's entertainment who followed around customers who had not paid what they were due.

Table	Author	Example	Referent nº + Techniques
5	HI	<p>三百といふ代言の子もあるべし、お前の父さんは馬だね(p. 76)</p> <p><b><i>Sanbyaku to iu daigen no ko mo aru beshi, omae no toto-san wa uma da ne</i></b></p> <p><i>And there's also the son of some <b>pettifogger lawyer</b> [who says to another boy] 'Your father is a <b>bill collector</b>!'.</i></p> <p><u>Glossary</u>: Footnote nº 15 (<i>sanbyaku to iu daigen</i>) and 16 (<i>uma</i>). Explanation of each their etymology and meaning.</p>	—
	EF	<p>三百代言といわれる弁護人の子もあるのであらう。</p> <p>「お前のお父つあんは馬だねえ」(p. 14)</p> <p><b><i>Sanbyaku daigen to iwareru bengonin no ko mo aru no de arō.</i></b></p>	<p>13. <b>Sanbyaku daigen</b>: Conservation</p> <p>14. <b>Bengonin</b>: Intracultural</p>

	<p>‘Omae no ototsu-tsuwan wa <b>uma</b> da nee’</p> <p><i>And there’s also the son of a so-called <b>pettifogging kind-of lawyer</b>. ‘Your dad is a <b>bill collector</b>!’ [says the former boy to another].</i></p> <p><u>Glossary</u>: Intratextual footnotes defining <i>sanbyaku daigen</i> as a pejorative way of saying <i>bengoshi</i> ( ‘<b>弁護士をおとしめていうことば</b>’). The term <i>uma</i> is defined as someone who collects the money from the customers who don’t pay, and it includes a synonym (<i>tsukeuma</i>, ‘<b>付け馬</b>’).</p>	adaptation 15. <b>Uma</b> : Conservation (+ note)
MR	<p>もぐりと噂れる<b>弁護士</b>の子もあるらしい、おまえの父さんは<b>つけ馬</b>だねえ...(p. 12)</p> <p><b>Moguri to uwasareru bengoshi no ko mo aru rashii, omae no toto-san wa tsukeuma da nee...</b></p> <p><i>And there’s also the son of a <b>lawyer</b> who, according to the rumours, is <b>unlicensed</b>, ‘Your father is a <b>bill collector</b>, isn’t he?’ [says the former boy to another].</i></p>	13. <b>Moguri</b> : Established equivalent 14. <b>Bengoshi</b> : Adaptation 15. <b>Tsukeuma</b> : Synonymising
AS	<p>もぐりの<b>弁護士</b>の子もいるようだ。勘定の払えない客の家まで付いて行って取り立てる父親のことを、 「おまえの父さんは<b>馬</b>だねえ」 と、<b>つけ馬</b>のごとくに言われ...(p. 49)</p> <p><b>Moguri no bengoshi no ko mo iru yō da. Kanjō no haraenai kyaku no ie made tsuiteitte toritateru chichioya no koto wo, ‘Omae no toto-san wa uma da nee’ to, tsukeuma no gotoku ni iware...</b></p> <p><i>And there’s also the son of a <b>pettifogging lawyer</b>. [This boy refers to the father of another boy as someone] <b>who follows to their homes those customers who don’t pay up to collect the money</b>, [adding that]: ‘Your dad is a <b>follower</b>’, which is a way of saying that he’s <b>some kind of bill collector</b>.</i></p>	13. <b>Moguri</b> : Established equivalent 14 <b>Bengoshi</b> : Adaptation 15. <b>Kanjō no haraenai ... tsukeuma no gotoku</b> : Amplification
YT	<p>もぐりの<b>弁護士</b>の子もいる。「お前のお父さんは、遊郭で<b>お金を払えない客</b>について行って、取り立てる『<b>馬</b>』という役目だねえ」 (p. 12)</p>	13. <b>Moguri</b> : Established equivalent (+ note to <i>moguri</i> ) 14. <b>Bengoshi</b> :

		<p><i><b>Moguri no bengoshi no ko mo iru. ‘Omae no otō-san wa, yūkaku de okane wo haraenai kyaku ni tsuiteitte, toritateru “uma” to iu yakume danee’.</b></i></p> <p><i>And there’s also the son of an unlicensed lawyer. ‘Your father <b>follows around the quarter all the customers who don’t pay; he’s a collector of debts, that’s his role, isn’t it?’ [says the former boy to another]</b></i></p> <p><u>Glossary</u>: Footnote n° 5 (<i>moguri</i>), instead of <i>sanbyaku</i>. The footnote explains that <i>moguri</i> lawyers exercise without authorisation.</p>	<p>Adaptation 15. <b>Yūkaku de.... to iu yakume</b>: Amplification</p>
	KM	<p>もぐりの弁護士の子どもだって通ってる。ほかには、おまへの父親はつけ馬だよね、なんて言われて、そう、自分の父親が遊郭の借金を取り立てをしてるってこと...</p> <p><i><b>Moguri no bengoshi no kodomo datte kayotteru. Hoka ni wa, omae no chichioya wa tsukeuma da yo ne, nante iwarete, sō, jibun no chichioya ga yūkaku no shakkin no toritate wo shiteru tte koto...</b></i></p> <p><i>And the son of an <b>unlicensed lawyer</b> goes to that school as well. [That boys say to another]: ‘Your dad is a <b>bill collector, right?’</b>, <b>indeed, that means that his dad is in charge of collecting the bills of the customers of the quarter...</b></i></p>	<p>13. <b>Moguri</b>: Established equivalent 14. <b>Bengoshi</b>: Adaptation 15. <b>Tsukeuma (...)</b> <b>sō, shiteru tte koto</b>: Amplification</p>
	SN	<p>One may be a <b>pettifogger’s son</b>, and the other may be a <b>petty collector’s to be hired by some restaurant or brothel</b>. The latter would be so shy as to blush at his playmate’s word for fun that your pop is a <b>horse’s what?</b> (The collector must walk at the debtor’s heels like a horse.) (p. 3)</p>	<p>13. —: Omission 14. <b>Pettifogger</b>: Adaptation 15. <b>Petty collector’s .... horse’s what?... heels like a horse</b>: Amplification (description + etymologic explanation)</p>
	ES	<p>— <u>NOTE</u>: This paragraph has been omitted.</p>	—
	RD	<p>A <b>two-bit shyster’s</b> son begins his prosecution: “Your old man’s a ‘<b>horse</b>,’ isn’t he? Isn’t he?”. The blood rushes to the defendant’s face. The poor boy—he’d sooner</p>	<p>13. <b>Two-bit</b>: Generalisation 14. <b>Shyster</b>:</p>

	die than admit <b>his father collected bills for a brothel</b> . (p. 256)	Adaptation 15. ' <b>Horse</b> ' .... <b>His father collected bills for a brothel</b> : Amplification (description + literal translation)
HM	<p>Seguramente también asista a ese colegio el hijo de algún <b>abogado sin título</b>, al que le espetan: «Tu papá es <b>cobrador</b>, ¿verdad?».</p> <p><i>Probably, the son of some <b>unlicensed lawyer</b> goes to this school as well, to whom the [other children] say: 'Your dad is a <b>bill collector</b>, right?'.</i></p> <p><u>Glossary</u>: Footnote nº 9 explaining that the job of this person was to accompany the customers of the Yoshiwara to make them pay their bills of their amusement.</p>	<p>13. <b>Sin título</b>: Generalisation 14. <b>Abogado</b>: Established equivalent 15. <b>Cobrador</b>: Generalisation (+ note)</p>
PM	<p>Es el hijo de un <b>picapleitos de tres al cuarto</b> (de ahí esa actitud, seguramente)—. En cuanto a ti —continúa, dirigiéndose a otro—, tu padre es un <b>cobrador de deudas del burdel</b>, ¿a que sí? (p. 51)</p> <p><i>He's the son of a <b>flimsy shyster</b> (that's why he's got that attitude, probably). 'And you', he goes on, addressing the other child, 'Your father is a <b>bill collector at the brothel</b>, am I right?'.</i></p>	<p>13. <b>De tres al cuarto</b>: Generalisation 14. <b>Picapleitos</b>: Adaptation 15. <b>Cobrador de deudas del burdel</b>: Description</p>
MA	<p>Potser també hi ha el fill d'un <b>picaplets</b>. —Oi que el teu pare <b>es dedica a perseguir els morosos del recinte</b>? —li etziba un company de cop i volta. (p. 10)</p> <p><i>Maybe [in the school] attends the son of a <b>shyster</b> as well.</i> <i>'Isn't it right that your father's <b>job consists of chasing the defaulters of the quarter</b>?', says suddenly another classmate to him.</i></p>	<p>13. —: Omission 14. <b>Picaplets</b>: Adaptation 15. ...<b>es dedica a perseguir els morosos del recinte</b>: Description</p>
TP	<p>..., Surt un fill de l'<b>advocat sense llicència</b> i el defensa. També n'hi ha un que és tan ingenu que s'avergonyeix quan li diuen: —Ets fill d'un <b>uma</b>. —<b>És a dir, el fill del cobrador de deutes de les cases de yūjos</b>.</p> <p><i>..., And there goes the son of some <b>unlicensed lawyer</b>, defending [the firefighter's</i></p>	<p>13. <b>Sense llicència</b>: Generalisation 14. <b>Advocat</b>: Established equivalent 15. <b>Uma</b>. —<b>És a dir... cases de</b></p>

		<i>son].</i> <i>There's also another boy who is so naïve that he becomes embarrassed when someone tells him:</i> <i>'You're the son of an uma.' In other words, he's the son of the bill collector of the yūjos' houses.</i>	<b>yūjos:</b> Amplification (pure borrowing + description)
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The translations of *sanbyaku*, *daigen* and *uma* followed a pattern in the modern Japanese translations. Except EF, who used a conservation technique for the first referent (*sanbyaku daigen*), the rest of the translators used the established equivalent, *moguri* ('unlicensed').<sup>261</sup> As for *daigen*, all the translators used the term *bengoshi* ('lawyer'), except EF, who used an intracultural adaptation (*bengonin* instead of *bengoshi*, perhaps to give the text a Meiji 'colour'). The translation of *uma*, AS, YT and KM used an amplification technique, all of them preserving the word of *uma* but adding either a description of the word, or a synonym (*tsukeuma*). ET chose to conserve the original reference and to add an explaining note, and MR simply used a synonym (*tsukeuma*).

The techniques used in the European translations are more varied. SN, for instance, chose to adapt *sanbyaku to iu daigen* as 'pettifogger' (omitting the word *sanbyaku*) and used an amplification technique for *uma*, even providing an etymological explanation between brackets of the original Japanese word ('The collector must walk at the debtor's heels like a horse'). RD, on the other hand, chose a generalisation technique for *sanbyaku* ('two-bit'), an adaptation technique for *daigen* ('shyster'), and an amplification technique for *uma*, preserving the original referent, 'horse' and adding an explanation ('his father collected bills for a brothel'). Seidensticker's passage has not been analysed due to the fact that this paragraph has not been translated.

*Sanbyaku* has mostly been generalised when translated into Spanish and Catalan. HM and TP used the term 'unlicensed', whereas PM translated it as 'de tres al cuarto' ('flimsy, unethical'), which is probably not as adequate as 'unlicensed', although it keeps the pejorative sense of the expression. MA, on the other hand, omitted the term altogether. As for *daigen*, HM and TP used the

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<sup>261</sup> Interestingly enough, Yamaguchi Terumi included a footnote on *moguri*, the word of her own choosing that she used to translate *sanbyaku*, instead of explaining the original term.



established equivalent for the word, ‘abogado’ and ‘advocat’ (‘lawyer’ in Spanish and Catalan, respectively), whereas PM and MA adapted the term and chose a cultural referent in the target culture, since the word ‘picapleitos’ in Spanish and ‘picaplets’ in Catalan have some pejorative connotations, just as *daigen*.

Regarding the translation of *uma*, HM used a generalisation technique and a footnote (‘cobrador’), PM and MA omitted the reference to the ‘horse’ and chose to describe the word (‘a bill collector at the brothel’), and TP, as has done before, chose to keep the original reference as a pure borrowing and amplify the information of the term (‘...son of a *uma*.’ In other words, he’s the son of the bill collector of the *yūjos*’ houses’).

This paragraph is also somewhat vague in reference to who is the person making fun of the *uma*’s son. Ichiyō’s writing is sometimes unclear as to the subject of the sentence, and this passage offers a good example: one interpretation, followed by most of the European and all the modern Japanese translators, is that the son of the lawyer makes fun of the son of the bill collector. HM and MA, however, took it as these two boys were the same person (whose father, supposedly a lawyer or *daigen*, was now forced to work as a bill collector or *uma*, and was mocked by another boy for this reason), as reflected in their translations.

### 3.5.6 Table of examples nº 6

Categories: 6.3 *Sayings, expressions and set phrases (deiri)*, 2.1 *Buildings (kashizashiki)*, 3.2.2 *Familiar relations (kazoku-sama)*

The following passage contains three cultural references: *deiri*, *kashizashiki* and *kazoku-sama*. The expression *deiri* (‘出入り’) is included in the 6. *Linguistic Culture category* due to the fact that the cultural referent that it implies is in the meaning of the word itself as an ‘expression’ which might not be as transparent to the modern reader anymore. *Deiri*, on its normal sense, means ‘coming and going’. In trade, however, it is also referred to those that visit regularly a certain house or company to do business.

The second referent, *kashizashiki* (‘貸座敷’), belongs to the category 2.1 *Buildings*. In the original, *kashizashiki* is written in kanji with the furigana reading of *ie* (‘いえ’) (‘house’). Originally, the *kashizashiki* meant ‘brothel’ during the Edo

period, and that usage was kept intact at the Yoshiwara in early Meiji. Nowadays, however, these tatami-mat rooms are rented out to hold meetings, formal meals, etc.

Finally, *kazoku-sama* (‘華族さま’) belongs to the category 3.2.2 *Familiar relations*. The *kazoku* was the hereditary peerage that existed between 1869 and 1947 in the Empire of Japan. Five ranks existed, based on the British peerage, although the titles themselves derived from the ancient Chinese nobility: *kōshaku* (‘公爵’, Prince or Duke), *kōshaku* (‘侯爵’, Marquess), *hakushaku* (‘伯爵’, Earl or Count), *shishaku* (‘子爵’, Viscount) and *danshaku* (‘男爵’, Baron). In the text, the reference implies that the boy’s behaviour is that of someone of high-standing.

Table	Author	Example	Referent n° + Techniques
6	HI	<p>出入りの貸座敷(いゑ)の秘蔵息子が寮住居に華族さまを気取りて (p. 76)</p> <p><i>Deiri no ie no hizōmusuko ryōzumawi ni kazoku-sama wo kidorite</i></p> <p><i>The cherished son of someone who goes regularly on business at some brothel lives in a dormitory outside the main building and puts on airs of nobility...</i></p>	—
	EF	<p>出入りの女郎屋の秘蔵息子が寮住居に華族さまを気取って (p. 14)</p> <p><i>Deiri no jorōya no hizōmusuko ga ryōzumai ni kazoku-sama wo kidotte</i></p> <p><i>The cherished son of someone who goes regularly on business at some brothel lives in a dormitory outside the main building and puts on airs of nobility...</i></p> <p><u>Glossary</u>: Description of the term <i>kazoku-sama</i> (footnote n° 21), explaining the hierarchy of this social class.</p>	<p>16. <b>Deiri</b>: Conservation</p> <p>17. <b>Jorōya</b>: Intralingual adaptation</p> <p>18. <b>Kazoku-sama</b>: Conservation (+ note)</p>
	MR	<p>父の出入りする娼家の秘蔵息子が寮住まいで華族さまを気取り (p. 12)</p> <p><i>Chichi no deiri suru shōka no hizōmusuko ga ryōzumai ni kazoku-sama wo kidori</i></p> <p><i>The cherished son of a father who goes regularly on business at some brothel lives in a dormitory outside the main building and</i></p>	<p>16. <b>Deiri suru</b>: Transposition</p> <p>17. <b>Shōka</b>: Intralingual adaptation</p> <p>18. <b>Kazoku-sama</b>: Conservation</p>

		<i>puts on airs of nobility...</i>	
AS	<p>その子どもの父親が世話になっている妓楼の秘蔵息子は別宅に住んでいる。華族さまを気取って...(p.49)</p> <p><i>Sono kodomo no chichioya ga sewa ni natteiru girō no hizōmusuko wa bettaku ni sundeiru. <b>Kazoku-sama</b> wo kidotte...</i></p> <p><i>The cherished son of a father who goes frequently on business at some brothel lives in a dormitory outside the main building. He puts on airs of nobility...</i></p>	16. <b>Sewa ni natteiru:</b> Established equivalent 17. <b>Girō:</b> Intralingual adaptation 18. <b>Kazoku-sama:</b> Conservation	
YT	<p>吉原の貸座敷の秘蔵薄子は、商売をしている自宅と別の家に住んで、身分が高い華族様を気取っている。(...) この貸座敷に親が雇われている子供が... (p. 12)</p> <p><i>Yoshiwara no kashizashiki no hizōmusuko wa, shōbai wo shiteiru jitaku to betsu no ie ni sunde, mibun ga takai kazoku-sama wo kidotteiru. (...) Kono kashizashiki ni oya ga yatowareteiru kodomo ga...</i></p> <p><i>Some cherished son of a brothel, who does not live in the main building where [his father] is doing business, but on a separated house, thinks himself of having a high social status like [those belonging to] nobility. (...) This boy, whose father works at the brothel...</i></p> <p><u>Glossary:</u> Footnote n° 6 (<i>kashizashiki</i>) and 7 (<i>kazoku-sama</i>). The translator describes <i>kashizashiki</i> as the place that courtesans rented to do their business, and <i>kazoku-sama</i> as a privileged social class.</p>	16. <b>Kono (...) oya ga yatowareteiru:</b> Amplification 17. <b>Yoshiwara no kashizashiki:</b> Amplification (toponym + conservation + note) 18. <b>Mibun ga takai kazoku-sama:</b> Amplification (description + note)	
KM	<p>それで、その父親が世話になっている遊郭の店にいる息子というのが、(...) 華族さま気取り (p. 11)</p> <p><i>Sore de, sono chichioya ga sewa ni natteiru yūkaku no mise ni iru musuko to iu no ga, (...) kazoku-sama kidori</i></p> <p><i>And also, the son of the father that goes frequently on business at the hotel where his son lives (...), puts on airs of nobility...</i></p>	16. <b>Sewa ni natteiru:</b> Established equivalent 17. <b>Yūkaku no mise:</b> Intracultural adaptation 17.b. <b>Ryōzumai:</b> Omission 18. <b>Kazoku-sama:</b> Conservation	

SN	<p>Mention may not be omitted of the boy of a <b>brothel owner</b>. He was brought up by his parents <b>as the apple of their eye</b>. He was under the lavish care of many attendants at the brothel's dormitory. So he put on the airs of <b>a blue blood</b>. (p. 3)</p>	<p>16. <b>Owner</b>: Generalisation 17. <b>Brothel</b>: Established equivalent 18. <b>A blue blood</b>: Adaptation</p>
ES	<p>—</p> <p><u>NOTE</u>: This paragraph has been omitted.</p>	<p>16. — 17. — 18. —</p>
RD	<p>And then there are the favorite sons of the <b>big shots of the quarter</b>, who grow up in lodgings at some remove, free to feign a <b>noble birth</b>. (p. 256)</p>	<p>16. <b>Big shots of the quarter</b>: Generalisation 17. <b>The quarter</b>: Intracultural generalisation 18. <b>Noble birth</b>: Adaptation</p>
HM	<p>El hijo preferido del <b>dueño</b> de un <b>burdel</b>, <b>donde el padre de este niño está contratado como cobrador</b>, vive en una residencia lujosa y se comporta afectadamente <b>como si fuera un noble</b> (p. 226)</p> <p><i>The favourite son of the <b>owner</b> of the <b>brothel</b>, where the dad of [another] boy is hired as collector, lives in a luxurious residence and puts on some affected airs <b>as if he were nobility</b>.</i></p>	<p>16. <b>Dueño</b>: Generalisation 17. <b>Burdel</b>: Established equivalent 18. <b>Como si fuera un noble</b>: Adaptation</p>
PM	<p>En el barrio tampoco podía faltar el hijo del <b>amo</b> de uno de los <b>burdeles más exitosos</b>. Su familia no vive cerca del epicentro de la zona de placer, por descontado, sino en una gran mansión lejos de la zona. No es de extrañar que el niño se dé <b>aires de grandeza</b>; es evidente que es el ojito derecho de papá. (p. 52)</p> <p><i>The quarter couldn't miss the son of the <b>owner</b> of one of the most <b>popular brothels</b>. His family does not live close to the epicentre of the pleasure area, of course, but in a big mansion far from the quarter. It is no surprise that the boy has some delusions of greatness; it is obvious that he's the apple of his father's eyes.</i></p>	<p>16. <b>Amo</b>: Generalisation 17. <b>Burdeles más exitosos</b>: Amplification (established equivalent + description) 18. <b>Aires de grandeza</b>: Description</p>

	MA	<p>Vet aquí un tercer: el fill consentit del <b>patró</b> de <b>la casa de plaer més pròspera</b>, precisament aquesta de la qual han encomanat al trist lletrat perseguir-ne els malpagadors. La família, per descomptat, viu en una gran mansió situada a una prudent distància. <b>No us podeu imaginar els fums que té (...). S'hi troba rebé, com peix a l'aigua.</b> (p.10)</p> <p><i>Here's the third boy: he's the spoiled son of the <b>owner of the most successful pleasure house</b>, the same one to which the sad lawyer goes to chase the ones who don't pay up. The family, of course, lives in a big mansion located far enough. <b>You can't imagine the airs he punts on, (...). He feels so good with himself, in his element.</b></i></p>	<p>16. <b>Patró:</b> Generalisation 17. <b>La casa de plaer més pròspera:</b> Amplification (established equivalent + description) 18. <b>Els fums que té (...) a l'aigua:</b> Description</p>
	TP	<p>...al fill únic de <b>la casa de yūjos</b> on <b>serveix el seu pare.</b> (...) Aquest senyoret viu en una residència (...), segurament <b>imitant els fills de la noblesa.</b> (p. 25)</p> <p><i>...to the only child from <b>the house of yūjos</b> where <b>his father serves.</b> (...) This young gentleman lives in a residence (...), probably <b>imitating the children of nobility.</b></i></p>	<p>16. <b>Serveix el seu pare:</b> Generalisation 17. <b>La casa de yūjos:</b> Intracultural adaptation (+ pure borrowing) 18. <b>Imitant els fills de la noblesa:</b> Adaptation</p>

In the modern Japanese translations, the term *deiri* is the one which has been most variously changed. EF has conserved the word as it is, MR used a transposition technique (changing its grammatical category into *deiri suru*), AS and KM used an established equivalent (*sewa ni natteiru*), and YT amplified the term by preserving the original reference and adding a description (*oya ga yatowareteiru*). On the other hand, of all the European translations, only TK's translation of *deiri*, 'where his father serves', is close to the original. The other translators used a generalisation technique, but have mistakenly chosen words such as 'owner' or 'patron' which do not reflect the true meaning of the referent. In fact, the father of that child in question who 'serves' the brothel is the *uma*, or bill collector (from the example in passage nº 5). That father is, then, not the owner of the brothel, but a simple worker of that house.

The most used technique for *kashizashiki* is the intracultural adaptation in the Japanese texts (except YT, who used an amplification technique which conserves the original referent with the addition of information and a note). Even though the words used to substitute the source culture referent with a synonym of the same culture, but more known to the target reader, are different, the technique remains the same. EF used the word *lorōya*, MR chose *shōka*, AS wrote *girō*, and KM translated it as *yūkaku no mise*. The two English translators have used different techniques: SN used an established equivalent ('brothel'), and RD used an intracultural generalisation ('the quarter'). The Spanish translators HM used an established equivalent ('burdel'), as SN did, but PM did an amplification of the cultural reference by combining the use of the established equivalent ('uno de los burdeles') and a description ('más exitosos'), as did the Catalan translator MA. TP, on the other hand, used an intracultural adaptation by substituting the source culture referent, *kashizashiki*, and added another referent more known to the reader (since it has been widely used throughout his translation), *yūjos*, in the form of a pure borrowing.

The translation technique of *kazoku-sama* has been that of conservation in all the cases (with an added note in EF). YT, as usual, chose an amplification technique to describe the term (and also added an extra note). SN, RD, HM and TP used an adaptation technique by relying on a renowned target cultural referent to translate the term *kazoku-sama*: the European system of nobility. SN went even one step ahead and used the domesticating reference of 'blue blood'. PM and MA, however, preferred to paraphrase the function of the term with a description technique.

This passage contains two omissions: KM has not translated the term *ryōzumai*. Even without being one of the cultural referents analysed in this passage, this is worth mentioning. Much more serious is the omission of a full passage by Seidensticker. This gives us a feeling of what Seidensticker meant when he said, at the beginning of his translation, that his translation was 'virtually complete'. This leads us to believe that there might be more missing paragraphs in his translation.

### 3.5.7 Table of examples n° 7

Category: 5.4.4 Festivals (*uma no hi*)

The *uma no hi* (‘午の日’) is an *ennichi* day (literally, a ‘related day’), a day believed to have a special relation with a particular Japanese deity. In this case, the *uma no hi* was the special day reserved for Inari, the Shinto god of harvest. This day usually took place during the Inari festival.

Table	Author	Example	Referent n° + Techniques
7	HI	午の日 (p. 92) <b><i>Uma no hi</i></b>  <b><i>The Day of the Horse</i></b>  <u>Glossary</u> : Explanation of the term.	—
	EF	午の日 (p. 39) <b><i>Uma no hi</i></b>  <b><i>The Day of the Horse</i></b>  <u>Glossary</u> : intra-text subtitle explaining that it is the <i>ennichi</i> of Tarô Inari, another way to refer to the Inari sanctuary.	19. <b>Uma no hi</b> : Conservation (furigana + note)
	MR	午の日 (p. 33) <b><i>Uma no hi</i></b>  <b><i>The Day of the Horse</i></b>	19. <b>Uma no hi</b> : Conservation (furigana)
	AS	稲荷神社の午の日に縁日 (p. 82) <b><i>Inari jinja no uma no hi ni en'nichi</i></b>  <b><i>[I bought it on] the related day of the Inari Sanctuary's Day of the Horse.</i></b>	19. <b>Inari jinja no uma no hi ni en'nichi</b> : Amplification (+ furigana)
	YT	稲荷神社の縁日 (p. 40) <b><i>Inari jinja no en'nichi</i></b>  <b><i>The related day of the Inari Sanctuary</i></b>	19. <b>Inari jinja no ennichi</b> : Intracultural adaptation
	KM	稲荷神社の縁日 (p. 29) <b><i>Inari jinja no en'nichi</i></b>  <b><i>The related day of the Inari Sanctuary</i></b>	19. <b>Inari jinja no ennichi</b> : Intracultural adaptation
	SN	‘...as it seemed to bespeak of Shotaro’s hobby in the way of shopping.’ (p. 15-16)	19. ...seemed to bespeak of

			<b>Shotaro's hobby:</b> Omission
	ES	<b>Summer market</b> (p. 84)	19. <b>Summer market:</b> Generalisation
	RD	<b>Holiday market</b> (p. 266)  <u>Glossary:</u> The footnote nº 29 explains the <i>uma no hi</i> fair, associated with the Inari shrines. Danly writes that merchants would set up stalls along the main thoroughfares offering toys, snacks and the flowers of the season.	19. <b>Holiday market:</b> Generalisation (+ note)
	HM	<b>El Día del Caballo, en el festival del santuario Inari</b> (p. 250)  <i>[He bought it on] The Day of the Horse, during the festival of the Inari shrine</i>	19. <b>El Día del Caballo, en el festival del santuario Inari:</b> Amplification (literal translation + description)
	PM	<b>El Día del Caballo en las ya pasadas fiestas de Inari</b> (p. 105)  <i>[He probably bought them on] The Day of the Horse, during the bygone Inari festivities.</i>	19. <b>El Día del Caballo en las ya pasadas fiestas de Inari:</b> Amplification (literal translation + description)
	MA	<b>El dia del Cavall, durant les festes d'Inari</b> (p. 37) <i>[He bought them on] The Day of the Horse, during the Inari festivities.</i>	19. <b>El dia del Cavall, durant les festes d'Inari:</b> Amplification (literal translation + description)
	TP	<b>En una parada de la festa del dia dels cavalls.</b> (p. 48)  <i>[He probably bought it] In a stall at the festival of the day of the horses.</i>	19. <b>En una parada de la festa del dia dels cavalls:</b> Amplification (literal translation + generalisation)

The translation into modern Japanese of *uma no hi* has been done with three different techniques. EF and MR chose to conserve the term as it is (including the furigana reading next to the kanji of *uma*), and EF included an explanatory note as well. YT and KM opted for an intracultural adaptation,



substituting the original referent for a more widely known referent by the target readers of the source text (*Inari jinja no ennichi*). AS, on the other hand, chose the translation technique mostly followed by the Spanish and Catalan translators: amplification. AS kept the original reference, added its furigana reading, and a paraphrase. This is what HM, PM, MA and TP did as well, relying first on the literal translation ('El Día del Caballo'), and then adding a reference to the Inari festivities (thus the categorisation of amplification technique plus a literal translation and intracultural description). Only TP, instead of referring to the Inari sanctuary, simply stated that the character bought its souvenir at a 'stall at the festival of the day of the horses' (thus the classification of amplification technique plus a literal translation and a generalisation, instead of a description). As for the English translations, ES and RD both chose a generalisation technique ('summer market' and 'holiday market', respectively). SN, on the other hand, omitted the reference and, in its place, substituted it for another sentence: 'it seemed to bespeak of Shotaro's hobby in the way of shopping'. But what connection the translator found between the Inari festivities and Shotaro's way of shopping, is unclear.

### 3.5.8 Table of examples nº 8

Category: 6.3 *Sayings, expressions and set phrases* (*Sumizome ni kahenu beki sode no iro*)

This expression is a set phrase (category 6.3 *Sayings, expressions and set phrases*) used when a young boy enters the priesthood (or, rather, the 'bonzhood'). The expression has its origin in the word '墨染' (*sumizome*), literally 'dyed in ink (black colours)'. This set phrase could also be included in the category 4.3 *Religion*.

Table	Author	Example	Referent nº + Techniques
8	HI	<p>やがては墨染にかへぬべき袖の色...(p. 76)</p> <p><i>Yagate wa <b>sumizome</b> ni kahenu beki <b>sode no iro</b>...</i></p> <p><i>Before long, <b>the colour of his sleeves</b> would change to a <b>black-dyed</b> [garment]...</i></p> <p>Glossary: Furigana reading to <i>sumisode</i> and <i>sode</i>.</p>	—

EF	<p>やがては僧侶になって墨染めの衣をまとうはずで...(p. 15)</p> <p><i>Yagate wa sōryo ni natte sumizome no koromo wo matō hazu de...</i></p> <p><i>Before long, he will have to become a Buddhist monk and to put on a black-dyed garment.</i></p> <p><u>Glossary</u>: Intratextual note to <i>sumizome no koromo</i> explaining that those were the black clothes worn by a <i>bō-san</i> or Buddhist priest.</p>	<p><b>20. Sōryo ni natte sumizome no koromo:</b> Amplification (+ generalisation 'koromo', + furigama to <i>sumizome</i>)</p>
MR	<p>というのはやがては袖の色を僧侶の墨染め色に替えるはずだからで... (p. 13)</p> <p><i>To iu no wa yagate wa sode no iro wo sōryo no sumizome iro ni kaeru hazu dakara de...</i></p> <p><i>And before long, [this boy] will have to change the colour of his sleeves into the black-dyed colours of the Buddhist priests...</i></p>	<p><b>20. Sode no iro wo sōryo no sumizome iro:</b> Amplification (conservation + intracultural description)</p>
AS	<p>やがては頭を剃り袖の色も僧侶の墨染めに変わるであろう。(p. 50)</p> <p><i>Yagate wa atama wo sori sode no iro mo sōryo no sumizome ni kawaru no de arō.</i></p> <p><i>Before long, he will shave his head and change the colour of his sleeves into the black-dyed [colour] of a Buddhist monk's [garments].</i></p>	<p><b>20. Atama wo sori sode no iro mo sōryo no sumizome:</b> Amplification (intracultural description + conservation)</p>
YT	<p>あと何年か先には頭を剃って僧侶になってしまう身の上だ。(p. 12)</p> <p><i>Ato nannen ka saki ni wa atama wo sotte sōryo ni natteshimau mi no ue da.</i></p> <p><i>And his destiny is to shave his head in a few years and to become a Buddhist monk.</i></p>	<p><b>20. Atama wo sotte sōryo ni natteshimau:</b> Intracultural description</p>
KM	<p>というのも、そう遠くないうちに袖の色を僧侶の墨染め色に変えるはず、つまり彼はそのうち出家するはずだからで...(p. 11)</p> <p><i>To iu no mo, sō tōkunai uchi ni sode no iro wo sōryo no sumizome iro ni kaeru hazu, tsumari kare wa sono uchi shukke suru hazu</i></p>	<p><b>20. Sode no iro wo sōryo no sumizome iro... tsumari shukke suru:</b> Amplification (+ intracultural</p>

		<p><i>dakara de...</i></p> <p><i>Nevertheless, in the near future he will change the <b>colour of his sleeves into the black-dyed garments of a Buddhist monk. In other words, before long he will have to enter the priesthood.</b></i></p>	<p>description with the use of <i>shukke</i>)</p>
	SN	<p>...as he was promised to go into <b>holy orders to succeed his father in the temple sooner or later.</b> (p.3)</p>	<p><b>20. Holy orders to succeed his father in the temple sooner or later:</b> Adaptation 'holy orders' (+ creation)</p>
	ES	<p>[His thick black hair will one day be shaved], and his child's <b>clothes changed for the black of the priest...</b> (p. 72)</p>	<p><b>20. Clothes changed for the black of the priest:</b> Amplification (+ adaptation)</p>
	RD	<p>...and he would don the <b>dark robes of a priest.</b> (p. 256)</p>	<p><b>20. The dark robes of a priest:</b> Amplification (+adaptation)</p>
	HM	<p>En el futuro <b>se convertirá en monje y vestirá ropajes negros.</b> (p. 227)</p> <p><i>In the future he will become a monk and wear black garments.</i></p>	<p><b>20. Se convertirá en monje y vestirá ropajes negros:</b> Amplification (+adaptation)</p>
	PM	<p>No a mucho tardar la <b>tonalidad de su kimono pasará a teñirse del color de la tinta negra, tal como corresponde a la vestimenta de los bonzos.</b> (p. 53)</p> <p><i>Before long, the tonality of his kimono will be dyed the colour of black ink, as befits the garments of bonzes.</i></p>	<p><b>20. La tonalidad de su kimono ... vestimenta de los bonzos:</b> Amplification (description + established equivalent + description)</p>
	MA	<p>En cas que arribi el dia de <b>tenyir-li les robes de negre...</b> (p. 10)</p> <p><i>If the day comes when it is time to have his garments dyed in black...</i></p>	<p><b>20. Tenyir-li les robes de negre:</b> Literal translation</p>
	TP	<p>Ja que era el seu destí rapar-se el cap i</p>	<p><b>20. Posar-se el</b></p>

		<p><b>posar-se el quimono negre tenyit amb tinta xinesa per esdevenir un bonze budista. (p. 26)</b></p> <p><i>So it was his destiny to shave his head and wear <b>the black kimono dyed with Chinese ink to become a Buddhist bonze.</b></i></p>	<p><b>quimono... bonze budista:</b> Amplification (description + established equivalent + naturalised borrowing “quimono”)</p>
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In this example, there were two elements to take into account: first, to see how the expression *sumizome* has been translated into the modern Japanese versions, and the European translations. Also, another point to look at was whether the texts relied on the word ‘僧侶’ (*sōryo*) or ‘坊さん’ (*bō-san*), ‘Buddhist monks’.

Most of the modern Japanese translators relied on the amplification technique, by way of conserving the original referent (*sumizome*) and adding extra information, which slightly varied in each text, but which had the common element of the word *sōryo*. Hence, EF and MR included a reference to the figure of Buddhist monks in relation to the colour of their robes, AS and YT went one step further and included the intracultural description of one physical trait of bonzes (‘he will shave his head’), with the difference that AS used an amplification technique, whereas YT suppressed the original referent and substituted it with *atama wo sotto sōryo ni natteshimau* (intracultural description technique). It also needs to be mentioned that EF changed *sumizome* to a more general term (*koromo*), and that KM added a whole sentence (*tsumari kare wa sono uchi shukke suru hazu dakara ne*) (intracultural description technique) within which there was another intracultural referent (*shukke*, a word used when someone entered priesthood).

The European translations mostly rely on the amplification technique as well, with a couple of exceptions. SN translates the expression *sumizome* as ‘to go into holy orders’ (adaptation technique by adding a target culture reference), and following this, adds an exposition sentence (creation technique) which does not appear on the original, ‘to succeed his father in the temple sooner or later’.

ES, RD and HM used an amplification technique, but also an adaptation technique. This is so because they amplified the information by adding the words

‘priest’ in each translation, which were not in the original. But choosing the word ‘priest’ instead of ‘bonze’ or ‘Buddhist monk’, the established equivalent for *sōryo*, they adapted the original reference of the word —implied in the expression *sumizome*— and substituted it with a more domesticating term. PM and TP did use the established equivalent in the Spanish and Catalan translations, and both descriptions were rather long. PM’s translation also included the metaphor of the black colour (‘will be dyed the colour of black ink, as befits the garments of bonzes’). TP’s translation, on the other hand, offered a different reading to the passage by saying that the kimono (written as ‘quimono’ in the original, proving to be a naturalised borrowing) was ‘dyed with Chinese ink’.

This example is relevant, since it is one of the few passages in which the translation technique most used is the same in the modern Japanese translations and the European translations —even though the ways of applying it were slightly different.

### 3.5.9 Table of examples nº 9

Category: 5.1.1 Stores (*ohomagaki*), 3.1.1 Professions (*shitashinzo*)

The original passage contains two cultural referents: *ohomagaki* belongs to the 5. *Material culture* category, more specifically to the subdivision of 5.1.1 *Stores*. *Shitashinzo* belongs to the 3. *Social culture* category, within the field of 3.1.1 *Professions*.

Table	Author	Example	Referent nº + Techniques
9	HI	娘は大籠の下新造... (p. 75) <i>Musume wa ohomagaki no shitashinzo</i>  These girls, <b>courtesan attendant</b> of a <b>high-class brothel</b> ...  <u>Glossary</u> : The endnote explains that the <i>ohomagaki</i> were the brothels with more status in the red quarter. The <i>shinzō</i> were young courtesans who worked as the attendants. There were several levels: <i>furisode shinzō</i> (also called <i>shitashinzo</i> ), <i>tomesode shinzō</i> , <i>bantō shinzō</i> , etc.	—
	EF	娘は大籠の下新造... (p. 11) <i>Musume wa ōmagaki no shitashinzo</i>	21. Ōmagaki:

	<p>These girls, <b>courtesan attendant</b> of a high-class brothel...</p> <p><u>Glossary</u>: Intratextual note defining a <i>shitashinzo</i> as a young woman who served as the attendant of a high-rank courtesan.</p>	Modernisation 22. <b>Shitashinzo</b> : Conservation
MR	<p>娘は大籠の下新造... (p. 10) <i>Musume wa ōmagaki no shitashinzo</i></p> <p>These girls, <b>courtesan attendant</b> of a high-class brothel...</p>	21. <b>Ōmagaki</b> : Modernisation 22. <b>Shitashinzo</b> : Conservation
AS	<p>娘は、格式の高い大籠の妓楼で遊女の身の回りの世話をする下新造 ...(p. 46)</p> <p><i>Musume wa, kakushiki no takai ōmagaki no girō de yūjo no mi no mawari no sewa wo suru shitashinzo</i></p> <p><i>Working in good-reputed brothels, these girls, courtesan attendants [shitashinzo], who were in charge of taking care of the daily necessities of the courtesans of the brothel...</i></p>	21. <b>Kakushiki no takai ōmagaki</b> : Amplification 22. <b>The courtesan attendant ... of the brothel</b> : Amplification
YT	<p>少女たちは格式の高い芸者屋の下働き... (p. 10)</p> <p><i>Shōjo-tachi wa kakushiki no takai geisha-ya no shitabataraki</i></p> <p><i>These girls were assistants to good-reputed brothels</i></p>	21. <b>Kakushiki no takai geisha-ya</b> : Intracultural description 22. <b>Shitabataraki</b> : Generalisation
KM	<p>ほかには、まだ若い女の子だと、吉原のなかでも最高級の店で女中をしてるとか...(p. 9)</p> <p><i>Hoka ni wa, mada wakai onna no ko da to, Yoshiwara no naka de mo saikōkyū no mise de jochū wo shiteru toka...</i></p> <p><i>In other cases, girls who were still young would work as maids in the most luxurious brothels in the Yoshiwara [quarter]...</i></p>	21. <b>Yoshiwara no naka de mo saikōkyū no mise</b> : Intracultural description 22. <b>Jochū</b> : Intracultural adaptation
SN	<p>Some one is said to be a <b>sub-attendant to a certain ‘Miss’ of a court-lady’s name</b> in the brothel O’Magaki... (p. 2)</p>	21. <b>Brothel O’Magaki</b> : Transliteration 22. <b>Sub-attendant to a certai ‘Miss’ of a court-lady’s name</b> : Description

ES	A young girl goes through her course: a <b>minor figure in the wake of some famous beauty...</b> (p. 71)	21. —: Omission 22. <b>A minor figure in the wake of some famous beauty:</b> Generalisation
RD	Daughters, too, are involved in the quarter: here, a <b>serving girl</b> in one of the <b>great establishments</b> ; ... (p. 255)	21. <b>Great establishments:</b> Generalisation 22. <b>Serving girl:</b> Established equivalent
HM	Una hija puede ser una <b>joven aprendiz al lado de una cortesana</b> en un <b>burdel del más alto rango</b> . (p. 223)  <i>A daughter can be a <b>young apprentice alongside a courtesan</b> in a <b>high-ranking brothel</b>.</i>	21. <b>Burdel del más alto rango:</b> Description 22. <b>Joven aprendiz al lado de una cortesana:</b> Description
PM	¿Y sus hijas, decís? Pues también están metidas en el mundillo: esa jovencita de ahí es <b>la sirvienta de una cortesana</b> en uno de los <b>burdeles más suntuosos</b> ; ... (p. 46)  <i>And what about their daughters, you ask? Well, they make their way in that community, too: that girl over there is the <b>maid of a courtesan</b> in one of the <b>most sumptuous brothels</b>; ...</i>	21. <b>Burdeles más suntuosos:</b> Description 22. <b>La sirvienta de una cortesana:</b> Description
MA	Pel que fa a les filles, una <b>s'ha col·locat al servei d'una cortesana</b> en un <b>prostíbul de primera classe</b> ; ... (p. 7)  <i>As per their daughters, one of them has been employed <b>on the service of a courtesan</b> in a <b>high-ranking brothel</b>; ...</i>	21. <b>Prostíbul de primera classe:</b> Description 22. <b>S'ha col·locat al servei d'una cortesana:</b> Description
TP	Les noise joves, o bé són <b>aprenentes de l'ofici de les cases de yūjos prestigioses</b> ... (p. 21)  <i>The young girls are either <b>the apprentices of the profession at prestigious yūjos establishments</b>...</i>	21. <b>Les cases de yūjos prestigioses:</b> Intracultural description (+ pure borrowing) 22. <b>Aprenentes de l'ofici:</b> Description

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Let us start with *ōmagaki*. All the modern Japanese translators chose to modernise its orthography (from *ohomagaki* to *ōmagaki*). EF and MR, as usual, have not included any extra information. AS, on the other hand, used an amplification technique by preserving the reference and including a brief explanation (*kakushiki no takai ōmagaki*). YT, on the other hand, used an intracultural description: she did not preserve the reference to *ōmagaki*, instead substituting it with another element of the same culture (*geisha-ya*) and a brief description (*kakushiki no takai geisha-ya*). KM used the same method: instead of *ōmagaki*, she described it as *Yoshiwara no naka de mo saikōkyū no mise*. Since the description included intracultural referents (such as the mention of Yoshiwara), KM's is also an intracultural description.

Yet again, the European translations follow certain patterns of translation, where the English translators chose to use more generalising techniques, whereas the Spanish and Catalan ones tend to use more descriptive methods. In his English translation, SN transliterated the term as 'brothel O'Magaki'. The translator was probably not aware of the meaning of *ōmagaki* in Japanese, and mistakenly thought that it was the name of a brothel in Yoshiwara. As for ES, he omits yet again any reference to this establishment, just saying that 'a girl goes through her course' in the red quarter. RD does translate the term by using a more generic word, 'great establishments' (generalisation technique). HM, PM and MA used a description technique by defining the term in a similar way. TP's translation is categorised as intralingual description because he includes a cultural referent of the source culture (the pure borrowing *yūjo*) more known to the target reader, because it has already appeared in numerous occasions throughout the text.

As per the second referent, *shitashinzo*, the Japanese translators have yet again used different techniques: EF and MR, as usually, have conserved the word without further explanation. AS amplified it by preserving the reference and adding extra information. YT used a generalisation technique, since the term *shitabataraki*



has no specific connotations related to the source culture. KM, on the other hand, translated it as *jochū*. This word is commonly used to refer to women who work at traditional hotels or ryokan or restaurants. Thus, it has been considered an intracultural adaptation as it substitutes the source culture reference by a target culture reference that is more known to the target reader.

The overall trend to translate this term in the European translations was the description technique, used by SN, HM, PM, MA and TP. Only ES makes a generalisation ('a minor figure in the wake of some famous beauty'), probably due to the fact that these *shitashinzo* girls would someday become courtesans. He does not, however, explain nor refer to the original word. Regarding RD, he has used what could be considered as an established equivalent for *shitashinzo*: 'serving girl'. In fact, the Spanish and Catalan translations have also used similar established equivalents in their descriptions, but since their translation includes more information to describe the term, they have been categorised as 'descriptions'.

### 3.5.10 Table of examples n° 10

Category: 3.1.1 Professions (*bōzu*), category 6.4 Puns (*Daikoku-sama*)

The next passage to be analysed is a fragment from the beginning of Chapter 7 ('The handkerchief scene') that explains, as a flashback, the beginning and development of Nobu and Midori's friendship. One day, a boy saw them together and started to make fun of Nobu, who, in spite of being a '(future) monk' (*bōzu*), was paying all those attentions to a girl. As a result of that, Nobu became too self-conscious to be around Midori anymore, which resulted in their estrangement.

Here, there is a pun between the Daikoku-ya, the residence where Midori lives (hence she is called 'Midori of the Daikoku-ya' on several occasions in the story), whose name comes from the famous brothel where her sister and other courtesans work, and between the term Daikoku-sama, which means the wife of a *sōryo* or *bōzu* (Buddhist monk). Another thing to look at is what each translator does with Ichiyō's way of narrating the indirect speech.

Table	Author	Example	Referent n° +
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			Techniques
10	HI	<p>友達の中なる焼妬や見つけて、藤本は坊主のくせに女と話をして、嬉しさに礼を言つたは可笑しいでは無いか、大方美登利さんは藤本の女房（かみさん）になるのであらう、お寺の女房なら大黒様と言ふのだなどと取沙汰しける... (p. 96)</p> <p><i>Tomodachi no naka naru yakimochi ya mitsukete, Fujimoto wa bōzu no kuse ni onna to hanashi wo shite, ureshisau ni rei wo itsuta wa okashii dewanai ka, ookata Midori-san wa Fujimoto no kami-san ni naru no de arau, otera no nyōbō nara Daikoku-sama to iu no da nado to torisatashikeru...</i></p> <p><u>Glossary</u>: Note that explains the several meanings of Daikoku.</p>	—
	EF	<p>それを友達のなかのやきもち焼きが見つけて、「藤本が坊主のくせに女と話をして嬉しそうに礼を言つたのはおかしいじゃないか。多分、美登利さんは藤本のかみさんになるのだろう。お寺のかみさんなら大黒さまというのだ」などと噂し合った。 (p. 43)</p> <p><i>Sore wo tomodachi no naka no yakimochiyagi ga mitsukete, 'Fujimoto ga bōzu no kuse ni onna ot hanashi wo shite ureshiō ni rei wo itta no wa okashii janai ka. Tabun, Midori-san wa Fujimoto no kami-san ni naru no darō. O-tera no kami-san nara Daikoku-sama to iu no da', nado uwashiatta.</i></p> <p><i>One of his jealous friends saw that [Midori taking care of Nobu with her handkerchief] and spread some rumours like: 'Even though Fujimoto [Nobu] is a bonze, he talks with a woman and looks so happy when thanking her, isn't that funny? Midori is probably going to become Fujimoto's wife. The housewife of a temple is called a Daikoku-sama.'</i></p>	<p>23. Bōzu: Conservation</p> <p>24. Daikoku-sama: Conservation</p>
	MR	<p>友達の中のやきもち焼きが見つけて、藤本は坊主の癖に女と話をして嬉しそうに礼を言つたのはおかしいではないか、おおかた美登利さんは藤本のかみさんになるのであらう、お寺のかみさんなら大黒様と言うのだなどと騒ぎ立てた... (p. 37)</p> <p><i>Tomodachi no naka no yakimochiyaki ga mitsukete, Fujimoto wa bōzu no kuse ni onna</i></p>	<p>23. Bōzu: Conservation</p> <p>24. Daikoku-sama: Conservation</p>

	<p>to hanashi wo shite ureshisō ni rei wo itta no wa okashii dewanai ka, ookata Midori-san wa Fujimoto no kami-san ni Naru no de arō, o-tera no kami-san nara <b>Daikoku-sama</b> to iu no da nado to sawagitateta...</p> <p>One of his jealous friends saw that and started to make a fuss by saying things like that event in which, though Fujimoto was a <b>bonze</b>, he was talking with a woman and looked so happy when thanking her, wasn't that funny?, and perhaps Midori would become Fujimoto's wife, and if she were to become the housewife of the temple, she'd turn into a <b>Daikoku-sama</b>.</p>	
AS	<p>ちょうどそれをやきもちやきの友だちが見つけて、</p> <p>「藤本は坊主の癖に女と話をして、嬉しそうにお礼を言ったのは変じゃないか。きっと美登利さんは藤本の女房（かみさん）になるんだろう。お寺の女房（かみさん）のことは、大黒さんといって、美登利さんのいる大黒屋とおんなじなもの」などとあれこれ噂をした。(p. 88)</p> <p>Chōdo sore wo yakimochiyaki no tomodachi ga mitsukete, 'Fujimoto wa <b>bōzu</b> no kuse ni onna to hanashi wo shite, ureshisō ni orei wo itta no wa hen janai ka. Kitto Midori-san wa Fujimoto no kami-san ni naru'n darō. O-tera no kami-san no koto wa, <b>Daikoku-san to itte, Midori-san no iru Daikoku-ya to onnaji da mono</b>' nado to are kore uwasa wo shita.</p> <p>But just one of his jealous friends saw that and started to spread some rumours: 'Even though Fujimoto is a <b>bonze</b>, he talks with a woman and looks so happy when thanking her, isn't that funny? Most likely, Midori will become Fujimoto's wife. The housewife of a temple is referred to as <b>Daikoku-san, just like the Daikoku [residence] where Midori lives.</b>'</p>	<p>23. <b>Bōzu:</b> Conservation 24. <b>Daikoku-san to itte, Midori-san no iru Daikoku-ya to onnaji da mono:</b> Amplification (conservation + intracultural description)</p>
YT	<p>友だちの中で嫉妬深い者が見つけてからかった。</p> <p>「藤本は坊主の癖に女と話をして、嬉しそうにお礼を言うなんておかしいじゃないか。きっと、美登利さんは藤本の奥さんになるんだろう、お寺の奥さんは美登利さんの屋号と同</p>	<p>23. <b>Bōzu:</b> Conservation 24. <b>Midori-san no yagō to onaji "Daikoku-sama":</b> Amplification (conservation +</p>

		<p>じ『大黒様』と言うんだぞ」(p.44)</p> <p><i>Tomodachi no naka de jittōbukai mono ga mitsukete karakatta.</i></p> <p><i>'Fujimoto wa <b>bōzu</b> no kuse ni onna to hanashi wo shite, ureshisō ni orei wo iu nante okashii janai ka. Kitto, Midori-san wa Fujimoto no oku-san ni naru'n darō, o-tera no oku-san wa <b>Midori-san no yagō to onaji "Daikoku-sama"</b> to iu'n da zo'.</i></p> <p><i>One of his deeply jealous friends saw that and made fun of him:</i></p> <p><i>'Even though Fujimoto is a <b>bonze</b>, he talks with a woman and looks so happy when thanking her, isn't that funny? Most likely, Midori will become Fujimoto's wife, and the housewife of a temple is called "<b>Daikoku-sama</b>", just like the name of Midori's establishment.'</i></p>	intracultural description)
	KM	<p>あっ、坊主の藤本が坊主のくせに、女といちゃいちゃしてるぜ、えっ、ありがとうだって、うほほほ、お前らあつつあつだな、なんて調子乗りの友だちがちょっかいをかけてきた。なにになに、おふたりさんは結婚するの、この調子だったらするよねえ、お寺のおかみさんは大黒さまだから美登利ちゃんにはぴったりだ、なんて言ってからかって、みんな一緒にになって笑うのだった。(p.32)</p> <p><i>A, bōzu no Fujimoto ga <b>bōzu</b> no kuse ni, onna to ichaicha shiteru ze, e, arigatō datte, uhohoho, omaera attsu atsu da na, nante chōshinori no tomodachi ga chokkai wo kaketekita. Nani nani, ofutari-san wa kekkon suru no, kono chōshi dattara suru yo nee, o-tera no okami-san wa <b>Daikoku-sama dakara Midori-chan ni wa pittari da</b>, nante itte karakatte, minna issho ni natte warau no datta.</i></p> <p><i>Ah!, he doesn't care that he's a <b>bonze</b>, he is flirting with a woman!, huh?, he said 'Thank you'!, ha ha ha, you guys are so lovey-dovey, said a cocky friend even though it wasn't his business. What, what?, are you guys getting married?, I'd think so, looking at the two of you right now, the housewife of a temple is called <b>Daikoku-sama</b>, so the name is perfect for you, <b>Midori-chan</b>!, he said, making fun of them and laughing with all the rest.</i></p>	<p>23. <b>Bōzu:</b> Conservation</p> <p>24. <b>Daikoku-sama dakara Midori-chan ni wa pittari da:</b> Amplification (conservation + intracultural description)</p>
	SN	The jealous eye of his friend caught it to start a	23. For all his

	<p>hot rumor that <b>for all his priesthood</b>, Fujimoto was talking with a girl and thanked her with pleasure. “Isn’t it a fine thing?” the gossip went on. “Midori-san will probably become Fujimoto’s wife. You know, the priest’s wife is called ‘<b>daikoku-sama</b>.’ Oh <b>yes. It holds true</b>.” (p. 18)</p>	<p><b>priesthood:</b> Adaptation (+ transposition) 24. ‘<b>Daikoku-sama</b>’. Oh yes. It holds true: Transliteration (+ description)</p>
ES	<p>A jealous acquaintance saw them, and the gossip spread. “Did you see Nobu and his girl? A fine <b>priest</b>, smiling all over when he thanked her. <b>Daikoku for the Ryugeji —it was made to order</b>.” (p. 86)</p> <p><u>Glossary</u>: Footnote n° 9: A priest’s wife is called Daikoku, “god of the kitchen.” Hence Midori of the Daikokuya should be ideal for Nobu of the Ryugeji Temple.</p>	<p>23. <b>Priest:</b> Adaptation 24. <b>Daikoku for the Ryugeji —it was made to order:</b> Compression (+ intracultural description)</p>
RD	<p>There were those, however, who were jealous of this attention from Midori. “For a <b>priest’s son</b>, he sure knows how to flirt. Look at him smile when he thanks her! What’s he going to do—take her for his wife? If she goes to live at the temple, then she really will be <b>Miss Daikoku: from Midori of the Daikokuya to Daikoku, goddess of the kitchen! That ought to suit a priest</b>.” (p. 268)</p> <p><u>Glossary</u>: Danly explains that ‘Daikoku’ was a euphemism for the wife, or mistress, of a Buddhist priest, who until the Meiji period was expected, by law if not by custom, to be celibate. Daikokuya, the brothel where Midori’s sister works, was probably named after the god of prosperity Daikoku, the god of the merchants.</p>	<p>23. <b>Priest’s son:</b> Adaptation (+ amplification) 24. <b>Miss Daikoku ... suit a priest:</b> Amplification (literal translation + intracultural description + creation)</p>
HM	<p>Al ver la escena, los amigos envidiosos murmuran: —Fujimoto, a pesar de ser <b>monje</b>, ha estado hablando con una mujer y hasta le ha dado las gracias alegremente, ¿no es gracioso? Tal vez, Midori se convertirá en la esposa de Fujimoto, y si es la señora del templo, se llamará <b>la señora Daikoku</b>. (p. 254)</p> <p><i>Upon seeing the scene, the jealous friends whispered:</i> —<i>Fujimoto, in spite of being a <b>monk</b>, has been talking with a woman and he even thanked her so happily, isn’t that funny?</i></p>	<p>23. <b>Monje:</b> Adaptation 24. <b>La señora Daikoku:</b> Literal translation (+ note)</p>

	<p><i>Maybe, Midori will become Fujimoto's wife, and if she becomes the lady of the temple, she'll be called Mrs. Daikoku.</i></p> <p><u>Glossary:</u> This footnote explains that Daikoku is the god of the home and the kitchen, and that is common to call 'Mrs. Daikoku' to monks's wives. They make clear that, in here, this is used as a pun due to the residence Daikoku-ya, where Midori lives.</p>	
PM	<p>No obstante, a raíz de los solícitos cuidados de la chica, entre algunos de los compañeros de Nobu empieza a saltar la chispa de la envidia.</p> <p>—Caray, para ser <b>un aprendiz de bonzo</b> se le da bastante bien el trato con las mujeres. ¿Habéis visto la cara de tontainas que se le ha puesto a Fujimoto cuando le ha dado las gracias Midori? A lo mejor tiene la intención de tomarla por esposa, quién sabe. ¿Os lo imagináis? <b>Midori, la célebre casera del Daikokuya convertida en la figurilla daikoku que se encarga de velar por la cocina y el hogar</b>, como buena mujer de un bonzo. ¡Sería algo digno de ver! (p. 114)</p> <p><i>Nevertheless, as a result of the girl's attentive care, amongst some of Nobu's schoolmates starts to appear the spark of envy:</i></p> <p>—Gee!, he's pretty good with the ladies, for a <b>bonze's apprentice</b>. Have you seen Fujimoto's foolish face when he thanked Midori? Maybe he means to take her as his wife, who knows. Can you imagine? <b>Midori, the landlady of the Daikokuya transformed into the little figure daikoku that watches over the kitchen and the house</b>, as any respectable bonze's wife should do. That'd be something!</p> <p><u>Glossary:</u> Footnote nº 30 explaining the pun of Daikoku, the seven gods of fortune, Daikoku-ya. Daikoku also means the wife of a Buddhist monk, and the origin of the meaning comes from little figures placed in the kitchen so the house would prosper.</p>	<p><b>23. Un aprendiz de bonzo:</b> Established equivalent (+ amplification)</p> <p><b>24. Midori, la célebre casera del Daikokuya...and the house:</b> Amplification (intracultural description + pure borrowing + note)</p>
MA	<p>Un noi que hi era present, gelós de l'atenció dispensada a en Nobu, s'inventa ràpidament una quimera i corre a contar-la als altres:</p> <p>—Com li agrada de flirtejar, a aquest <b>aprenent de bonze</b>! Si haguéssiu vist el somriure que ha fet per agrair el mocador!</p>	<p><b>23. Aprenent de bonze:</b> Established equivalent (+ amplification)</p> <p><b>24. Una</b></p>

	<p>Què pretén? S'hi vol casar, potser? Imagineu-vos-ho! La Midori de la Daikokuya convertida en la muller del bonze de Ryûge! <b>Una trajectòria digna de passar als annals de la historia: de guardiana a la Daikokuya a daikoku d'un bonze!</b> (p. 41)</p> <p><i>A boy who was there, jealous of the attention that Nobu was getting, makes up a fantasy and hurries to spread it to the rest:</i></p> <p>—This <b>bonze's apprentice</b> likes to flirt all right! I wish you'd seen his smile when he thanked her for [lending him] her handkerchief! What does he have in mind? Does he want to marry her, perhaps? Think about it! Midori of the Daikokuya, transformed into the wife of the Ryûge bonze! <b>A trajectory worthy of being recorded in the annals of history: from guardian at the Daikokuya to daikoku of a bonze!</b></p> <p><u>Glossary:</u> Footnote nº 22 Several meanings associated with the word <i>daikoku</i>: name of the brothel where Midori's sister works, and the residence where Midori lives (her parents are in charge of the dorms); also, the name of one of the seven gods of fortune, Daikoku (or Daikokuten), god of commerce and richness. Also, since there was a tradition of placing a daikoku figure in the kitchen, it was a euphemism to refer to the wife or lover of a Buddhist monk, who, at least until the beginning of Meiji period, was expected to be celibate.</p>	<p><b>trajectòria... d'un bonze!</b> Amplification (intracultural description + pure borrowing + note)</p>
TP	<p>Un company va dir-los, gelós: —Fujimoto, ets un <b>bonze</b>, oi? Per què estàs tan content de parlar amb una noia i de donar-li les gràcies? Segurament <b>la Midori de Daikokuya</b> serà la teva dona. <b>No m'estranya perquè normalment la senyora d'un temple es diu daikoku!</b> (p. 51)</p> <p>A classmate said to them, jealous: —Fujimoto, you are a <b>bonze</b>, are you not? Why are you so happy talking with a girl and thanking her? Probably Midori of the Daikokuya will be your wife. <b>It's no surprise, since normally the housewife of a temple is called daikoku!</b></p>	<p>23. <b>Bonze:</b> Established equivalent 24. <b>La Midori de la Daikokuya...No m'estranya... daikoku!</b> Amplification (intracultural description + pure borrowing)</p>

There are no major surprises as to the techniques used to translate *bôzu* and *Daikoku-sama* in the modern Japanese translations. The five translators

conserved the term *bōzu*, clear enough in the target culture. The translation of *Daikoku-sama* relied on either conservation techniques (EF, MR) or amplification techniques (AS, YT, KM). Both AS and YT included a reference to the residence of the brothel Daikoku where Midori lives (hence the use of an intracultural description within the amplification technique), and only KM explained the pun without mentioning the Daikoku, just saying that that name was ‘perfect for Midori-chan’ (most interestingly, KM chose to change the honorific *–san* to *–chan*, more adequate since the person who is speaking is supposed to be a young boy).

The English translators used an adaptation technique to translate *bōzu*, translated as ‘priest’ (or ‘priesthood’ in the case of SN, which is the technique of transposition—the change of one grammatical category to another—also applies in this case). HM also adapted the term (‘monje’), but the other Spanish translator and the two Catalan translators used the established equivalent, ‘bonzo’ and ‘bonze’, respectively. In the case of PM and MA, they amplified information, as RD did, including the term ‘bonze’s apprentice’.

As has happened in other examples, the techniques used in the English for *Daikoku-sama* are very diverse, whereas some patterns can be found in the Spanish and Catalan texts. The English translation of SN merely transliterates the reference (‘*Daikoku-sama*’) and adds a comment that ranges between description and creation (‘Oh yes. It holds true’). However, SN did not add any further information, nor an explanatory footnote. Hence, the reader has no way to know why that ‘holds true’. ES relied on a footnote to explain the meaning of the *daikoku-sama*, and in the text he translated it as ‘[Midori of the] Daikoku for the Ryugeji—it was made to order.’ Here, Seidensticker offered an intracultural description because he relied on a reference known by the target reader, the temple of Nobu’s family, the Ryūge Temple (here transliterated as ‘Ryugeji’). In this case, however, ES merely mentioned the Daikokuya as in the place where Midori lives, not as in the reference to a bonze’s wife (he explained that in the footnote). For this reason, the translation technique used in the text is the compression technique, as it eliminates part of the cultural information. RD used an amplification technique, but within the added information we can find other techniques, such as literal translation (‘Miss Daikoku’), intracultural description



(the reference to ‘Midori of the Daikokuya’), or creation (‘goddess of the kitchen! That ought to suit a priest.’).

The Spanish translators HM used a literal translation and a footnote. In the text, they translated it as ‘Mrs. Daikoku’. In the footnote, they explained the several meanings of the word. PM, MA and TP decided to include the explanation in the text, and relied on the amplification technique: they kept the original term as a pure borrowing in italics, *daikoku*, (but without the ‘-sama’ honorific).

### 3.5.11 Table of examples nº 11

Categories: 4.2 Arts – 4.2.2 Literature (*Azechi no kōshitsu*, *Waka-Murasaki*)

Ichiyō knew by heart the story of *Genji monogatari* and, once more, she could not help including a direct allusion to the very scene in which the prince and main character, Hikaru no Genji, sees for the first time Murasaki no Ue (still young at that time, and referred to as ‘young Murasaki’, or *Wakamurasaki* in Japanese). The young girl is inside a temple with the widow of the imperial inspector Azechi, who is also her grand-mother. In the chapter *Wakamurasaki* of *Genji monogatari*, Genji sees her from far away and notices the beauty of the child, who in the future will grow to become his lawful wife.

In this passage, instead of a temple we have the Daikokuya. Instead of Genji, we have the passing Nobu. And instead of the young Murasaki and her grand-mother, we have Midori and her mother. This passage is full of these parallelisms, but, even though every Japanese reader knows and, probably, has read at the very least some excerpts from the story at school, there is a risk that the symbolism of the passage may be left unnoticed by the reader. This is probably what most of the translators thought, and below we can find several ways to address these cultural referents:

Table	Author	Example	Referent nº + Techniques
11	HI	<p>今様の按察使の後室が珠數をつまぐつて、冠 つ切りの若紫も...(p. 115)</p> <p><i>Imayau no Azechi no kōshitsu ga jiyuzu wo tsumagutte, kabutsukiri no Waka-Murasaki mo...</i></p> <p><u>Glossary</u>: Footnote explaining the reference to</p>	—

	the ‘Waka-Murasaki’ chapter in <i>Genji monogatari</i> , describing the episode in which the young Murasaki and her grandmother are seen by Hikaru no Genji. The note also explains the parallelisms with Midori and her mother, and the meaning of the word <i>Azechi</i> (a travelling inspector of the provincial governments during the Nara and Heian periods).	
EF	<p>当世風の按察の後室が数珠をつまぐって、おかっぱ頭の若紫が... (p. 67)  <i>Tōseifū no Azechi no kōshitsu ga juzu wo tsumagutte, okappa atama no Waka-Murasaki ga...</i></p> <p>...the modern widow of the <i>Azechi</i> (...) and the young <i>Murasaki</i>...</p> <p><u>Glossary</u>: Two footnotes explaining the characters of the widow of the <i>Azechi</i> and <i>Waka-Murasaki</i>.</p>	<p>25. <i>Azechi no kōshitsu...</i>  <b>Waka-Murasaki:</b>  Conservation + note</p>
MR	<p>源氏物語風に言えば按察の後室が数珠を指先でたぐり、おかっぱ頭の若紫も... (p. 61)  <i>Genji monogatari ni ieba Azechi no kōshitsu ga juzu wo yubisaki de taguri, okappa atama no Waka-Murasaki mo...</i></p> <p>...as if taken directly from a scene of <i>Genji Monogatari</i>, it looked as if the widow of the <i>Azechi</i> with her Buddhist praying beads, and the young <i>Murasaki</i>...</p>	<p>25. <i>Genji monogatari ni ieba Azechi no kōshitsu...</i>  <b>Waka-Murasaki:</b>  Amplification</p>
AS	<p>源氏物語の「若紫」の巻のように、按察大納言の未亡人が数珠を指先でつまぐり、おかっぱ頭の若紫が... (p. 122)  <i>Genji monogatari no ‘Waka-Murasaki’ no maki no yō ni, Azechi Dainagon no mibōjin ga juzu wo yubisaki de tsumaguri, okappa atama no Waka-Murasaki ga...</i></p> <p>... as though as a scene taken from the ‘<i>Waka-Murasaki</i>’ Chapter from <i>Genji Monogatari</i>, with the widow of the <i>Azechi Dainagon</i> saying her beads, and the young <i>Murasaki</i>...</p>	<p>25. <i>Genji monogatari no ‘Waka-Murasaki’ no maki no yō ni, Azechi Dainagon no mibōjin...</i>  <b>Waka-Murasaki:</b>  Amplification</p>
YT	<p>「源氏物語」の按察使大納言の未亡人が現代風に姿を変えて念仏を唱え、おかっぱ頭の若紫が... (p. 72)  ‘<i>Genji monogatari</i>’ no <i>Azechi Dainagon no mibōjin ga gendaifū ni sugata wo kaete</i></p>	<p>25. ‘<i>Genji monogatari</i>’ no <i>Azechi Dainagon no mibōjin...</i>  <b>Waka-Murasaki:</b></p>

	<p><i>nenbutsu wo tonae, okappa atama no <b>Waka-Murasaki</b> ga...</i></p> <p><i>...it looks as though as the <b>widow of the Azechi Dainagon from Genji Monogatari</b> has come back to the present day and is chanting her Buddhist prayers, and that a <b>young Murasaki</b>...</i></p> <p><u>Glossary</u>: Two footnotes are included, one for the widow of the Azechi, and another for Waka-Murasaki.</p>	Amplification + note
KM	<p>そう、源氏物語にいえば、按察の後室が数珠を指さきでたぐって、それからおかっぱ頭の若紫が... (p. 52)</p> <p><i>Sō, <b>Genji monogatari ni ieba, Azechi no kōshitsu</b> ga juzu wo yubisaki de tagutte, sore kara okappa atama no <b>Waka-Murasaki</b> ga...</i></p> <p><i>...yes, that's right, if we say it in terms of <b>Genji Monogatari</b>, it looks as though as the <b>widow of the Azechi</b> is saying her beads, and as if the <b>young Murasaki</b>, with her bobbed hair, is about to run into her...</i></p>	<p><b>25. Genji monogatari ni ieba, Azechi no kōshitsu...</b></p> <p><b>Waka-Murasaki:</b> Amplification</p>
SN	<p>They might see a dignified dowager of the late administrative inspector (<b>Azechi-Dainagon of Genji Monogatari</b>) sedately fingering her rosary. Meantime, her cute, bob-haired granddaughter <b>Komurasaki (Young Purple)</b>... (p.31)</p>	<p><b>25. ... a dignified dowager... Genji Monogatari):</b> Amplification (+ literal translation)</p>
ES	<p>...a latter-day <b>widow of the Azechi no Dainagon</b> would be saying her beads, that a <b>young Murasaki</b>... (p.100)</p> <p><u>Glossary</u>: The footnote explains that Murasaki was the great love of Prince Genji in the <i>Tale of Genji</i>, and that the widow of the Azechi no Dainagon was her grandmother.</p>	<p><b>25. ...widow of the Azechi no Dainagon... young Murasaki:</b> Literal translation (amplification of 'Dainagon' + note)</p>
RD	<p>...latter-day <b>widow of Azechi</b> at her rosary; and she would be there too, straight from the ancient tales, a <b>young Murasaki</b>... (p.279)</p> <p><u>Glossary</u>: This footnote contains complete information on the two characters from <i>Genji monogatari</i>. Danly describes Chapter Five, 'Wakamurasaki', in which Genji spies on Murasaki when her nun is at her prayers (p. 330, footnote n° 42)</p>	<p><b>25. ...widow of Azechi... Young Murasaki:</b> Literal translation + note</p>

HM	<p>...estuviera <b>la viuda de Azechi Dainagon</b> pasando las cuentas del rosario, y de que fuera a aparecer <b>la niña Wakamurasaki</b>... (p. 280)</p> <p><i>...the widow of Azechi Dainagon might be praying the rosary, and the Wakamurasaki girl might be about to come out with her pageboy hair.</i></p> <p><u>Glossary</u>: The footnote explains that this passage is a 'quote' from <i>La historia de Genji</i>. The widow of Azechi Dainagon is Wakamurasaki's grandmother, raised in a solitary temple where Hikaru Genji found her (footnote n° 33).</p>	<p><b>25. ...la viuda de Azechi Dainagon... la niña Wakamurasaki:</b> Amplification + (transliteration of 'Wakamurasaki' + note)</p>
PM	<p>... <b>un pasaje de La Historia de Genji</b>. (...) se encuentra <b>la viuda de Azechi</b> rezando una plegaria con el rosario; junto a ella quizás se encuentre <b>la joven Waka-Murasaki</b>... (p.186)</p> <p><i>...a passage from The History of Genji. Who knows, maybe the widow of Azechi can also (...) and maybe the young Waka-Murasaki...</i></p> <p><u>Glossary</u>: The footnote n.º 38 explains the parallelism of the scene in <i>Takekurabe</i> with the one in <i>Genji monogatari</i>.</p>	<p><b>25. ...un pasaje de La Historia de Genji... la joven Waka-Murasaki:</b> Amplification + note</p>
MA	<p>...qui sap si no hi ha <b>una petita Waka-Murasaki</b> (...) hi deu haver <b>la vídua de l'inspector imperial Azechi no Dainagon</b>... (p. 73)</p> <p><i>...maybe there is a young Waka-Murasaki (...) And sitting by her side, maybe there is the widow of the imperial inspector Azechi no Dainagon.</i></p> <p><u>Glossary</u>: This footnote also talks about the story in <i>Genji monogatari</i> and its bearing on the present passage.</p>	<p><b>25. ...una petita Waka-Murasaki... Azechi no Dainagon:</b> Amplification + note</p>
TP	<p>...una escena de la <i>Història de Genji</i>; (...) la <b>viuda del noble Azechi</b> ressuscitada a la modernitat i la <b>nena Waka-Murasaki</b> (p. 77)</p> <p><i>...an episode from the History of Genji; (...) the widow of the noble Azechi (...) resurrected into modernity, and the Waka-Murasaki girl...</i></p> <p><u>Glossary</u>: This footnote refers to the <i>Història</i></p>	<p><b>25. ...una escena de la Història de Genji... nena Waka-Murasaki:</b> Amplification + note</p>

		<i>de Genji</i> , not its characters. It explains that it is a novel written by the famous Japanese writer Murasaki Shikibu at the 11 <sup>th</sup> century.	
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All the modern Japanese translations, except one, used the amplification technique. That is, they kept the cultural elements in the text —both *Azechi no kōshitsu* and *Waka-Murasaki*— and added a description that, in most of the cases, included the mention of *Genji monogatari*. Matsuura added the expression ‘*Genji monogatari ni ieba*’, Akiyama wrote ‘*Genji monogatari no ‘Waka-Murasaki’ no maki no yō nī*’, Yamaguchi also included ‘*Genji monogatari*’ and added a footnote, and Kawakami, in similar terms, also referred to the story by saying ‘*Genji monogatari ni ieba*’. Only Enchi’s text does not include any explicit reference to *Genji monogatari* in the translation, although Odagiri Susumu included two footnotes to give a proper background to the two characters.

Nobunaga’s English translation uses an amplification technique in translating the names of both of the characters, and he also uses a literal translation technique to include, between brackets, the English name of Waka-Murasaki (‘Young Purple’). Seidensticker gives a literal translation as well (‘widow of the Azechi no Dainagon’, ‘young Murasaki’), including a brief amplification on the first (he adds the term ‘Dainagon’, which does not appear in the original). However, he includes a footnote to refer the reader to *The Tale of Genji*, which he himself translated. Danly, like Seidensticker, literally translates the two names (‘widow of Azechi’, ‘young Murasaki’), and complements this, providing an extensive footnote.

Consequently, English translations use different techniques, whereas the Spanish and Catalan translations rely on the amplification technique. Furthermore, all the Catalan and Spanish translations have footnotes explaining these terms as well.

Except the English translations, practically all the modern Japanese translations, and the Spanish and Catalan translations, used the amplification technique. Out of the five modern Japanese translations, only three include footnotes in their texts. Out of these three, two include a footnote explaining this passage in reference to *Genji monogatari*. And, except from Nobunaga’s English

translation, the rest of the European translations also include footnotes for these cultural referents.

### **3.6 The conclusions of the analysis of the translation techniques of the cultural references**

The present conclusions will be based on the data analysis subtracted from the analysis of the translation techniques of cultural referents. In the previous section, we have analysed a total of 11 tables and 25 examples. To this we have added another table with the analysis of the translation of *chaban*, included as an example in 1.3.5.3 *The analysis of cultural referents*. Hence, the total data amounts to 12 tables, and 26 examples of cultural elements.

In some cases, the translation of a cultural referent relied on more than one technique. In the analysis, we included the primary technique, and the secondary techniques in brackets. However, for clarity, in the table below we have only included the primary techniques in the overall recount. Nevertheless, if a certain element had a note, or a borrowing (pure or naturalised) included in a paraphrase (not as a technique per se, but as additional information within, for instance, a description technique), this information has been included in the graphs, since we believe the element of foreignness that borrowings give to a text is something that needed to be marked somehow, independently if that was in the form of a technique, or if it appeared within another technique. We have also taken into account the footnotes in the table. If a translation technique also included a footnote, it has been marked as '+ 1 note'. Yamaguchi Terumi's translation has, for instance, 8 elements that have been translated with the amplification technique, and 4 of them included an additional footnote. For this reason, in the table below, this has been marked as '8 (+4 notes)' under the cell 'Amplification technique'.

On a similar note, if a word included a borrowing in its description or paraphrase, it has been marked as follows: 'pb' for pure borrowings, and 'nb' for naturalised borrowings. For instance, if we take a look at Mercè Altimir's amplification techniques, we can see that the cell includes the following information: '7 (with 2 notes, 1pb, 1 pb +note)'. This means that, out of the total of 7 times that the amplification technique was used, those referents included

footnotes twice, it included a pure borrowing once, and it had a pure borrowing and a footnote also once.

The last aspect to point at is that the paragraphs missing in Seidensticker's translation, which included a total of 6 elements to be analysed, have been regarded as 'omitted' elements and counted as so in the cell 'omission technique'. Thus, there are 6 'omissions' coming from the fact that these paragraphs are inexistent, and another 6 omissions more that have been counted from the analysis of the words (e.g., an element not translated in a sentence).

**Table 29.** Classification of translation techniques of cultural referents in the modern Japanese translations

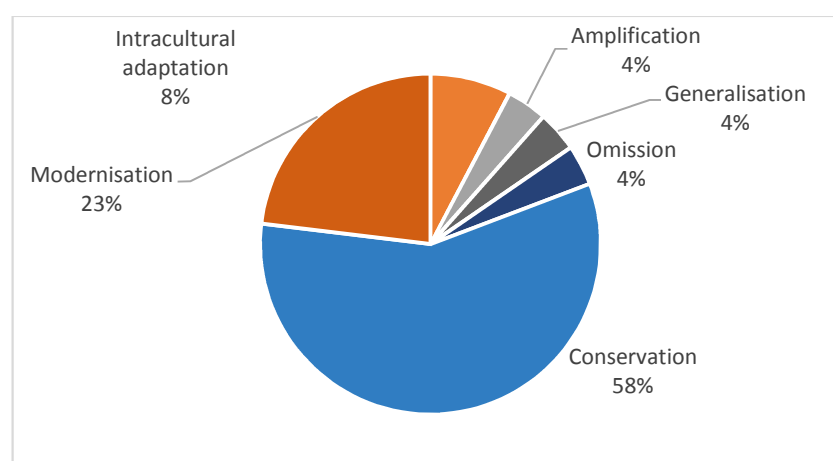
Technique	EF	MR	AS	YT	KM
Adaptation	0	1	1	1	1
Intracultural adaptation	2	1	1	3	3
Amplification	1	3	12	8 (+4 notes)	7
Compression	0	0	1	0	0
Creation	—	—	—	—	—
Description	0	0	0	1	0
Intracultural description	0	0	0	3	1
Established equivalent	0	1	2	2 (+1 note)	3
Generalisation	1	0	1	4	1
Intracultural generalisation	0	0	0	0	1
Omission	1	0	0	0	1
Particularisation	—	—	—	—	—
Intracultural particularisation	—	—	—	—	—
Borrowing (pure or naturalised)	0	0	1 (pure)	0	0
Literal translation	—	—	—	—	—
Transliteration	—	—	—	—	—
Transposition	0	1	0	0	0
Variation	—	—	—	—	—
Conservation	15 (+8 notes)	13	7	3	8
Modernisation	6 (+5 notes)	2	0	1	1

Synonymising	0	1	0	0	0
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This table confirms that Enchi Fumiko's and Matsuura Rieko's translations are the ones that shift more towards a trend of preserving the colour of the original by conserving the cultural elements.

In Enchi's translation, the cultural referents were conserved 58% of the time. However, more than half of those words included footnotes. This again is probably due to the fact that the translator and the person who wrote the notes were not the same person. In fact, the next most used technique is the modernisation technique, with 23% (and 5 out of 6 words included, also, footnotes). To this follow the techniques of intracultural adaptation (8%), amplification (4%), generalisation (4%), and omission (4%).

**Graph 3.** Translation techniques used by Enchi Fumiko



As explained in 1.3.6 *The translation strategies of cultural referents*, every technique belongs to a determinate strategy that, in its turn, is related to a certain translation approach. The conservation technique belongs to the conservation strategy. However, contrary to what happens with interlingual translation, in intralingual translation this means that the translation is more foreignising, since it chooses to preserve several elements of the intracultural other in the target text. In this sense, then, Enchi's translation is highly foreignising.

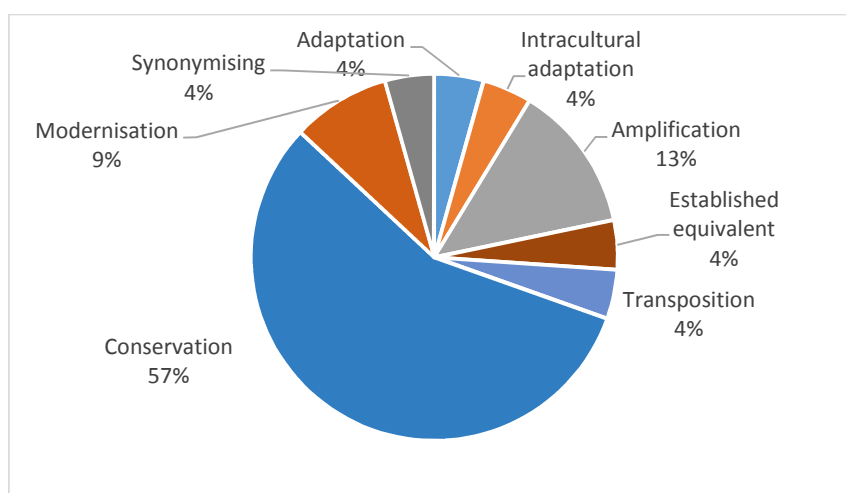
In Matsuura's translation, conservation marks a similar number (57%) as in Enchi's. But, contrary to Enchi, her translation does not offer footnotes. In this sense, Enchi's translation could be considered to be a 'pseudoconservation'



technique, whereas Matsuura's translation is aimed to 'purely' preserve the terms as they are, with no further interference by the translator.

The rest of the techniques in Matsuura's are more distributed: amplification amounts to 13%, followed by 9% in the modernisation technique. The rest of the categories, as it was the case with Enchi, only amount to 4% each (synonymising, adaptation, intracultural adaptation, established equivalent, and transposition).

**Graph 4.** Translation techniques used by Matsuura Rieko

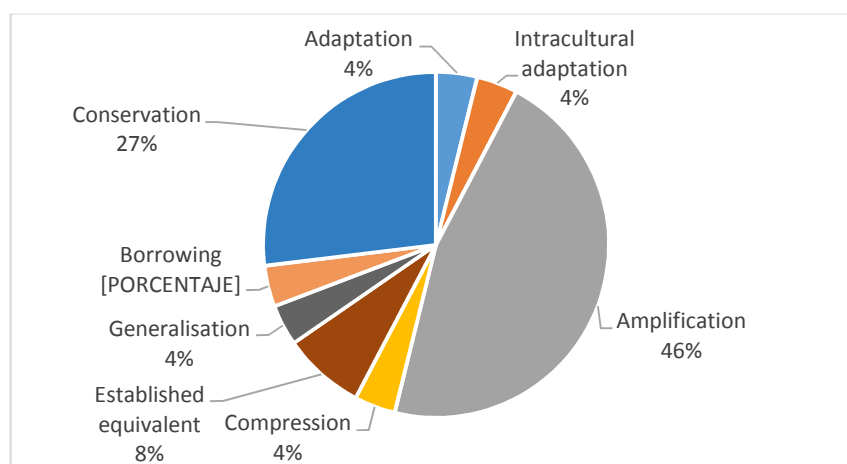


For this reason, we could also say that Matsuura's translation is, in general, foreignising, as the conservation technique amounts to 57%. Nevertheless, as it does not rely on footnotes, Matsuura uses several other techniques — modernisation, amplification, etc.— in order to fill in that gap.

In Akiyama, Yamaguchi and Kawakami's translations, the conservation techniques dwindle (especially in Yamaguchi), and, as a consequence, the amplification technique rockets.

In Akiyama, for instance, the amplification technique represents 46%, followed by conservation (27%). Established equivalent is 8%, whereas the rest — adaptation, intracultural adaptation, compression, generalisation and borrowing— represent 4% each. This shows that Akiyama chooses to preserve the cultural referents and offer either paraphrases or descriptions in order to render those terms in a clearer way.

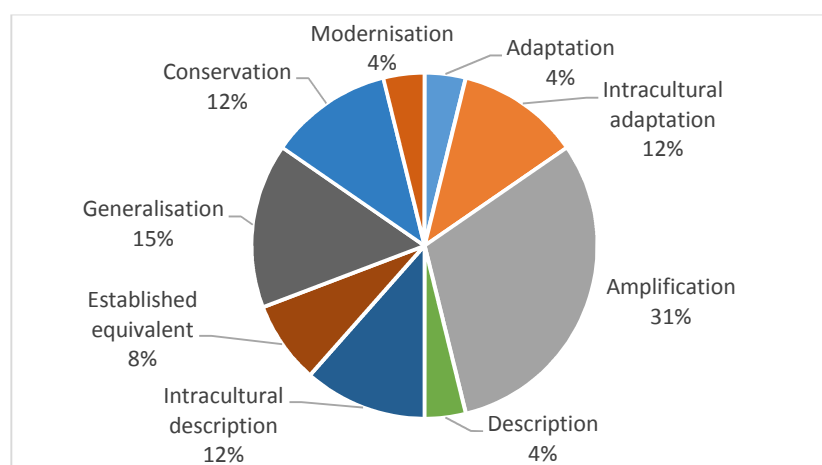
**Graph 5.** Translation techniques used by Akiyama Sawako



The techniques associated with a foreignising approach represent a majority: amplification, conservation, intracultural adaptation and borrowing (81%). For this reason, we can conclude that Akiyama's translation is mainly foreignising. It also shows a big amount of interference by the translator, as in amplifying the cultural referents, the translator has needed to include several sentences that do not appear in the original.

Similarly, in Yamaguchi's translation the amplification technique amounts to 31% (with 4 out of 8 cases having footnotes). This technique, however, is followed by a more balanced classification of techniques: generalisation represents 15%, and is followed by conservation, intracultural adaptation and intracultural description, which represent each 12% of the total. The established equivalent represents 8%, whereas modernisation, adaptation and description, are 4% each. Yamaguchi's is the translation that toyed the most with the techniques to translate cultural referents in the modern Japanese translations.

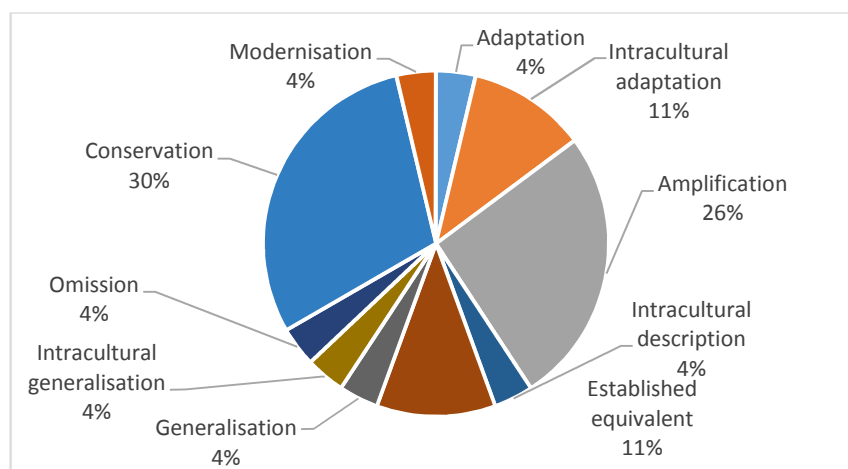
**Graph 6.** Translation techniques used by Yamaguchi Terumi



Overall, Yamaguchi's translation leans clearly towards a foreignisation approach, since the techniques of amplification, intracultural description, conservation and intracultural adaptation amount to 67% of the total.

Finally, Kawakami's translation appears to be more balanced, technique-diversity speaking. It swings between the conservation technique (30%) and the amplification technique (26%). Intracultural adaptation and the established equivalent represent 11% each, and modernisation, adaptation, intracultural description, generalisation, intracultural generalisation, and omission, are 4% each.

**Graph 7.** Translation techniques used by Kawakami Mieko



Since the techniques of intracultural adaptation, amplification, intracultural description, intracultural generalisation and conservation, which belong to the conservation strategy, amount to 75% of the total, we can also safely conclude that Kawakami's translation is highly foreignising.

These graphs help to shed some light to one of the hypotheses of the dissertation: just as it happens with interlingual translation, intralingual translation (or, in this case, Japanese *gendaigoyaku*) also have their own varieties and trends. Each translator, sometimes turned into a rewriter (as, for instance, with Enchi), sometimes into a writer (as with Kawakami), and sometimes into a linguistic adapter, has his or her own ways of understanding the other, and chooses different ways to act on it.

It also proves that within intralingual translations we can find several ways of translating a text, depending on the level of domestication or foreignness that the translator uses. In the previous analysis, we have relied on the translation of

cultural referents, as well as the analysis of the footnotes undertaken in 2.2.3 *The Analysis of footnotes*.

Hereafter we can find the same table showing the classification of the translation techniques used, this time, in the European translations. If looked with attention, the different translation trends —particularly between the English, on the one hand, and the Spanish and Catalan translations, on the other— are tangible. For instance, in Table 30 we can see that some translation techniques that did not appear in the previous table appear, whereas others (like those created specifically to cover the needs of *gendaigoyaku*), obviously, show no results (e.g., conservation, modernisation, synonymising).

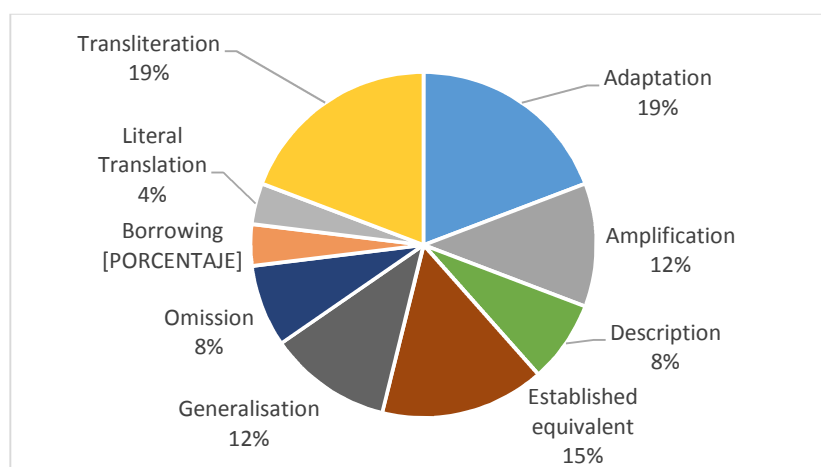
**Table 30.** Classification of translation techniques of cultural referents in the European translations

Technique	SN	ES	RD	HM	PM	MA	TP
Adaptation	5	3	4 (+1note)	5	2	2	4
Intracultural adaptation	0	0	0	0	0	0	1 (+pb)
Amplification	3	2	4	4 (with 1 note)	6 (with 1 pb, 1 note, 1 pb + note)	7 (with 2notes, 1pb, 1 pb +note)	9 (with 3pb, 1 nb, 1 note)
Compression	0	1	0	0	0	0	0
Creation	—	—	—	—	—	—	—
Description	2	0	1	4	5	5	2
Intracultural description	0	0	0	1 (+ pb)	1 (+pb)	0	2 (with 1pb)
Established equivalent	4	3	5 (+1note)	3	3 (+1note)	2	3
Generalisation	3	3	5 (+1note)	5 (+1note)	4	3	3
Intracultural generalisation	0	0	1	0	0	0	0
Omission	2	12	2	0	0	1	1
Particularisation	—	—	—	—	—	—	—
Intracultural particularisation	—	—	—	—	—	—	—
Borrowing (pure or naturalised)	1 (nb)	1 (nb)	1 (nb)	0	1 (pb)	2 (pb)	0

Literal translation	1	1 (+note)	1 (+note)	1 (+note)	0	1	0
Transliteration	5	0	1	2	4 (+2 notes)	3	2
Transposition	—	—	—	—	—	—	—
Variation	—	—	—	—	—	—	—
Conservation	—	—	—	—	—	—	—
Modernisation	—	—	—	—	—	—	—
Synonymising	—	—	—	—	—	—	—

In Nobunaga's translation, adaptation and transliteration techniques amount to 19% each, followed by a close 15% of the established equivalent technique. Generalisation and amplification represent 12% each, followed by 8% in description, and 4% in literal translation and borrowings (naturalised borrowing, in this case). This correlates with the translation of Nobunaga, since he transliterated most of the cultural elements into English, or adapted them into other target culture referents.

**Graph 8.** Translation techniques used by Seizo Nobunaga

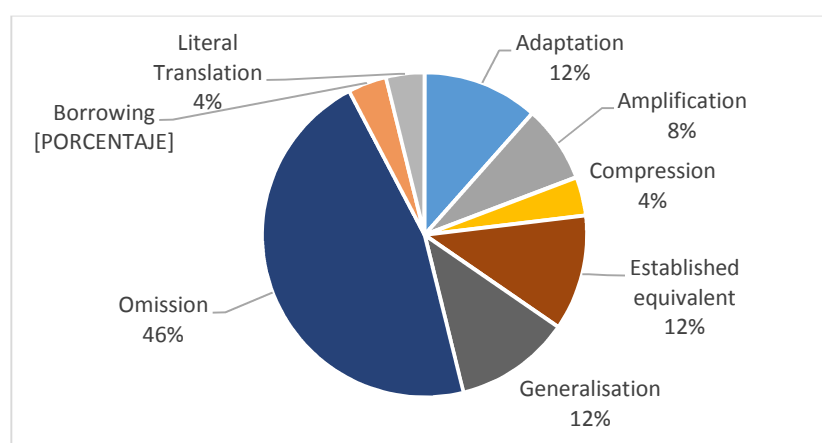


If we look at the graph, we can see that the conservation strategy, which includes the amplification, borrowing, literal translation and transliteration techniques, is predominant, amounting to a total of 59%. The neutralisation strategy, represented by the techniques of description, established equivalent and generalisation, amounts to 35%. Finally, the omission strategy is 8%, and the adaptation, 19%. It is difficult to categorise Nobunaga's translation between the foreignisation and domestication approaches, as it has several elements from both of them. This is not unheard of, but it does entail a certain inconsistency in the

approaches used when translating. In fact, when analysing some fragments of his translation, it was not strange to find a Japanese transliterated term with no further explanation near an element with strong links to the English-speaking culture.

The following graph examines Seidensticker's translation. What draws more attention from graph 9 is that almost half of the cultural referents have been omitted (46%). As previously stated, this is due to the fact that two random passages analysed were omitted in his translation. If we were to avoid these 6 referents included in those untranslated passages, that would leave us with another 6 omissions proper. However, that number would still be higher than the 3 times that he used the adaptation, established equivalent and generalisation techniques (which amount to a % each). This is followed by the amplification technique (8%), and the borrowing (naturalised), literal translation and compression technique, which represent each 4%.

**Graph 9.** Translation techniques used by Edward Seidensticker

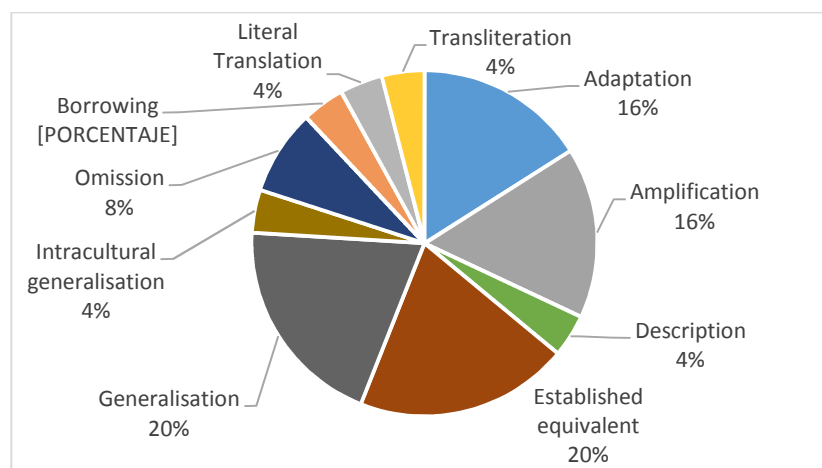


Hence, Seidensticker's translation leans towards a domestication approach, since the techniques of omission, adaptation, generalisation and established equivalent all correspond to the strategies of neutralisation and adaptation, located in the poles of the domesticating approach.

If we were to obviate Seidensticker's omissions, we could see that he and Danly used greatly the established equivalent and the adaptation techniques. Nevertheless, Danly's translation is unique in its own way as well, due to the great number of footnotes that he includes, but also due to his trend to generalise (20%) and use the established equivalent techniques (20%) in his translation. The most

used techniques after these two are adaptation and amplification, which amount to a 16% each.

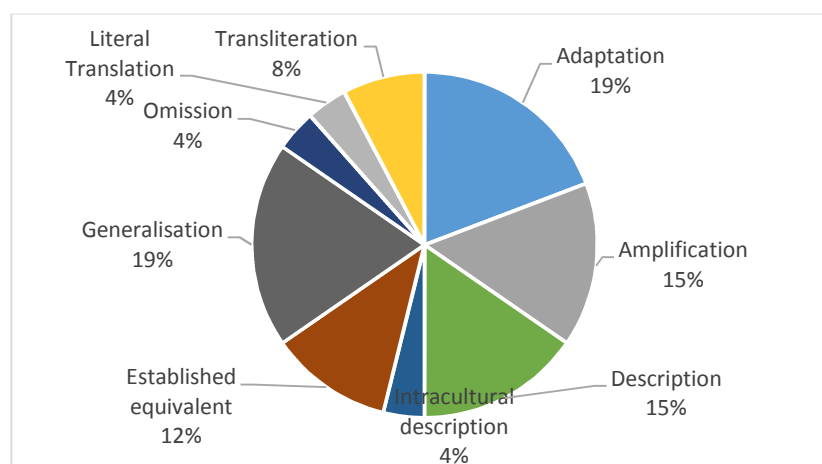
**Graph 10.** Translation techniques used by Robert L. Danly



The techniques that correspond to the conservation strategy, and foreignising approach —transliteration, amplification, intracultural generalisation, borrowing and literal translation— amount to 32%. The omission approach amounts to 4%, and the adaptation approach, to 16%. Thus, the neutralisation approach, represented with the description, generalisation and established equivalent techniques, amounts to 44% of the total. As an overall, then, the combination of the neutralisation, omission and adaptation strategies make Danly's translation veer towards a domesticating approach.

Graph 11 shows Hamada and Meza's translation. The generalisation and adaptation techniques are the ones most used, amounting to 19% each, followed by the amplification and description techniques (15% each). The established equivalent technique follows with 12%. Transliteration amounts to 8%, and the rest (literal translation, omission and intracultural description) to 4% each.

**Graph 11.** Translation techniques used by Hamada and Meza

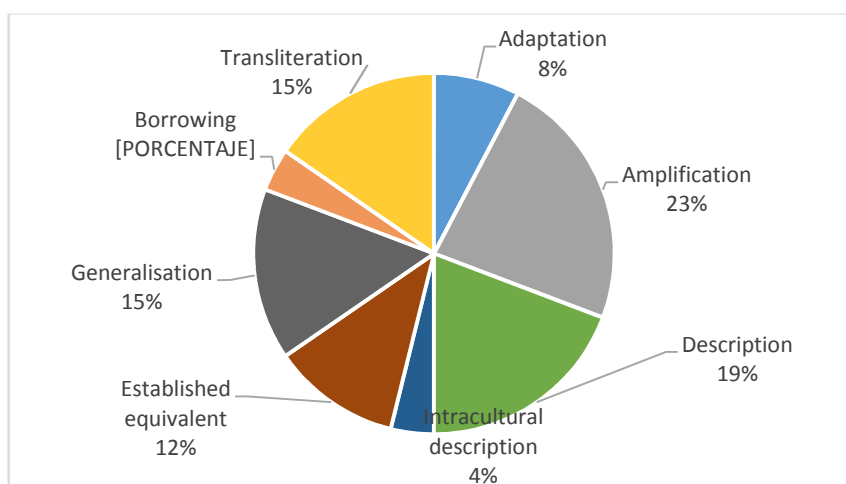


Generalisation, adaptation, omission and the established equivalent techniques altogether amount to 56% of the total. On the other hand, the sum of the amplification, description, intracultural description, literal translation and transliteration techniques amount to 46%. By this we can infer that the approach of this translation is difficult to determine, as it shows practically the same percentages on both sides, as happened with Nobunaga's English translation.

The following graph shows Martínez Sirés's translation. It is different in many ways to the previous translation, as the generalisation technique is reduced to 15%, whereas the amplification and description techniques gain power (to 24% and 19%, respectively). We can also see that, even though it is only 4%, borrowings are included in the text (contrary to the previous translation), and that transliteration amounts to 15%. The established equivalent remains the same (12%). On the other hand, adaptation plummets to 8%, and intracultural description remains the same (4%) as in the previous translation. It needs to be noted that 2 out of 4 transliterated elements come with notes, as well as 1 out of 3 established equivalents. Of the 6 amplified elements, 2 come with notes, and 2 with pure borrowings. The intracultural described element also includes a pure borrowing. All in all, the presence of pure borrowings seems far more elevated in this translation than in the previous ones, giving the overall of the text a 'local colour', which is probably what the translator looked for.



**Graph 12.** Translation techniques used by Paula Martínez Sirés



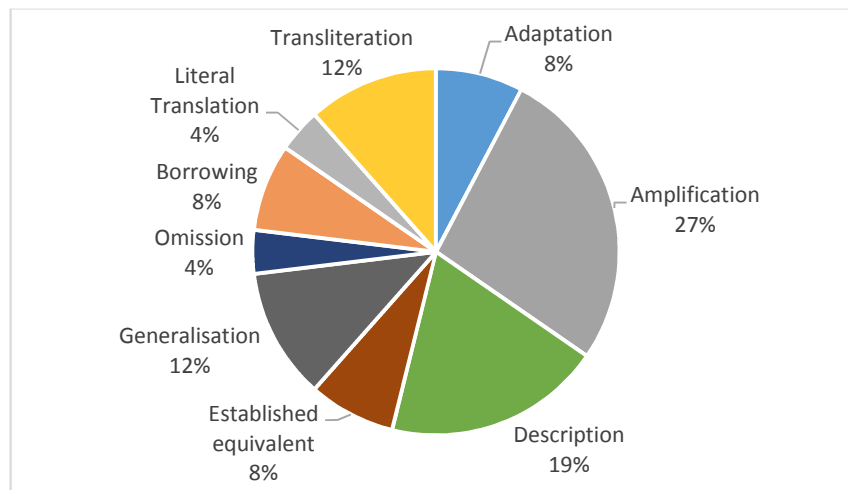
The sum of the adaptation, generalisation and established equivalent techniques amount to 35%. The sum of the amplification, description,<sup>262</sup> intracultural description, borrowing and transliteration techniques, to 65%. Based on this, we can conclude that Martínez Sirés's translation uses a foreignising approach in her translation.

Mercè Altimir's results are very similar to Martínez Sirés's, with only minor changes, such as that, in Altimir's case, there is no intracultural described element, and that there is 1 omission (4%). The technique more used is amplification with 27% of the total, followed by the description technique (19%), the transliteration and generalisation techniques (12% each), the borrowing (all pure), adaptation and established equivalent techniques (8% each), and, finally, the literal translation and omission techniques (4% each).

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<sup>262</sup> Even though the description strategy should be considered within the neutralisation strategy, the descriptions in both Martínez Sirés and Altimir's translations are very thorough. For this reason, they share several elements with the amplification technique. The only difference is that, contrary to what happens in the amplification technique, they do not include the original term. This is why the description technique has been counted in the group of the foreignisation approach in these cases.

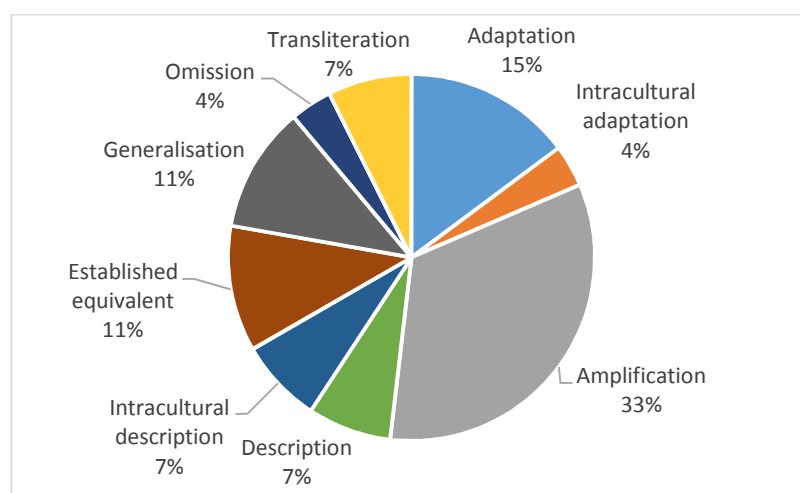
**Graph 13.** Translation techniques used by Mercè Altimir



Altimir's translation is also foreignising, as a 70% of the techniques used in it correspond to the conservation strategy (amplification, description, borrowing, literal translation, and transliteration).<sup>263</sup>

Graph 14 shows Tazawa Ko and Joaquim Pijoan's translation. It follows a similar trend, showing an astounding 33% for the amplification technique (the biggest in all the translations), to which follows the adaptation technique (15%). Generalisation and the established equivalent techniques represent 11% each, and transliteration, intracultural description and description amount to 7% each. Finally, omission and intracultural adaptation represent 4% each in the total.

**Graph 14.** Translation techniques used by Tazawa Ko and Joaquim Pijoan



<sup>263</sup> The rest of the techniques amount to 32%. The total of the percentage is not 100%, but 102%, due to the fact that the adaptation of the value '0' of the techniques with no representation in the chart sometimes causes this effect when creating a pie chart with Excel.

The translation approach in Tazawa and Pijoan's translation is also heterogeneous. 51% represents techniques of the foreignisation pole, such as amplification, intracultural adaptation, intracultural description and transliteration. The rest belong to the neutralisation or adaptation strategies with 48%.<sup>264</sup> This shows a similar result to Nobunaga's or Hamada and Meza's translations.

From these graphs, we can conclude that there are some vivid differences between translators. However, these patterns vary according to the target language as well, as gathered by the following graphs that represent the impact of each translation technique in Japanese, English, Spanish and Catalan. The following table compiles the total amount of each translation technique into the four languages. In total, from the analysis of the 11 tables of cultural references, we have determined a total of 127 techniques in the modern Japanese translations, 77 techniques in the English translations, 52 techniques in the Spanish translations, and 53 techniques in the Catalan translations.<sup>265</sup>

**Table 31.** Representation of the total of translation techniques in each language

Technique	Japanese	English	Spanish	Catalan
Adaptation	4	12	7	6
Intracultural adaptation	10	0	0	1
Amplification	31	9	10	16
Compression	0	1	0	0
Creation	0	0	0	0
Description	1	3	9	7
Intracultural description	4	0	2	2
Established equivalent	8	12	6	5
Generalisation	7	11	9	6
Intracultural generalisation	1	1	0	0
Omission	2	16	1	2
Particularisation	0	0	0	0

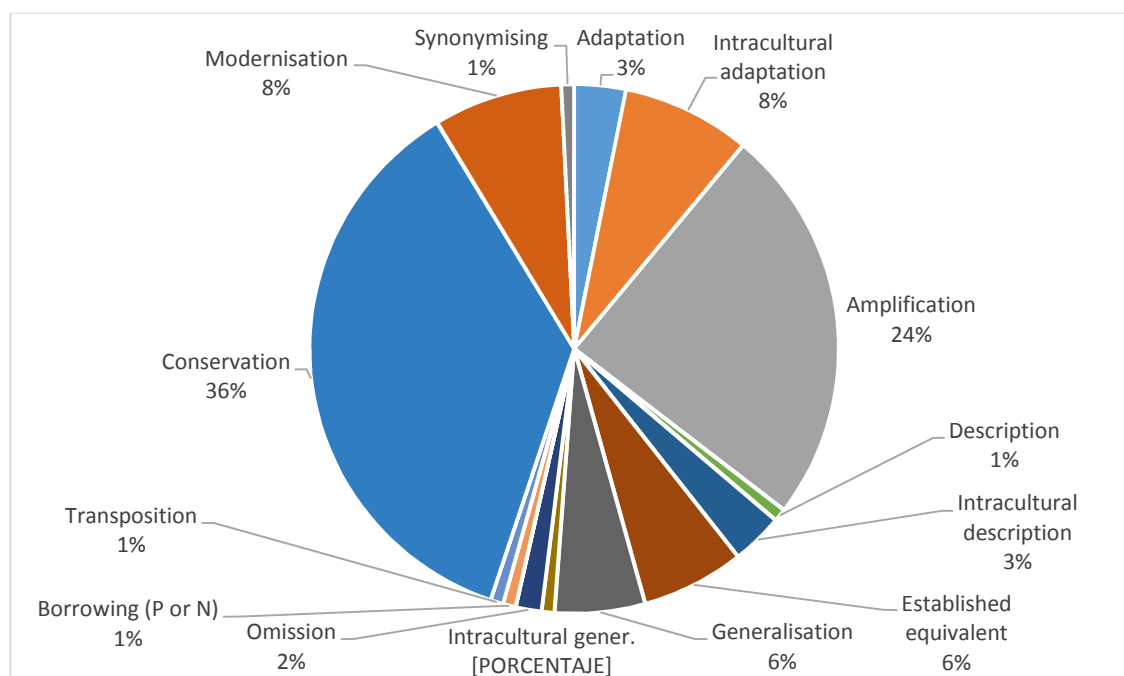
<sup>264</sup> The maximum value for this graph is 99%.

<sup>265</sup> This difference between the amount of techniques in Japanese and in the European languages is because the number of novellas analysed in Japanese was a total of 5, whereas in the English, Spanish and Catalan languages, the number of novellas analysed was 3, 2 and 2, respectively.

Intracultural particularisation	0	0	0	0
Borrowing (pure or naturalised)	1	3	1	2
Literal translation	0	3	1	1
Transliteration	0	6	6	5
Transposition	1	0	0	0
Variation	0	0	0	0
Conservation	46	0	0	0
Modernisation	10	0	0	0
Synonymising	1	0	0	0
Total of cultural referents	<b>127</b>	<b>77</b>	<b>52</b>	<b>53</b>

Hence, by drawing on the table, we can determine the overall percentages of each translation technique in the four languages in order to observe the similarities and differences between them:<sup>266</sup>

**Graph 15.** Representation of translation techniques in the modern Japanese translations



<sup>266</sup> The techniques that represent 0% in each language have not been represented in the graphs.

The most used technique is conservation with 36%, meaning that, except in the occasions in which the translators added footnotes to explain the case (as was the case with Odagiri Susumu's notes on Enchi's translation), around a third of the times, the translators preserved the element as it was. This could have two different reasons: some elements were not considered 'opaque enough' for the *gendaigoyaku* translator to adapt them into clearer terms or expressions in modern Japanese with a translation technique. After all, the parameters used to define what is a cultural element differ according to each translator. There is no official 'guideline' that shows what should, or should not be considered a cultural referent that needs to be adapted into modern Japanese. Each translator deems differently what needs or does not need to be adapted, described, omitted, etc. It could be also argued that some of the elements analysed were not cultural referents to start with, hence the fact that they were not translated but 'conserved' as they were. This could have been the case if it were not for the fact that when a cultural element was 'conserved' in a translation, in another it was treated differently (either being described, modernised, etc.). Only one of the analysed elements was kept as it was in all the modern Japanese translations: *bōzu* (See 3.5.10 Table of examples n° 10).

It could also be for a second reason: the conservation of those references was a conscious decision, something that the translators had in mind as a translation technique. It could be the case that some translators decided to keep the elements without changing them in order to give a certain 'foreignising' appearance to the text. After all, when a random Meiji reader read *Takekurabe* when it was being serialised, or later published into a book, it is difficult to imagine that nobody had any questions whatsoever regarding the cultural background of the story.

The second most used technique was amplification with 24% of the total. It seems apparent that the translators' main choice was either to keep the element as it was (and adding, sometimes, explanatory footnotes), or keeping it but amplifying its meaning in the text, be it with a paraphrase, a description, etc. However, this pattern, as previously noted in the individual graphs, is not homogeneous. Enchi and Matsuura are more inclined towards conservation, whereas Akiyama, Yamaguchi and Kawakami tend more towards amplification.

Nevertheless, it does seem that the overall reading experience of the target reader is decided on this decision: whether to offer extra information, or not, to those opaque elements (culturally and linguistically speaking).

The most used techniques following amplification are modernisation and intracultural adaptation, 8% each. In normal circumstances, the modernisation technique —changing classic words into their respective, modern variations— should have been the most used technique in a *gendaigoyaku*, since, as its name says, it is a translation into the modern language. Nevertheless, in this analysis only the cultural referents were analysed, leaving out other ‘normal’ vocabulary, as well as grammatical expressions, that have been modernised in all of the translations. It needs to be remembered one more time that, apart from the translation of cultural referents, the *gendaigoyaku* translators had to adapt the whole novella into modern Japanese. The fact that intracultural adaptations were also, to some degree, used, makes clear the aim of the translators to try to get the reader closer to the original, and not the other way around.

The generalisation and the established equivalent techniques represent 6% each of the total, standing close to modernisation and intracultural adaptation. However, if analysed separately, we can see that the translator who used generalisation the most was Yamaguchi (4 out of the total of 7 cases in which this technique was used). The established technique was used in a more balanced way between the translators, who all —except Enchi— used it.

Adaptation and intracultural description represent 3% each, omission 2%, and synonymising, description, intracultural generalisation, transposition and borrowing, 1% each. The techniques with 0% representation —that is, the ones that have not been used once in the five modern Japanese translations, are: compression, creation, literal translation, particularisation, intracultural particularisation, transliteration and variation.

As explained in 1.3.6 *The translation strategies of cultural referents*, the adaptation technique belongs to a more domesticating approach of translation, and the techniques of description, generalisation, established equivalent and omission stand close to it (technically, they belong to the neutralisation and omission strategies, respectively).

On the other hand, the techniques of amplification, intracultural description, intracultural generalisation, borrowing and transposition belong to the conservation strategy, linked to the foreignising approach.

The three techniques originally planned for intracultural translation — conservation, synonymising and modernisation— have an important role in the *gendaigoyaku* translations. Modernising a classic word to a more modern term is linked to the adaptation strategy. Synonymising and conservation techniques, on the other hand, share more elements with the conservation strategy, as the synonymising technique is a form of transference —similar to the transliteration technique in interlingual translation—, and the conservation technique (not changing the cultural referent in the target text) is probably the paradigm of the conservation strategy in intralingual translation. Hence, if we add the synonymising and conservation techniques to the other ones that are included within the conservation strategy, we obtain a total of 75% of conservation strategies, and a total of 26% of neutralising or adaptation strategies.<sup>267</sup>

This implies that, to a great extent, the *gendaigoyaku* translations show a high degree of foreignisation. In other words, we can see that over one third of the times, the translators conserved the foreign elements, and that under another third of the times, they used the amplification technique. The rest of the techniques used in the *gendaigoyaku* translations represent 40%. The only techniques that have not been used in these translations are compression, creation —even though it has been used as a secondary technique in some translations, such as Kawakami's—, particularisation, intracultural particularisation, literal translation, transliteration and variation. Since these last three techniques take place between different languages or refer to changes in dialogues in different languages, it is only logical that they have no representation within the techniques used in intralingual translation.

By looking at the graph, then, we can conclude that the several *Takekurabe* modern translations lean towards a foreignising approach.

Furthermore, if we look at the percentage of the amplification technique in each translation, we can also see proof that the more recent the translation is, the bigger that graph slice becomes, and the more 'foreignising' it turns. This trend

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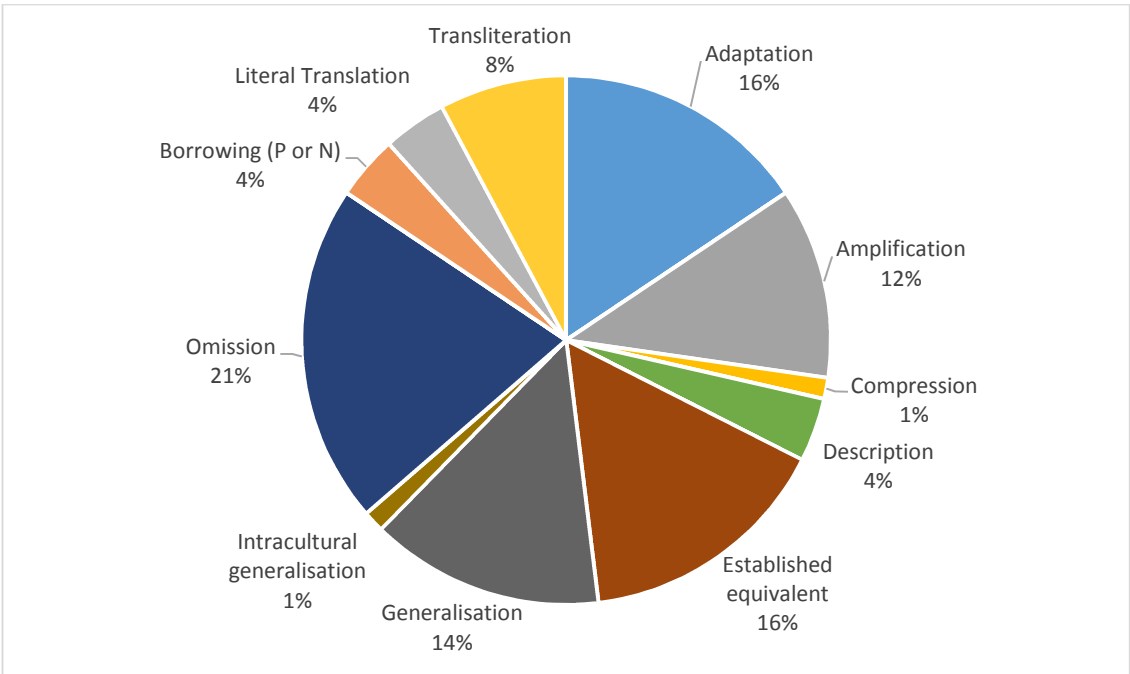
<sup>267</sup> The total amount of graph 15 adds up to 101%.

has also been spotted in the translation of Japanese novels into Spanish and Catalan (Serra-Vilella 2016). However, in the case of the *gendaigoyaku* translations, the time factor is not only the only element that needs to be taken into account. The purpose of the translation, and the expected profile of the target readership, are elements that are as important, if not more, as when analysing interlingual translations.

This leaves the door open to future research regarding the translation patterns over the years. The present analysis had a synchronic approach, but performing a diachronic analysis with a bigger corpus would led to interesting results in a field that is still yet unexplored for the most part.

Hereunder follows the graphic representation of the translation techniques used in the European translations. Unlike with the modern Japanese translation, the European texts —divided into English, Spanish and Catalan— show more balanced graphics, since the percentages of the most used techniques represent 20-30% of the total, far from the majority tandem of conservation and amplification techniques in the *gendaigoyaku* translations.

**Graph 16.** Representation of translation techniques in the English translations



The most used translation technique in the translation of cultural referents in the English translations is the omission technique (18%), followed closely by the adaptation and the established equivalent techniques (16% each). If it were not for



those missing paragraphs in Seidensticker's translation, the difference between these techniques would have been evident, but not so much. By having this in mind, in this particular case we will assume that the translation techniques most used were the adaptation and the established equivalent, followed by the omission, generalisation (14%), and amplification (12%) techniques. We also need to be careful to interpret the statistics for the amplification technique, since 4 out of 9 times that it was used, it was done so by Danly, whose translation was —it needs to be remembered— only a part of his extensive and academic volume on the Meiji author. Transliteration comes next with 8%, followed by literal translation, borrowings (all naturalised), and description techniques, each amounting to 4% each. Finally, intracultural generalisation and compression represent 1% each.

On the other hand, the techniques with 0 representation are: intracultural adaptation, intracultural description, particularisation, intracultural particularisation, transposition, and creation.

It seems evident that English translations do not look for 'intracultural' elements to bring the target reader closer to the source text, but rather the other way around (domesticating approach), as graph 16 shows with the representation of adaptation, generalisation and established equivalent techniques. However, the translations are not completely domesticating, since a large section of the graph is represented by the amplification technique. The techniques created specifically for *gendaigoyaku* translation —modernisation, synonymising, conservation, and variation— have, consequently, no representation in the graph.

The overall data of the English translations shows that they lean towards a domesticating approach, since the most used techniques correspond to the strategies of neutralisation (description, generalisation, established equivalent, which amount to 34%), the strategy of omission (21%) and the strategy of adaptation (16%). The remaining 30% corresponds to the conservation strategy, with the amplification, compression, intracultural generalisation, borrowing, literal translation and transliteration techniques.<sup>268</sup> If we look at Mangiron's table in 1.3.6 *The translation strategies of cultural referents*, we will realise that the omission strategy is right next to the adaptation strategy in terms of domesticating levels. The neutralisation stands right in the middle between conservation and adaptation,

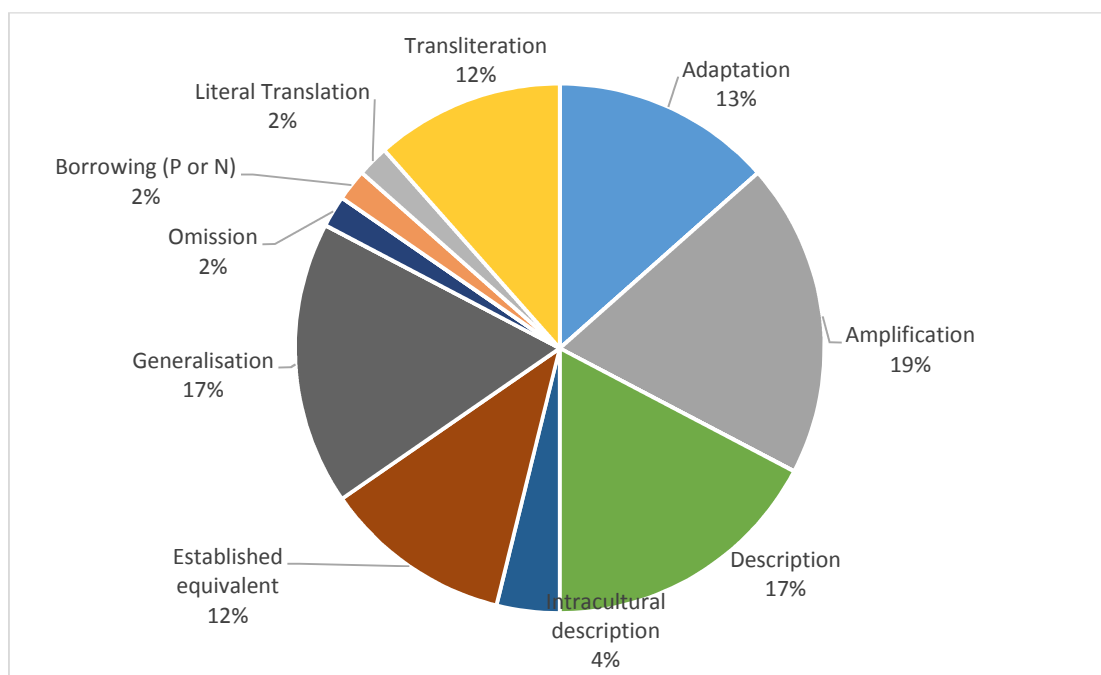
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<sup>268</sup> The total amounts to 101%.

so in order to categorise it, we should look closely to what kind of neutralising techniques have been used in the English translations. Since the generalisation and the established equivalent techniques represent a big portion (with 14 and 16% respectively) in contrast to the description technique (4%), we could conclude that, in this case, the neutralisation balance leans more towards the domesticating pole, rather than the foreignising, since generalising cultural referents or using predetermined terms that appear in dictionaries (as the established equivalent technique does) is practically a synonym of eliminating the otherness in the cultural referent.

This pattern, however, changes notably when looking at the Spanish statistics: the amplification technique is the one most used with 19%, followed by the description and generalisation techniques (17% each):

**Graph 17.** Representation of translation techniques in the Spanish translations



The transliteration technique rises slightly (12%) if compared to the English translations, but the established equivalent descends and matches it (12%).

The techniques with 0 representation are: compression, creation, transposition, synonymising, modernisation, intracultural adaptation, conservation, variation, particularisation, intracultural particularisation, and intracultural generalisation.

In the Spanish translations, we can see that the neutralisation strategy weighs the most with 46% of representation. It includes the description, established equivalent and generalisation techniques.

The conservation strategy amounts to 39%, and is made up of the amplification, intracultural description, borrowing,<sup>269</sup> literal translation and transliteration techniques. Finally, the adaptation strategy amounts to 13%, and the omission strategy, to 2%.

From this we can infer that the neutralisation strategy weighs a little bit more than the conservation strategy. However, there are two important elements that need to be addressed: contrary to the English translations, in the Spanish translations the description technique amounts to an appalling 17%, and the established equivalent decreases slightly. We deemed the English translations as closer to the domesticating pole because of the weight of the omission and established equivalent techniques. In the Spanish translations, however, the description technique gains a more important position. It is for this reason that we consider that, in this case, the neutralisation strategy leans more towards the conservation strategy (as, in fact, if we look at Mangiron's table, the description strategy is the one located closer to the techniques within the conservation strategy).<sup>270</sup> For this reason, we consider the Spanish translations to be done with a foreignising, rather than domesticating, approach.

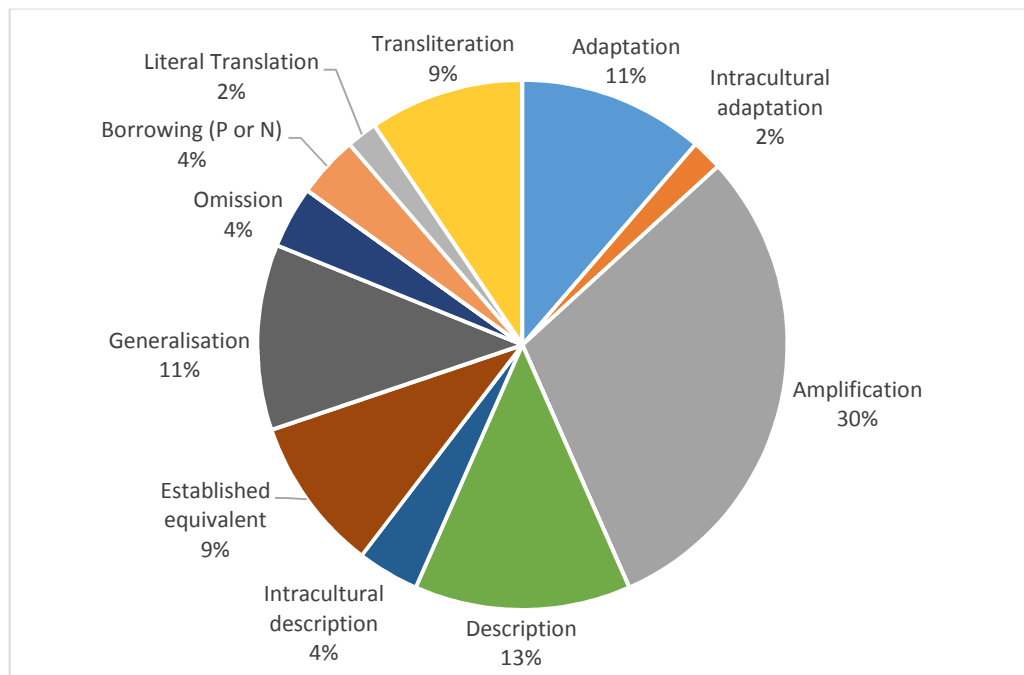
Finally, hereafter we can find graph 18 representing the translation techniques of cultural elements in the Catalan translations:

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<sup>269</sup> At first glance, the presence of the borrowings does not seem particularly important, amounting to a mere 2%. Nevertheless, it also needs to be noted that the graph only represents the simple borrowings, that is, the foreign words —such as *kimono*, *shamisen*, etc.— that have been incorporated in the text with no further ado. However, as stated in the analysis of the referents, the presence of the borrowings is not limited to this, since they also appear in, for instance, the amplification of a cultural reference (e.g., preserving the original word, that is, including a borrowing, but adding extra information in the form of a paraphrase or a description).

<sup>270</sup> Mangiron's table in 1.3.6 *The translation of cultural referents* is vertically ordered from a more foreignising towards a more domesticating approach.

**Graph 18.** Representation of translation techniques in the Catalan translations



The amplification technique plays a major role in the graph, rising to 30%. The other strategies that are part of the conservation strategy are the intracultural description (4%), borrowings (4%), literal translation (2%), transliteration (9%) and intracultural adaptation techniques (2%). The conservation strategy amounts to 51% of the total. The neutralisation strategy represents 33%, and it is composed by the description (13%), generalisation (11%) and established equivalent (9%) techniques. The adaptation strategy amounts to 11%, and the omission, to 4%.<sup>271</sup> On the other hand, the translation techniques with 0 representation are: synonymising, modernisation, conservation, variation, transposition, intracultural generalisation, creation, compression, particularisation, and intracultural particularisation.

This pattern is more similar to the trend found in the Spanish translations, than the one in the English translations. Similarly to the Spanish graph, the Catalan graph shows that the conservation and neutralisation strategies share similar numbers. But, if we follow the same premises that considered that the description and generalisation techniques stand closer to the conservation strategy than to the adaptation one, we can incline the balance and count the neutralisation techniques closer to the pole of foreignisation rather than the pole of

<sup>271</sup> The total percentage of this chart adds up to 99%.

domestication. As an overall, again, the imposing 30% of the amplification technique alone makes it easier to consider that the Catalan translations have, in general, a foreignising approach.

To sum up, we can conclude that: 1) the *gendaigoyaku* translations use a clear foreignising approach; 2) the English translations use a domesticating approach; 3) the Spanish translations use a foreignising approach; 4) and the Catalan translations use a foreignising approach. The results in the European translations coincide with other studies that have been done (Mangiron 2006, Serra-Vilella 2016).

The results of this analysis have also shown diverging patterns of translating cultural references in the European translations: whereas the English translations prefer not to include too much extra information in the text itself (since they would rather include it in a footnote), the Spanish and Catalan translators chose to include extra descriptions of the cultural referent in the translation, as well as extra footnotes to give the reader the full context. This has happened, for instance, in the passage of Waka-Murasaki (3.5.11 *Table of examples n° 11*).

As for the results in the *gendaigoyaku* translations, since there are no other studies that reflect the results of the translation approaches and techniques used to translate cultural referents, the obtained results in this analysis will serve as a basis in order to expand this study to include more corpora and produce more concluding results in the future. It would also be interesting to cross-check the analysis of the translation techniques to the categories of each cultural referent in order to know what kind of techniques are usually used in determinate lexical groups of cultural elements. It could also be very productive to analyse translation techniques based not only on languages, but also on the *skopos* —ultimate motive— of each translation (i.e. commercial translations, academic translations, etc.).

## IV. Concluding remarks

As a conclusion, we will summarise the most important points and results of each chapter. Following this, we will look at the results of the analysis and we will compare them with our initial objectives and hypothesis. Lastly, we will refer to future research that might derive from the present dissertation.

Since the dissertation's main body consisted in the analysis of the translations and their paratexts, in **Part I. Theoretical framework and methodology** we presented several translation theories that would help to shape the present analysis. The first group, *1.1 General theoretical framework*, covered Jakobson's categories of translation, Even-Zohar's systems, and Toury's Descriptive Translation Studies. The second group, *1.2 Specific theoretical framework*, presented an updated overview of the state of translation studies in Japan, and it offered an analysis on *gendaigoyaku*.

The discussion regarding the state of TS in Japan showed that this field has been starting to bloom in Japan over the past few years, although there is still a long road ahead. Following this, we analysed *gendaigoyaku* from the TS perspective. By relying on, and drawing from, translation theories, we put into question Jakobson's hermetic definition of intralingual translation. As several scholars have pointed out, it is very difficult to delimit the boundaries between translation, adaptation, transcreation and rewriting processes. However, by relying on several definitions of the concept of translation, and taking into account that DTS considers that translations should be considered so if they are regarded as so in their target culture, this dissertation has included *gendaigoyaku* within the field of intralingual translation. This assumption has also been supported by the fact that most of the translation techniques that take place during interlingual translation (or 'translation proper') have also taken place in the *gendaigoyaku* translations, as our analysis has shown.

Another main contribution of this first chapter was the creation of several schemes to categorise the language specificities of intralingual translation, as well as its possible techniques (amplification, borrowing, adaptation...) and typologies (modern translation—in which *gendaigoyaku* is included—, and vernacular translation). These schemes leave the door open for further additions, and aim to serve as a basis for future scholars to continue 'mapping' these translation

processes. This gave an answer to **Objective (1)** of the dissertation: to broaden Jakobson's intralingual category of translation, and place *gendaigoyaku* translation within the sphere of TS. This was an important step making *gendaigoyaku* visible and encouraging future research.

In this chapter we also included an examination of several prefaces written by *gendaigoyaku* translators in order to offer some insights as to how this practise is regarded by those performing it. By looking at the examples of prefaces written by several authors-turned-translators of Japanese classics, published in *Edited by Ikezawa Natsuki: The Complete Works of Japanese Literature*, we found some interesting aspects. For instance, some *gendaigoyaku* translators considered themselves 'word technicians' who needed to 'climb up ... [a] steep mountain' (NZB 1, 2014: 6). Furthermore, some translators, like Ikezawa Natsuki, also the editor of the collection, wanted to leave the literary style and tone of the ST as intact as possible, whereas, at the same time, conferring a touch of the modernity of the Japanese language to the TT. Morimi Tomihiko did not want to amplify information and desisted to force modern expressions when unnecessary. Nakajima Kyōko, on the other hand, aimed to translate so that the target language reader would get the same reaction (in that particular case, a comic reaction) as the source language reader did. From the analysis of these paratexts we could determine the existence of several approaches to *gendaigoyaku* (source-language oriented, target-language oriented, etc.), just as is the case with interlingual translations. Also, Ikezawa's comments on the presentation of his *gendaigoyaku* collection also helped to prove that the role of the translator is of paramount importance. The translator is not only an agent that changes the text, but someone who offers their personal literary style, when necessary. In the case of his collection, Ikezawa chose literary authors instead of scholars to translate the classic works. Why did he not choose *gendaigoyaku* translators instead of authors, however? Probably, the answer lies in the fact that, to this moment, the figure of the *gendaigoyaku* translator has not reached full visibility in literary circles, nor in the translation market in Japan.

The next theoretical point that we analysed in the first chapter was the paratexts, one of the keystones of our research. By relying on Genette (1997) and the study of footnotes by Peña and Hernández (1994), as well as on Serra-

Vilella's classification of paratexts (2016), we laid out the methodology that we were going to follow in the qualitative corpus analysis of the paratexts by, at the same time, adapting it to the specificities of the *gendaigoyaku* translations. Since one of the hypotheses of our dissertation (**Hypothesis 1**) was that the image of the other would be different in the *gendaigoyaku* translations in comparison to the European translations, in this part we presented the concept of the other and the intracultural other. We used the concept of the intracultural other, suggested by Wierlacher (1993), and understood it as a culture within one culture, in which we can find several other cultures. The concept of the intracultural other helped to delimit the foreignness imbedded in intralingual translations (usually shaped in the form of footnotes, or amplifications in the text), in an effort to make visible the level of otherness. Another **contribution** of this first chapter was, then, the presentation of the concept of the intracultural other when analysing intralingual translations between communities that may share the same language, but not the same cultural values, as a consequence, for instance, of a big lapse of time between the source culture and the target culture.

Another key element to determine the level of otherness in the translations, and measure the level of foreignness in them, was the analysis of the cultural referents. The Japanese culture is very rich and unique in its own way, as every culture is, and its cultural elements are often portrayed in great detail in the field of literature. *Takekurabe* is not an exception, as it presents several cultural scenarios, traditions, objects and other elements from Meiji-period Japan. We believed that looking at how the modern Japanese translators, as well as the English, Spanish and European translators, dealt with those cultural referents, would give us an answer as to the level of otherness in each translation. This would be backed by the analysis of specific approaches, methods and techniques used by all the translators. In this section of the first chapter, we presented these cultural referents and the classification system that we would use in the analysis of the texts.

Lastly, one of the main **contributions** of this first chapter was the creation and presentation of a methodology that would help to analyse both the texts and paratexts of the intralingual and interlingual translations. Our aim was to base the methodological framework on existing translation theories, and adapt them so they



would be able to fit intralingual translation. We based the analysis of the translation's techniques on Mangiron (2006), but we expanded her classification in order to include the techniques for intralingual translation. The paratextual elements of each one of them were analysed, as well as their footnotes, two selected passages, and several cultural elements chosen randomly (most of the time) out of the footnotes' lists. This point was important for our dissertation, as it established the link between the level of otherness in the TT, the way that other was represented in the paratexts —especially in covers and footnotes—, and the techniques used by the translators.

Part II and Part III focused on the analysis of the texts and paratexts of the translations. Our corpus consisted on a total of 12 books (5 modern Japanese translations, 3 English translations, 2 Spanish translations, and 2 Catalan translations).

The results from the analysis of the *gendaigoyaku* translations in **Part II. Corpus description and analysis of the *gendaigoyaku* translations of *Takekurabe*** were manifold. First, the analysis of their paratextual elements showed that the translators were recognised as such, since their names appeared in the covers of all books. This relates to **Objective (2)**: the assumption that the *gendaigoyaku* translator was an important paratextual element. Another aspect, regarding the covers, was that none of them showed exoticising. This point was also related to our second objective: how was the other (re)created in the *gendaigoyaku* and European translations? This lead us to the first hypothesis of this dissertation (**Hypothesis 1**), which suggested that the other would be represented differently —in terms of more or less foreignisation— in the modern Japanese and European translations. This hypothesis has proven to be partially true, as we will explain hereafter. If we were to speak solely about the representation of the other based on the covers of the *gendaigoyaku* and European translations, this hypothesis would have turned out to be false, giving the fact that the covers did not show any signs of exotification —not in the *gendaigoyaku*, as we already expected, but neither in the European covers. However, we must bear in mind that this trend may change if we were to look at a larger database of covers. Even though it is true that, especially in recent years, publishing houses do not tend to make the covers of translated Japanese literary

works exotic on purpose as much as before, this tendency is not completely eradicated yet.

One of the factors that we analysed in the paratexts was the context in which they were published. By doing this, we discovered the target readership for the books—an aspect deeply linked with the general approach of the translation. Enchi Fumiko's translation was a peculiar case, since the author of the translator was not the author of the footnotes in their two editions (TKGK 1981, TKKO 1986). The great number of footnotes probably derived from the criteria of the editor. In the other cases, however, the author of the translation and the footnotes were the same. The target readership for the *gendaigoyaku* translations by Akiyama Sawako (TKYR 2005) and Yamaguchi Terumi (TKRI 2012) was young readers. This is probably why both of the translations are the ones that contain a major percentage of amplification techniques in the translation. On the other hand, the translations by Enchi Fumiko (TKKO 1986), Matsuura Rieko (TKKB 2004) and Kawakami Mieko (TKKS 2015), were intended for a more general audience and offered a lesser level of amplification techniques, relying mostly on the conservation techniques (even though the second most used technique in Kawakami's translation is amplification). The analysis of the footnotes also showed different tendencies in the translation: some books had a great number of footnotes, especially TKGK 1981, whereas other translators did not include footnotes at all. This, once again, showed the different styles within *gendaigoyaku* translations.

Other important data that we extracted from the analysis of the paratext was taken from the prefaces—or postfaces—written by the *gendaigoyaku* translators. Except for in the case of Enchi Fumiko's translation, which does not include any comments written by her, the translators left notes regarding their respective versions. In some cases, they offered insights regarding the practice of *gendaigoyaku* itself, as well. Such is the case with Matsuura's translation, who writes about the methods used in her translation (which she calls *kōgoyaku*, or 'translation into colloquial'). Akiyama Sawako focuses on explaining the commission of the translation, and talks about her hesitation before accepting to translate *Takekurabe* into modern Japanese given the fact that she was no Ichiyō scholar. Nevertheless, the cultural section of the *Yamanashi Shinbun* newspaper

did not seem to mind this (which reminds us of Ikezawa Natsuki's previous comment). Akiyama also stated in her preface that she wanted to make her translation 'readable', which, again, reminds us of the use of the amplification technique in her text. Yamaguchi Terumi's preface shows us her reluctance as well regarding how to deal with the modern translation, specifically with Ichiyō's literary style. She concluded her comment by stating that she wanted the reader to enjoy half of the fun of *Takekurabe* by reading the story in modern Japanese. In other words, we could say that she believed that her translation would deprive the reader of 'half of the fun' —that is, Ichiyō's style. Hers is a utilitarian translation, at least in her eyes, but she still wishes the young readers to get in touch with Ichiyō, and aims that her translation will become a trigger to make them read the original. Kawakami Mieko's preface also shows us some reluctance as to whether or not to accept the job in the first place —she admits that she knew about Matsuura's previous translation—, but finally decides to translate *Takekurabe* since, according to her, she feels the story needs a different reading (different from Matsuura's, we can infer). And how did she provide this different reading? She imagined how Ichiyō would have written if she were alive nowadays. Kawakami is the translator that added more discursive elements —such as interjections— in her work. These elements have been analysed in the translation of selected passages and prove that her translation is, probably, the freest, and the closest to what we might call creative writing or transcreation.

From these prefaces and afterwords, we could see that the *gendaigoyaku* translators shared some values about how they regarded their work: all of them considered the original ST as an absolute authority. In spite of this they were also aware that the original needed to be changed regardless. Maybe this is the reason why all of them tried to justify their translation style. Lastly, they believed that their *gendaigoyaku* translations were necessary for several reasons, especially in order to bring prospective readers closer to the original. From this we can infer that the *gendaigoyaku* translations act somehow differently from the European ones. The *gendaigoyaku* translators wanted the reader to enjoy in a new and 'closer' manner (linguistically and culturally speaking) their works, on the one hand, and wanted the reader to become familiar with the original, to bring them 'closer' to the original, on the other hand. This was not so much the case with the European translations.

In that case, one of the primary objectives was to bring closer Japanese culture and Japanese literature to the target readership (or the other way around), but there was no such wish as to redirect the prospective reader towards the original work. This may seem an obvious statement (for the European reader will, in most of the cases, not read the original Japanese), but it needs to be laid out anyway. The *gendaigoyaku* translators seem to think that their versions are necessary, but not so necessary as to be independent elements. They seem to justify their existence as the modern shadow of the original. The European translations, on the other hand, act as a door opening onto a foreign country and culture, almost as literary ambassadors.

The analysis of the footnotes of the *gendaigoyaku* translations also showed interesting results. Hence, we analysed the footnotes in both of Enchi Fumiko's translations (TKGK 1981 and TKKO 1986), and Yamaguchi Terumi's translation (TKRI 2012). In our analysis, we also examined the notes of the annotated version of the original *Takekurabe* published by Shinchō Bunko in 2006, annotated by Miyoshi Yukio (TKSB 2006). There was a total of 287 notes analysed. In the three *gendaigoyaku* translations that were analysed, the footnote category with major impact was the ethnographic category, with 43% in TKGK 1981, 61% in TKKO 1986, and 71% in TKRI 2012. The second most used category was the encyclopaedic category. This is probably so because all the linguistic issues that could have been problematic for the readers had been dealt with by the translation techniques (such as modernisation, synonymising, etc.) within the text, so there was no need to include metalinguistic footnotes. One of the theoretical **contributions** of this second chapter was the addition of a new category to Peña and Hernández (1994): the interpretative category. On some occasions, the footnotes would act more as a literary commentary than an explanation of the meaning of a word or sentence (let us remember that Maeda Ai was a literary critic, and that Odagiri Susumu was a scholar of Japanese modern literature). However, we felt the need to add a distinctive category to those footnotes in which the voice of the translator (or editor) was stronger, especially since they interpreted passages in the novel instead of explaining them objectively. Another aspect that we wanted to bring to the attention of TS was the use of the in-text metalinguistic footnotes that we found in Enchi's translation (TKKO 1986). These

notes, similar to interlinear glosses, share some similarities to ruby glosses in the field of Audiovisual Translation, and they could prove to be an interesting starting point for future research.

The overall analysis of the footnotes showed that Enchi Fumiko's translation was clearly foreignising, and that Yamaguchi Terumi's translation stood between foreignisation and domestication. These tendencies, however, did not completely match the results in the analysis of the translations. In Enchi's case, the translation technique used more frequently was conservation. For this, her translations were deemed foreignising in approach, and conservative in terms of strategy. The analysis of Yamaguchi's translation techniques, on the other hand, showed a clearer shift towards the foreignising pole. In other words, whereas Enchi relied primarily on the conservation technique, Yamaguchi mostly relied on amplification. This technique stands closer to the foreignising approach rather than the conservative strategy, since it maintains the intracultural other (e.g., the cultural referents), keeps those elements in the text, and offers an explanation or comment to bring the reader towards the source text. Nevertheless, in the case of Enchi—in which we considered her paratexts foreignising, but her translation between foreignising and conservative—the reason why these approaches do not fit completely might be due to the fact that the ones in charge of the footnotes (Maeda Ai in TKGK 1981, and Odagiri Susumu in TKKO 1986), and the translator (Enchi) were not the same person.

**Objective (2)** of the dissertation aimed to analyse *gendaigoyaku* from the perspective of TS. As specific objectives, we wanted to verify whether the image of the Japanese other was different in the intra-cultural translations of modern Japanese, and in the inter-cultural translations of the English, Spanish and Catalan texts. Following an exhaustive method of analysis, we wanted to give proof of the usefulness of paratexts as key elements that might affect the creation or the reshaping of the other in the translations. The analysis of the paratexts showed that the paratexts were not only useful for this, but they also offered valuable information regarding the translation processes, especially in the case of the *gendaigoyaku* translators.

The textual analysis of the *gendaigoyaku* translations complemented the analysis of the paratexts. It offered information regarding the most relevant

linguistic aspects that could be found in each *gendaigoyaku* translation, and analysed how the cultural referents had been translated in order to determine the overall approach, methods and techniques of each translation. The analysis of the passages and the cultural referents showed different results in each translation that correlated, for the most part, with the data obtained in the analysis of paratexts. First, in relation to the analysis of the passages, we were able to find some patterns in the translations, such as, for instance, maintaining the honorifics and petnames ('San-chan', 'Shōta-san') in the translations. The texts could also be analysed depending on the inclusion, or lack of, furigana glosses. Glosses are paratextual elements —not included in Genette's categories— that add information (in this case, the reading of an ideogram) to the text. Analysing them was not the main concern of our dissertation, but we took a look at how were they represented in the *gendaigoyaku* passages that we analysed. The translation with more glosses was Enchi's, closely followed by Yamaguchi's, Akiyama's, and Matsuura's, which had almost none. Kawakami's translation did not include any have furigana glosses at all. The format of the text (paragraph breaks, dialogue marks, etc.) was also an element important for our analysis. Since Ichiyō's *Takekurabe* is not separated between paragraphs, it was important to note the level of intervention done by each translation. The translators who kept their texts closer to the original format were Matsuura and Kawakami. On the other hand, Enchi, Akiyama and Yamaguchi's translations changed the paragraph and line breaks visibly. This strategy was probably conceived with the target readership in mind. Matsuura and Kawakami's translations were the ones aimed at a more general readership, whereas Enchi, Akiyama and Yamaguchi's translations were expected to be read for younger readers.

Regarding the translation approaches adopted by each *gendaigoyaku* translator, we believe that Enchi and Matsuura's modern Japanese translations were very 'conservative', rather than foreignising, in the sense that they relied very much on the conservation and adaptation techniques in order to bring the target reader closer to the source text and culture. This, however, gave the texts a foreignising air, since the TT maintained several linguistic elements from the ST. In Enchi's translation, the technique most used was conservation (58%), followed by modernisation (23%). In Matsuura's translation, the most used technique was

also conservation (57%), followed by amplification (13%). Overall, and in terms of approach (foreignising versus domesticating), both Enchi's and Matsuura's translations are clearly foreignising. But their 'foreignising' approach was not the same approach used in the other three translations. As explained beforehand, they mostly relied on the conservation technique, making their foreignising translations look somewhere between foreignisation and neutralisation of the cultural referents. We could perhaps newly brand them as applying a 'conservative approach', in the sense that the changes that they apply to the target text are minimal if compared to the other three translations. This approach, however, does not exist in the dichotomy of foreignising versus domesticating. This is another reason for which we believe that there is a need to differentiate and distinguish the several nuances that can be found within the foreignisation approach in order to attempt to quantify the level of otherness in a translation. A diachronic analysis of several *gendaigoyaku* translations could help to shed some light as to whether this tendency is related to the year of publishing (Enchi and Matsuura's translations are the oldest), or to the editorial lines of the publishing companies (e.g., publishing companies wishing to reach the general public tend to keep the modern translations close to the original, which implies a lesser level of paraphrasing and adaptation, whereas other publishing companies prefer to adapt more the texts in order to fit the expectations of specific readers, such as young adults or children).

In Akiyama, Yamaguchi and Kawakami's translation, that previous tendency shifts: the frequency of use of the conservation technique decreases, and the amplification technique rises. In our analysis of two selected fragments, we could see that Akiyama's translation was the one that used paraphrases the most. This matched the results taken from the analysis of the cultural references. Her translation was very foreignising, since the techniques associated with the foreignising pole were in the majority (81%) in her modern Japanese translation. In Yamaguchi's translation, the overall results showed that the techniques that belonged to the foreignising approach were predominant as well (67%). This conclusion matched with the results extracted from the analysis of her footnotes, in which the ethnographic and encyclopaedic categories were in the majority. As for Kawakami's translation, we determined that, on the one hand, the translation

techniques that she used showed a total of 75% of techniques from the foreignisation pole. This result added to the elements related to creative writing found in the analysis of the passages of her translation. The creative technique, however, was not represented in the translation techniques. This is so because, as previously mentioned, the analysis of cultural referents in her translation did not specifically look for creative writing elements that appeared in the text to analyse them (such as, but not limited to, the use of interjections, the addition of dynamic verbal forms in Japanese, etc.). Nevertheless, it remains true that Kawakami's way of writing is the one that shows most the personality of the author-turned-translator, Kawakami Mieko.

One of the questions that we asked in this dissertation, after analysing the paratextual elements of the *gendaigoyaku*, was whether the elevated number of footnotes were inversely proportional to the level of otherness —or the foreignising pole— in the translated texts. This proved to be true in all the cases, except in Matsuura. Enchi's two translations had a great number of footnotes (80 and 116, respectively), but the translation approach of her text seemed to be more 'conservative' rather than 'foreignising'. Akiyama's text did not have footnotes, but the translation was clearly foreignising. Yamaguchi's translation had a total of 31 notes, many fewer than in Enchi's, and the overall approach of her translation was also foreignising. Kawakami's translation did not have footnotes either, and the overall tendency of the text was foreignising —with touches of creative writing. Only in the case of Matsuura's translation, which had no footnotes, was this premise not true: the inexistence of footnotes did not translate into a high degree of foreignisation. Rather, as previously explained, it used a highly conservative translation. However, if we were to understand the conservation strategy as close to the foreignisation pole —since, as explained beforehand, the fact that it preserves so many elements in the TT as they appear in the ST makes the other more visible, thus making the translation more foreign to the target readership—, the results would match in this case as well. This, however, needs a further and deeper analysis with the relation between the foreignisation approach and the conservation strategy.

The previous analysis gives input to **Hypothesis (2.1)**: the way that the other is represented in the paratexts matches, almost in all cases, the translation



strategies followed by the *gendaigoyaku* translators. It is also related to **Objective (4.1)**, since it determines the strategies, approaches and techniques used in the modern Japanese translations in order to discover patterns that could lead to create guidelines or norms for future researchers or professionals. Even though the corpus of translations of our analysis was limited, since it focused on the *gendaigoyaku* and European translations of one single literary work, we believe that this methodology could be used in further analysis so as to enlarge the database, and, thus, make the results more conclusive.

Following this, we will discuss the results obtained in **Part III. Corpus description and analysis of the European translations of *Takekurabe***. In this part, we followed the same methodology applied in Part II. First, we introduced the figures of the translators —although it needs to be said again that we were not able to find much information on Seizo Nobunaga. Some of those translators, like Danly, Seidensticker, Meza, or Tazawa, wrote separate accounts regarding their respective translations. We also need to make a special mention of the concept of cooperative translation that we found in Hamada and Meza's Spanish translation, and in Tazawa and Pijoan's Catalan translation. This is not an uncommon practice when translating from foreign languages, especially when the SL and TL are very distant. Even though collaborative translation is a field that has not been fully explored yet, it presents several lines of possible research, such as the process of translation, in which a native of the SL first translates the original work into the TL, and then a native in the TL (who may or may not have knowledge of the SL) corrects the text and embellishes it.

As detailed below, we analysed the main paratextual elements of each European translation. In this regard, Seizo Nobunaga's translation was of special interest. It needs to be placed within its historical and social context —his translation was not supposed to be commercial in the orthodox sense of the word (it was supposed to be sold at hotels and magazine stands). However, the fact that his serialised translations were compiled into a special issue could also mean that were popular to a certain level between the readers of the *Info* magazine.

The overall analysis of the paratexts of his work showed that it was a very unorthodox translation. For instance, it included several advertising documents, a manifesto, sketches and so on. Also, the contents of the prefaces and postfaces

of the translator, Nobunaga, had a clear domesticating approach (Nobunaga asked his readers to, for instance, pronounce the name 'Midori' in English as 'My Darling'). We also looked at the titles of the story in each language. Tazawa and Pijoan's Catalan translation was the most exoticising one in this sense, with the inclusion of the subtitle: 'Midori: A little geisha'. The rest of the titles did not offer any particular issues. The covers —categorised into the ones that portrayed backgrounds, and the ones that portrayed a 'young girl'— were not considered exoticising either: the three covers of the three English translations showed backgrounds —more or less reminiscent of the Japanese culture, especially in Danly's—, whereas the Spanish and Catalan covers chose to include the picture of a young girl dressed in a kimono. They were foreignising, but not exoticising, inasmuch as they put emphasis on the source culture (acknowledging the gap between the two cultures), but doing so without relying on essentialisations or stereotypes that could prevent the target reader approaching or understanding the source culture, as exotification does. This differentiation is important, as it normally happens that the English translations are the ones that show more foreignising —and exoticising— elements in their covers. In our analysis, this tendency was not followed.

Another important element that we discovered by examining the paratexts was whether the European translators had relied or not on any existing *gendaigoyaku* translation when translating *Takekurabe* into English, Spanish or Catalan. We discovered that the first Catalan translator and all the Spanish translators relied on modern Japanese translations, but only Mercè Altimir acknowledged Matsuura's version in the paratexts. In Martínez Sirés's case, the *gendaigoyaku* translation by Matsuura was provided by the publishing house, but this was not duly acknowledged in the credits. Hamada and Meza's translation also relied on Matsuura, although they did not acknowledge it either. Nevertheless, Meza did mention it in an essay that she wrote about her translation (Meza 2015). Concerning the English translators, we could not determine whether they relied on modern Japanese versions or not.

The next paratextual elements that we discussed were the prefaces and postfaces of the translators, who, normally, introduced the author and her works. Contrary to the commentaries of the *gendaigoyaku* translators, they did not dwell

too much on translation aspects, and focused on presenting the historical and social context in which Ichiyō lived, in line with what Sonnenberg (2010: 127) defends in relation to the introduction of Ichiyō to the West with a biographical approach. Only Altimir and Tazawa briefly refer to the difficulties of translation that they faced. This might be easily explained due to the fact that Altimir and Tazawa are both the translators of the stories and the authors of the prologues or afterwords, whereas Seidensticker only includes a brief biographical note prior to the translation, and Hamada and Meza, and Martínez Sirés did not write the prologues to their translations. Danly talks about Ichiyō's literary style and made references to its playfulness, rhythm and the use of wordplay in the first half of his monograph, but he does so from a literary perspective, rather than going through the difficulties that he had as a translator. Nobunaga, on the other hand, was in the same position as Altimir and Tazawa (both translator and author of the afterword), but did not make any comments on his translation policy or on the difficulties that he may have encountered. It is highly likely, then, that Altimir and Tazawa took advantage of their role as prologue writers in an attempt to make more visible their and to vindicate the figure of the translator.

Finally, the last paratextual element analysed in this chapter were the footnotes of the European translations. The total of footnotes analysed was 170. From this, we could determine that the ethnographic footnotes were the most frequent in the English, Spanish and Catalan translations (amounting to a half in the case of the Spanish and Catalan texts). They were followed by the intertextual, encyclopaedic and metalinguistic categories. This tendency was similar, but not identical, to the *gendaigoyaku* translations (where the most frequently used category corresponded to the ethnographic category). The figure of the representation of the other is slightly different, then, between the modern Japanese and European translations, but not extremely so. As we discussed in our analysis, it appears that the more ethnographic footnotes that a text has, the more foreignising the overall translation is —and the more visible that the other becomes. The fact that the European translations rely so much on ethnographic footnotes highlights the foreignness of their texts. Did that match, then, with the results extracted from analysis of the passages and techniques?

The results showed that Nobunaga's translation was the most extreme in terms of macro and micro-level structure. Nevertheless, to a certain degree, all the translators had to adapt the format of the original and break it into several lines and paragraphs to 'domesticate it' for the target reader. As for the translation of the passages, the English translations shifted towards a more domesticating approach, whereas the Spanish and Catalan translations moved closer to the foreignising pole.

Our next aim (**Objective 4.2**) was to examine the translation techniques used to translate the cultural referents in each novel. Due to the existing gap between the source culture and the target culture—not only for the European translations, but also for the Japanese modern translations—, we believed that we would find several cultural referents in the ST that might feel alien for the target reader, making the translator take certain strategies to make those references understandable for their readers. This, consequently, would imply a major level of interference by the translator, be it in the form of footnotes or the form of using several translation techniques.

Regarding the techniques that have been used most frequently, the results in our dissertation showed that the most used techniques were: adaptation and transliteration (Nobunaga), omission (Seidensticker), generalisation and established equivalent (Danly), adaptation (Hamada and Meza), and amplification (Martínez Sirés, Altimir, Tazawa and Pijoan).

Nobunaga's translation follows a conservation strategy, but it is difficult to say that it follows the domestication approach overall, since it has some elements characteristic of the foreignising approach (especially the inclusion of pure borrowings and transliterated terms in the text, strategies normally associated with foreignisation). Seidensticker's translation is domesticating, since most of the techniques that he used correspond to the neutralisation and adaptation strategies. Similarly, Danly's translation can also be called domesticating, since most of the techniques he used belong to the neutralisation, omission and adaptation strategies.

Hamada and Meza's translation approach is more difficult to categorise, as it has 56% of techniques belonging to the domesticating pole, and 46% belonging to the foreignising pole. However, since the analysis of the paratextual elements

showed a foreignising approach, we could also say that overall it tends towards the foreignising approach. With Martínez Sirés's translation, the techniques belonging to the foreignising pole amount to 65%, which, added to the foreignising approaches of the paratext, back the premise that her translation is foreignising. This is also the case with Altimir's Catalan translation, in which that foreignising percentage escalates even more (70%). With Tazawa there happens something similar to Nobunaga: even though his translation showed some clear signs of foreignisation (especially in the use of pure borrowings and transliteration techniques), at other times he adopted a much more domesticating approach when translating cultural references. In his case, the techniques corresponding to the foreignisation approach amount to a 51%, whereas the ones that belong to the domesticating approach represent the rest.

The use of the techniques, then, varied according to the target language, and, even though our dissertation was synchronic, we could also ascertain the fact that the later the translations were published, the greater the degree of foreignisation they showed. What we do not know is if this trend was caused because of the systems in which the target languages operate, due to the translation culture of a certain literary and translation system, or because the Spanish and Catalan translations were published later than the English translations. Globalisation could be related to the latter. Which each passing day, other cultures learn more about Japanese culture, and this changing tendency between the systems is perceived by the translator, who consciously or subconsciously decides to act upon it by implementing a certain translation approach in order to reflect the otherness in the text in a particular way that the translator (or the editor) deems appropriate for the target culture and prospective target readership.

We could establish that the translation technique most used in the *gendaigoyaku* translations was conservation (36%), followed by amplification (24%). This resulted in an overall dominance of the foreignising approach. The techniques most used in the English translations were omission (21%), and adaptation and established equivalent (16% each). This seems to back up the premise that the English translations tend towards strategies of neutralisation, omission and adaptation, hence resulting in an overall domesticating approach.

The techniques most used in the Spanish translations were amplification (19%) and description (17%). The neutralisation strategy weighed more than the conservation strategy, but it needs to be understood as closer to the foreignising approach due to the increment in the description of cultural elements and established equivalents. Finally, the technique most used in the Catalan translations was amplification (30%), followed by description (13%). Parallel to this, the Catalan translation's results also showed similar numbers that shifted between the conservation and neutralisation strategies. But, as in the case of the Spanish translations, their translations showed a foreignising approach overall.

This previous analysis gave input to our second hypothesis (**Hypothesis 2.2**), which suggested that the way that the other is represented in the paratexts would correlate to the translation strategies followed in the translations. This was so in practically all of the cases. If the paratexts showed domesticating or foreignising traits, the translations followed foreignising or domesticating approaches. Only in the translations of Nobunaga and Tazawa and Pijoan the results were not as clear, due to the specificities of their translation techniques.

Finally, this dissertation also established one more objective to fulfil: to make a case about the implications arisen from having an original and a modern version of a work when translating it into a foreign language (**Objective 3**). We believe that this has been answered already when analysing the coincidences between the ways of translating certain cultural referents in the *gendaigoyaku* translations and in the European translations. As an example, we could put forward the description of Midori's jet black hair floating 'like a fan', an expression that did not appear in the original. Even so, this expression was found in Akiyama's modern translation, and in Altimir's Catalan translation. As to what source text played a major role in the case of the European translations —e.g., was the *gendaigoyaku* translation of *Takekurabe* more important than the actual original work by the European translator?—, since we could not ask directly the translators, this question has not been answered. Regardless, the simple fact that some translators relied on one or other modern Japanese translation seems to indicate that, at the very least, they acknowledged the advantages of having two versions to take into account when translating *Takekurabe*.

Finally, we would like to suggest future lines of research that could derive from our dissertation. First, our study could be replicated in order to analyse a large number of intralingual translations. We mostly focused on *gendaigoyaku* translation in our methodology, but, even so, it aimed to include intralingual translations that took place in languages other than Japanese. The replication of the present study so as to analyse more intralingual works would help to present more reliable and varied data, and to offer a better understanding of the processes at work in intralingual translations.

Furthermore, it could be interesting to examine in more detail the figure of the *gendaigoyaku* translators. These translators were also authors in the works that we analysed. The analysis of the literary styles of these authors become translators, could show us what kind of writing style a certain author uses when writing as an author, and as a translator. For this, another possible line of research would be to focus on one single author/translator, and to examine all his or her literary oeuvre in order to make a comparative analysis between the authored works, and the translated ones. Regarding this topic, it needs to be noted that the relationship between *gendaigoyaku*, rewriting and transcreation has not been fully examined in this dissertation. However, we believe that a comparative study of these elements would show give us more information regarding the working process of intralingual translators. This would help to get a better picture regarding the different styles that can be found in intralingual translations, and to determine to what extent those styles are consequence of personal writing styles, and which are consequence of meditated ways of adapting a work into a modern language. This could also lead to an investigation of the sociologic and historical contexts of the translations in order to create a diachronic and quantitative analysis of classics that have been translated into modern languages.

Further research could be conducted from the perspective of the cultural references. Due to time constraints, our dissertation examined a limited number of cultural elements. Future research could aim to create a larger database with a corpus that included more intralingual works and their correspondent translation strategies, approaches and techniques, in order to create generalisations and contrast them to the tendencies found in interlingual translation. If the corpus database was large, another line of research could be to cross-reference the

results extracted from the analysis of the translation techniques of each cultural referent with the cultural category of said referent, in order to know what kind of techniques are normally used to translate a determinate type of element.

This would allow us to ‘replicate’ these studies in a wider context and to find ‘concepts of norms and laws’ or ‘trends of behaviour’, as Toury defended (1995: 36-39).

We believe that the analysis of paratexts —especially covers, prefaces and the classification of footnotes— has helped us to reach the objectives of our dissertation: to analyse the representation of the other in the intralingual and interlingual translations of the same literary work, and to look into the relationship between the *gendaigoyaku* and the European translations. We believe that the major **contributions** of this thesis have been to make visible *gendaigoyaku* translation in the field of TS, on the one hand, and to offer methodologies that can specifically tackle the analysis of intralingual translation, independently or as in contrast to their interlingual translations, on the other.

As a conclusion, we would like to say that intralingual translation, in general, and *gendaigoyaku* translation, in particular, are fields with a big potential within TS. TS in Japan can offer many possibilities for researchers, and could help to provide new perspectives and possibilities in order to expand our knowledge on certain translation issues. Our wish was to contribute, in a small way, to expand this field of knowledge.



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## Appendix

## Appendix 1. List of *Takekurabe* publications in European languages

Year	Lang.	Title	Title (Trans.)	Translator/s	Volume/ Journal	Publishing Company
1930	EN	'They compare Heights'	—	W. M. Bickerton <sup>272</sup>	<i>Transactions of the Asiatic Society of Japan</i> , 7	—
1960	EN	'Teenagers vying for tops'	—	Seizo Nobunaga	Takekurabe (Teenagers Vying for Tops) and Nigorie (In the Gutter)	The Information Publishing Ltd., Tokyo
1956	EN	'Growing Up'	—	Edward Seidensticker	Donald Keene's <i>Modern Japanese Literature: From 1868 to the Present Day</i>	New York Grove Press
1965 / 1968	GE	'Die liebe der kleinen Midori'	[The love of little Midori]	Oscar Benl	Der Kirschblütenzw eig	Munich Nymphenburger
1992	EN	'Child's Play'	—	Robert L. Danly	<i>In the shade of spring leaves: The Life of Higuchi Ichiyō With Nine of Her Best Short Stories</i>	New York-London. Norton: University Press
1993 / 1996	FR	'Qui est le plus grand?'	[Who is the tallest?]	André Geymond	—	Editions Philippe Picquier, Arles
2005	RU	'Sverstniki'	[The same age]	Elena Diakonova	<i>Sverstniki / Higuti Itië</i>	Giperion, Sankt Peterburg
2006	ES	'Dejando la infancia atrás'	[Leaving childhood behind]	Rieko Abe, Virginia Meza and Hiroko Hamada	<i>Cerezos en tinieblas</i>	Editorial Kaicron, Buenos Aires
2012	CA	'El darrer any de la infantesa'	[The last year of childhood]	Mercè Altimir	—	Lleida: Pagès Editors
2013	IT	'Schiena contro schiena'	[Back pressed against back]	Andrea Fioretti	<i>Higuchi Ichiyō, Due Racconti</i>	Vecchiarelli Editore
2014	EN	'Red Lips and Grey Sleeves'	—	Mei Yumi	<i>Mei Yumi's Japanese Literature</i>	CreateSpace 2014 (paperback format)

<sup>272</sup> Partial translation.

2014	ES	'Crecer'	[To grow up]	Paula Martínez Sirés	—	Valencia: Chidori Books
2015	CA	'A veure qui és més més alt. Midori, una petita geisha'	[Let's see who is the tallest? Midori, a little geisha]	Tazawa Ko and Joaquim Pijoan	—	Barcelona: Lapislàtzuli Editorial
2017	ES	'Dejando atrás la infancia'	[Leaving childhood behind]	Hiroko Hamada and Virginia Meza	<i>Cerezos en la oscuridad</i>	Gijón: Satori Ediciones

Appendix 2. Endnotes by the editor in the original *Takekurabe*  
published by Shinchō Bunko (TKSB 2006)

N. of note	Page	Quote	Type	Type of content
1	74	<i>oomon no mikaeri yanagi</i>	ethnographic	explanation of the Yoshiwara terms
2	74	<i>ohagurodobu</i>	ethnographic	moat around Yoshiwara
3	74	<i>shimotsukitori no hi</i>	ethnographic	explanation Ōtori festival
4	75	<i>kogaushi no nantoyara</i>	encyclopaedic, interpretative	explanation + comment translatable from context
5	75	<i>ohomagaki no shinzo</i>	ethnographic	two explanations: good reputed brothel + profession
6	75	<i>shichiken</i>	ethnographic	7 high-ranking tea-houses in yoshiwara
7	75	<i>kyakumawashi</i>	ethnographic	type of profession
8	75	<i>makiobi</i>	ethnographic	type of fashion
9	75	<i>Genji-na</i>	intertextual	reference to <i>Genji monogatari</i>
10	76	<i>Niwaka</i>	ethnographic	Yoshiwara Festival
11	76	<i>Mōshi no haha</i>	encyclopaedic	explanation
12	76	<i>sosoribushi</i>	ethnographic	type of song
13	76	<i>kiyari ondo</i>	ethnographic	specific way of singing in the Yoshiwara
14	76	<i>hanebashi no ban'ya</i>	ethnographic	wooden bridge of Yoshiwara
15	76	<i>sanbyaku to iu daigen</i>	encyclopaedic	explanation
16	76	<i>uma</i>	ethnographic	profession (collector)
17	77	<i>kanabō</i>	ethnographic	object and its profession
18	78	<i>matsusha</i>	ethnographic	explanation of meaning in context
19	79	<i>mandō</i>	ethnographic	type of paper lantern
20	80	<i>kawairo ganakin</i>	metalinguistic	explanation
21	81	<i>chiuya obi</i>	ethnographic	explanation of meaning in context
22	82	<i>yarite</i>	ethnographic	profession
23	85	<i>gojūken</i>	ethnographic	street with tea houses
24	86	<i>kensaba</i>	encyclopaedic	explanation
25	86	<i>shinobu koi</i>	encyclopaedic	explanation (type of <i>hauta</i> song)
26	87	<i>matsu mi ni tsuraki yoha no okigotatsu</i>	intertextual	quote from 'Wagamono' <i>hauta</i> song
27	88	<i>jūrokumusashi</i>	ethnographic	type of game
28	91	<i>Tarō-sama</i>	encyclopaedic	explanation
29	92	<i>uma no hi</i>	ethnographic	explanation of a festival
30	95	<i>niekan</i>	metalinguistic	definition
31	96	<i>Daikoku-sama</i>	metalinguistic	explanation of a pun
32	98	<i>nebiki</i>	metalinguistic	definition + synonym
33	99	<i>Yauka no musume</i>	intertextual	reference to a Chinese poem by Po Chū-i



34	100	<i>makiobizure</i>	ethnographic	groups of people with sashes not properly tied (like courtesans)
35	100	<i>chirizuka sagasu kurobuchi no o</i>	metalinguistic	explanation
36	100	<i>shichigosan no kimono</i>	encyclopaedic	type of kimono
37	100	<i>jimawari</i>	ethnographic	hoodlum controlling the quarter
38	101	<i>o'shoku wo tohosu</i>	metalinguistic	definition
39	101	<i>nezuminaki</i>	metalinguistic	specific vocabulary of the source culture (way of calling out clients)
40	101	<i>tsumiyagu</i>	encyclopaedic	explanation
41	101	<i>chaya he no yukiwatari</i>	encyclopaedic	explanation
42	102	<i>Akegarasu</i>	intertextual	reference of a recitation ( <i>Akegarasu Yume no Awayuki</i> )
43	103	<i>rantōba</i>	metalinguistic	cemetery
44	104	<i>hidarizuma</i>	ethnographic	synonym of geisha
45	105	<i>araisho</i>	ethnographic	type of food
46	106	<i>yo wa nuba tama no yami no mōke</i>	metalinguistic	explanation ( <i>makura</i> word of <i>nuba tama</i> )
47	108	<i>dai'ya</i>	ethnographic	caterer in the red district
48	109	<i>Tamagiku ga tōrō</i>	encyclopaedic	explanation
49	109	<i>ni no kawari</i>	situational	15 days prior and after Niwaka festival
50	110	<i>kao no mannaka e yubi wo sashite</i>	metalinguistic	explanation of pun
51	115	<i>ima yau no Azechi no kōshitsu</i>	intertextual, interpretative	reference to <i>Genji monogatari</i> + comment on similarities
52	115	<i>kabutsukiri no Waka-Murasaki</i>	intertextual	explanation
53	115	<i>kijibun</i>	ethnographical	type of essays made at school
54	119	<i>kurohachi</i>	metalinguistic	abbreviation of <i>Kuro-Hachijō</i> (black silk from Hachijō)
55	121	<i>choki ga katsuta kotoba</i>	metalinguistic	reference to the energetic yells coming from boats
56	121	<i>ohogashira no mise</i>	ethnographic	charm
57	122	<i>shiofuki</i>	metalinguistic	abbreviation of <i>shiofukimen</i> (face of a <i>hyottoko</i> )
58	122	<i>kiwamonoya</i>	ethnographic	seasonal articles + reference to lanterns and <i>kumade</i> charms)
59	123	<i>bantō shinzo</i>	ethnographic	profession
60	123	<i>sashikomi</i>	metalinguistic	way of inserting hairpins

### Appendix 3. Tables of footnotes and endnotes of the translations of *Takekurabe* into modern Japanese

i. TKGK (1981). *Takekurabe – Nigorie* (Enchi Fumiko, Trans.):

N. of note	Page	Quote	Type	Type of content
1	13	<i>ohagurodobu</i>	ethnographic	moat around Yoshiwara
2	14	<i>garan garan no oto</i>	metalinguistic	sound that marks the night's shops open
3	14	<i>shitashinzo</i>	ethnographic	profession
4	14	<i>shichiken no hikitedjaya</i>	ethnographic	7 high-ranking tea-houses in yoshiwara
5	14	<i>chaya no sanbashi</i>	ethnographic	drawbridge in Yoshiwara
6	14	<i>kashimise</i>	encyclopaedic	type of local
7	14	<i>Yoshiwara Niwaka</i>	ethnographic	Yoshiwara Festival
8	14	<i>Rohachi</i>	encyclopaedic	personality
9	14	<i>gicchon</i>	intertextual	type of song
10	16	<i>uma</i>	ethnographic	profession of bill collector
11	16	<i>Senzoku Jinja</i>	ethnographic	explanation of the shrine
12	18	<i>kanabō</i>	ethnographic	object and its profession
13	18	<i>shiritsugakkō</i>	institutional	academic convention
14	18	<i>motoyui yori</i>	ethnographic	type of hair garment and its profession
15	18	<i>me kuchi ni urusaku tondekuru ka</i>	intertextual	reference to <i>Chiri no naka nikki</i>
16	19	<i>chaban</i>	ethnographic	type of improvised play
17	19	<i>kango</i>	institutional	social convention
18	19	<i>sanjaku-obi</i>	ethnographic	type of sash
19	20	<i>shaguma</i>	ethnographic	type of hairdo
20	20	<i>umareta no wa Kishū</i>	situational	Wakayama prefecture
21	20	<i>yarite</i>	ethnographic	profession
22	20	<i>gomu mari</i>	encyclopaedic	reference to Ichiyō's shop
23	21	<i>gentō</i>	ethnographic	magic lantern
24	22	<i>akasujiri no shirushibanten</i>	ethnographic, interpretative	type of kimono + opinion
25	23	<i>gojūken</i>	ethnographic	street with tea houses
26	23	<i>kensaba</i>	encyclopaedic	explanation
27	23	<i>shinobu koji</i>	intertextual	type of song
28	23	<i>marumage no ookisa to ii</i>	interpretative	social convention on how to arrange women's hairdo
29	24	<i>chie no ita</i>	ethnographic	type of game
30	24	<i>jūrokumusashi</i>	ethnographic	type of game
31	26	<i>Hokkaku zensei miwataseba</i>	intertextual	reference to <i>Chiri no naka nikki</i>
32	27	<i>kōban</i>	situational	explanation of the original police box in Yoshiwara
33	30	<i>Midori ga gakkō wo iyagaru</i>	textological	time-frame mistake in the original
34	30	<i>nakatanbo no inari</i>	situational	location

35	31	<i>uma no hi</i>	ethnographic	explanation of a festival
36	33	<i>dote</i>	situational	embankment in Yoshiwara
37	34	<i>Suidōjiri no Katō de utsusō</i>	encyclopaedic	personality (real photo studio)
38	36	<i>akai kinu hankechi</i>	intertextual	reference to <i>Nigorie</i> and ch. 13 of <i>Takekurabe</i>
39	36	<i>tomodachi no naka no yakimochiyaki ga mitsukete</i>	intertextual	reference to <i>Yamizakura</i>
40	38	<i>Senzokumachi</i>	situational	area from Asakusa park to Yoshiwara
41	38	<i>goshintō</i>	ethnographic	object
42	38	<i>shichigosan no kimono</i>	ethnographic	type of kimono
43	38	<i>Gochōmachi</i>	situational	area within Yoshiwara
44	38	<i>nezuminaki</i>	metalinguistic	specific vocabulary of the source culture (way of calling out clients)
45	38	<i>harimise no omajinai</i>	ethnographic	Yoshiwara tradition
46	38	<i>wakare no senaka</i>	encyclopaedic	explanation
47	39	<i>Akegarasu</i>	intertextual	reference of a recitation ( <i>Akegarasu Yume no Awayuki</i> )
48	40	<i>oira wa iyada na</i>	interpretative	explanation of Shōta's feelings
49	40	<i>nyozegamon, bussetsu amidamyō</i>	intertextual	explanation of Sukhavati sutra
50	40	<i>hōshi wo ki no hashi</i>	intertextual	reference to original and to <i>Makura no sōshi</i>
51	40	<i>hadjaya</i>	encyclopaedic	type of tea shop, information on Nakarai Tōsui
52	41	<i>kanzashi</i>	ethnographic	ornate hairpin
53	42	<i>shidashiya</i>	ethnographic	caterer in Yoshiwara
54	42	<i>jōsei no mise</i>	situational	former shop in Yoshiwara
55	42	<i>kadoebi no tokei</i>	situational	famous clocktower shop in Yoshiwara
56	43	<i>kimi ga nasake mo karine no toko ni</i>	intertextual	verse from a shamisen song
57	43	<i>kishago ohajiki</i>	ethnographic	type of game
58	44	<i>Nobu-san kai</i>	interpretative	explanation
59	44	<i>gasu-tō</i>	ethnographic	historical background of gas lamps
60	44	<i>kindokei</i>	ethnographic	Meiji fashion for gentlemen
61	48	<i>abatazura</i>	encyclopaedic	historical fact
62	48	<i>mizugashiya</i>	ethnographic	fruit store
63	48	<i>maware maware mizuguruma</i>	encyclopaedic	song from schools at Meiji period
64	48	<i>nakagarasu</i>	ethnographic, interpretative	type of sliding door, comment on the author's awareness to create the scene
65	48	<i>Azechi no kōshitsu</i>	intertextual, interpretative	reference to <i>Genji monogatari</i> + comment on similarities

66	49	<i>kinō mo kyō moshigurezora</i>	metalinguistic	explanation
67	51	<i>dō ni mo akeru koto wa dekinai mon</i>	interpretative	gate as a symbolic reference (Midori turning into a courtesan)
68	54	<i>shirushimono no kasa</i>	ethnographic	umbrella marked as a property of a brothel
69	54	<i>kesa oroshitate to wa hakkiri waku urushi no irotsuya</i>	interpretative	interpretation of the passage (Chōkichi becoming an adult)
70	54	<i>Shin'nyō wa Tamachi no ane no mise he, Chōkichi wa wagaie no hō he</i>	interpretative	comment on the author's writing style
71	54	<i>Niwaka ni hōgaku no kawatta</i>	metalinguistic	explanation of metaphor
72	54	<i>oomagaki</i>	encyclopaedic	good-reputed brothels (e.g., Kadoebi)
73	54	<i>oogashira</i>	ethnographic	object (charm)
74	56	<i>shimada</i>	ethnographic, interpretative	type of hairdo, symbolism of Midori becoming an adult
75	56	<i>jūroku shichi no koro made wa</i>	intertextual	song
76	56	<i>bantō shinzo</i>	ethnographic	profession
77	62	<i>toshiyori no yōna koto wo kangaete</i>	interpretative	explanation on the metaphor of Midori becoming an adult
78	62	<i>nanika ogotteageyōka</i>	interpretative	explanation on the change of social position of Sangorō
79	65	<i>doteshita wo yuku yumihari-djōchin</i>	ethnographic, interpretative	comment on the passage
80	65	<i>suisen no zōka</i>	interpretative	metaphor of the love of Nobu and Midori that didn't Bloom, like the artificial flowers

ii. TKKO (1986). *Takekurabe, Higuchi* (Enchi Fumiko, Trans. Comments by Odagiri Susumu):

N. of note	Page	Quote	Type	Type of content
1	10	<i>oomon no mikaeri yanagi</i>	metalinguistic	explanation of Yoshiwara terms
2	10	<i>ohagurodobu</i>	ethnographic	moat around Yoshiwara
3	10	<i>Yoshiwara</i>	ethnographic	explanation of red quarter
4	10	<i>Daionji-mae</i>	situational	location
5	11	<i>Mishima-sama</i>	situational	sanctuary in Taitō district (Tokyo)
6	11	<i>jūken nagaya</i>	ethnographic	arrangement of buildings
7	11	<i>dengaku</i>	ethnographic	type of snack
8	12	<i>tori no ichi</i>	ethnographic	festival; reference to <i>kumade</i>

9	12	<i>Ootori jinja</i>	situational	location
10	12	<i>kumade</i>	ethnographic	type of charms
11	12	<i>kiribi</i>	ethnographic	tradition
12	12	<i>jūningiri no sobazue</i>	encyclopaedic	explanation of a true incident
13	12	<i>oomagaki</i>	encyclopaedic	good-reputed brothels
14	12	<i>shichiken no hikitedjaya</i>	ethnographic	7 high-ranking tea-houses in yoshiwara
15	12	<i>tōzanzoroi</i>	ethnographic	type of kimono
16	12	<i>oiran</i>	ethnographic	top-class courtesan
17	12	<i>setta</i>	ethnographic	type of <i>geta</i>
18	14	<i>Yoshiwara Niwaka</i>	ethnographic	Yoshiwara Festival
19	14	<i>Rohachi · Eiki</i>	encyclopaedic	personalities
20	14	<i>Mōshi no haha ga...</i>	encyclopaedic	reference to Mencius' mother
21	15	<i>kazoku-sama</i>	encyclopaedic	explanation of social privileges in Meiji
22	15	<i>yokochōgumi</i>	metalinguistic	paraphrasing
23	15	<i>kanabō</i>	ethnographic	object and its profession
24	19	<i>shiritsugakkō</i>	institutional	academic convention
25	19	<i>motoyui yori</i>	ethnographic	type of hair garment and its profession
26	19	<i>mandō</i>	ethnographic	type of paper lantern
27	21	<i>shichiya-kuzure no kōrikashi</i>	metalinguistic	paraphrasing
28	21	<i>kango de demo warukuchi wo ittara</i>	institutional	social convention
29	21	<i>sanjaku-obi</i>	ethnographic	type of sash
30	21	<i>heko-obi</i>	ethnographic	type of sash
31	22	<i>shaguma</i>	ethnographic	type of hairdo
32	22	<i>kurojusu</i>	ethnographic	type of cloth
33	22	<i>somewakeshibori</i>	encyclopaedic	dyeing method
34	22	<i>nuribokuri</i>	ethnographic	type of <i>geta</i>
35	22	<i>miuri</i>	metalinguistic	paraphrasing
36	22	<i>han'eri wo awase no eri ni kakete</i>	metalinguistic	paraphrasing
37	22	<i>gentō</i>	ethnographic	object
38	27	<i>tsuzumi</i>	ethnographic	music instrument
39	27	<i>Mooka momen</i>	ethnographic	type of cloth
40	27	<i>chōmyō kuzushi</i>	metalinguistic	paraphrasing
41	27	<i>inuhariko</i>	ethnographic	type of toy
42	28	<i>akasujiiri no shirushibanten</i>	ethnographic	type of kimono
43	28	<i>haragake</i>	ethnographic	type of apron
44	28	<i>chirimen</i>	ethnographic	type of cloth
45	29	<i>awachidjimi no tsutsusode</i>	ethnographic	type of kimono sleeve
46	29	<i>tsukubane</i>	ethnographic	type of shuttlecock
47	29	<i>marumage no ookisa</i>	ethnographic	explanation
48	31	<i>chie no ita</i>	ethnographic	type of game
49	31	<i>jūrokumusashi</i>	ethnographic	type of game
50	31	<i>Hokkaku zensei miwataseba</i>	intertextual	song about Yoshiwara
51	37	<i>gakkō wo iyagaru</i>	textological	mistake in the original (time-frame)

52	37	<i>nakatanbo</i>	situational	location
53	37	<i>waniguchi</i>	encyclopaedic	part of Shinto shrine
54	39	<i>higake</i>	encyclopaedic	daily instalment
55	39	<i>orido</i>	ethnographic	type of door
56	39	<i>shinobu no hachi</i>	encyclopaedic	type of plant
57	43	<i>sukiya</i>	ethnographic	type of cloth
58	43	<i>Suidōjiri no Katō</i>	encyclopaedic	personality (real photo studio)
59	43	<i>tōrō</i>	ethnographic	object
60	46	<i>ginkō no Kawa-sama, kabutochō no Yone-sama</i>	metalinguistic	usage of parts of the surname to address clients at Yoshiwara
61	46	<i>chii-sama</i>	metalinguistic	way of addressing customers at Yoshiwara
62	46	<i>Daikoku-sama</i>	encyclopaedic	explanation of the deity
63	47	<i>Yōka no musume kunchō wo ukete to chōgonka</i>	intertextual	reference to a Chinese poem by Po Chū-i
64	47	<i>makiobigumi</i>	ethnographic	groups of courtesans with loose sashes (paraphrase)
65	47	<i>hanagaruta</i>	ethnographic	type of card play
66	47	<i>shichigosan no kimono</i>	ethnographic	type of kimono
67	49	<i>nezuminaki</i>	metalinguistic	way of calling clients
68	49	<i>harimise no omajinai</i>	ethnographic	Yoshiwara tradition
69	49	<i>shikise</i>	ethnographic	servant's clothes provided by employers
70	49	<i>tsumiyagu</i>	ethnographic	Yoshiwara tradition of showing off the bedclothes
71	49	<i>hōkime ga seigaiha no yō ni</i>	metalinguistic	type of design (paraphrase)
72	50	<i>yoka yoka ameya</i>	encyclopaedic	candy vendor at the time
73	50	<i>karuwazashi</i>	ethnographic	profession (performer)
74	50	<i>ningyōtsukai</i>	ethnographic	profession (performer)
75	51	<i>daikagura</i>	ethnographic	profession (performer)
76	51	<i>Sumiyoshi-odori</i>	ethnographic	profession (dancer)
77	51	<i>kakube ejishi</i>	ethnographic	profession (performer)
78	53	<i>Akegarasu</i>	intertextual	reference of a recitation ( <i>Akegarasu Yume no Awayuki</i> )
79	53	<i>hōshi wo ki no hashi to omotteiru</i>	intertextual	reference to original and to <i>Makura no sōshi</i>
80	53	<i>Niyorai-sama</i>	ethnographic	honorary title
81	55	<i>chōba kōshi</i>	ethnographic	room space for payments
82	55	<i>kanzashi</i>	ethnographic	ornate hairpin
83	55	<i>asanenbutsu ni yūkanjō</i>	interpretative	reference to original (paraphrase and explanation of the mocking intention of the autor)
84	59	<i>jōsei no mise</i>	situational	former shop in Yoshiwara
85	59	<i>kayarikō</i>	ethnographic	anti-mosquito incense powder
86	59	<i>kairobai</i>	ethnographic	pocket heater ashes
87	59	<i>kadoebi no tokei</i>	situational	famous clocktower shop in Yoshiwara

88	59	<i>kishago ohajiki</i>	ethnographic	type of game
89	61	<i>ashida</i>	ethnographic	type of <i>geta</i>
90	61	<i>gasu-tō</i>	ethnographic	gas lamp
91	61	<i>daikokugasa</i>	ethnographic	type of oil umbrella
92	63	<i>kakusodegaitō</i>	ethnographic	type of dressing
93	63	<i>sanmaiura ni shite shuchin no hanao</i>	ethnographic	type of high-quality sandals
94	63	<i>megusuri no bin</i>	metalinguistic	explanation
95	66	<i>kōshizukuri no mon</i>	encyclopaedic	part of a building
96	66	<i>Kurama no ishidōrō mo fūryū ni</i>	encyclopaedic	explanation on Kurama's stone lanterns
97	66	<i>hagi no sodegaki</i>	encyclopaedic	part of a building
98	67	<i>Azechi no kōshitsu</i>	intertextual	reference to <i>Genji monogatari</i>
99	67	<i>Waka-Murasaki</i>	intertextual	reference to <i>Genji monogatari</i>
100	67	<i>nezumi Kokura no hoo no kiba no geta</i>	ethnographic	type of <i>geta</i> made in Kokura
101	71	<i>hi no shi</i>	ethnographic	type of clothing iron
102	71	<i>haori no himo</i>	ethnographic	type of dressing
103	75	<i>takaashida no tsumakawa</i>	ethnographic	type of <i>geta</i>
104	75	<i>san no tori</i>	situational	explanation of the 3 non-consecutive festival days in November
105	77	<i>chokibune</i>	ethnographic	type of boat
106	77	<i>karaimo oogashira</i>	ethnographic	object (charm)
107	79	<i>shimada</i>	ethnographic	type of hairdo
108	79	<i>bantō shinzo</i>	ethnographic	profession
109	79	<i>yuiwata</i>	ethnographic	type of hairdo
110	81	<i>shiboribanashi</i>	ethnographic	explanation of hairstyle
111	81	<i>bekkō no ushirozashi</i>	encyclopaedic	type of ornate hairpin
112	81	<i>fusatsuki no hanakanzashi</i>	encyclopaedic	type of ornate hairpin
113	85	<i>kaimaki</i>	ethnographic	kimono-shaped coverlet
114	85	<i>ane-sama</i>	ethnographic	type of <i>hina</i> doll
115	90	<i>yumihari-djōchin</i>	ethnographic	type of paper lantern
116	90	<i>chigaidana</i>	ethnographic	shelf of the <i>tokonoma</i>

iii. TKRI (2012). *Gendaigo de Yomu Takekurabe*. (Yamaguchi Terumi, Trans.):

N. of note	Page	Quote	Type	Type of content
1	11	<i>Yoshiwara Niwaka</i>	ethnographic	Yoshiwara Festival
2	11	<i>Mōshi</i>	encyclopaedic	explanation
3	12	<i>dezome shiki</i>	encyclopaedic	New Year firefighter's event
4	12	<i>shinobigae</i>	ethnographic	bamboo Wall-top spikes
5	12	<i>moguri</i>	ethnographic	unlicensed (definition)
6	12	<i>kashizashiki</i>	ethnographic	brothel (definition)
7	12	<i>takai kazoku</i>	ethnographic	privileged class (paraphrase)
8	15	<i>mandō</i>	ethnographic	type of lantern

9	18	<i>sanjaku-obi</i>	ethnographic	type of sash
10	18	<i>Kokaji</i>	encyclopaedic	personality (famous sword maker)
11	19	<i>shaguma</i>	ethnographic	type of hairdo
12	20	<i>Kishū</i>	situational	Wakayama prefecture
13	20	<i>oiran</i>	ethnographic	top-class courtesan
14	23	<i>gentō</i>	ethnographic	magic lantern
15	25	<i>yagō</i>	ethnographic	trade name
16	25	<i>chirimen</i>	ethnographic	type of cloth
17	25	<i>dashi</i>	ethnographic	vehicle used at festivals
18	27	<i>hi no kuruma</i>	metalinguistic	definition of the expression
19	31	<i>chie no ita</i>	ethnographic	type of game
20	31	<i>jūrokumusashi</i>	ethnographic	type of game
21	43	<i>tōrōnagashi</i>	encyclopaedic	O'Bon tradition
22	47	<i>danka</i>	ethnographic	temple parishioner
23	49	<i>uranagaya</i>	ethnographic	town architecture
24	49	<i>tama no koshi</i>	ethnographic	palanquin
25	51	<i>nagajuban</i>	ethnographic	type of kimono
26	54	<i>tayū-san</i>	ethnographic	profession
27	64	<i>kimi ga nasake no karinu no yuka ni</i>	metalinguistic	paraphrase
28	69	<i>setta</i>	ethnographic	type of footwear
29	72	<i>Azechi no Dainagon</i>	intertextual	reference to <i>Genji monogatari</i>
30	72	<i>Waka-Murasaki</i>	intertextual	reference to <i>Genji monogatari</i>
31	77	<i>hi no shi</i>	ethnographic	type of clothing iron



## Appendix 4. Tables of footnotes and endnotes of the translations of *Takekurabe* into English

ii.TKGP (1956). *Growing Up* (Edward Seidensticker, Trans.):

N. of note	Page	Quote	Type	Type of content
1	70	black-toothed beauties	ethnographic	Yoshiwara tradition
2	72	Ryugeji Temple	metalinguistic	reference to the original
3	72	your business	ethnographic	Buddhist tradition
4	76	<i>mikoshi</i>	ethnographic	type of portable shrine
5	78	shuttlecocks	ethnographic	type of racket
6	81	quarter	ethnographic	Yoshiwara's red district
7	84	battledore	ethnographic	type of racket
8	85	back to the country	interpretative	clarification on conventions when a man married into the woman's family
9	86	Daikoku for the Ryugenji	metalinguistic	explanation of the pun
10	88	Kabuto-chō	ethnographic	economic centre of Tokyo at the time
11	89	Yang	intertextual	reference to a Chinese poem by Po Chū-i
12	91	<i>Kinokuni</i>	intertextual	reference to a song, explanation (Wakayama pref.)
13	92	violating the discipline	encyclopaedic	Buddhist laws
14	97	Tamagiku	encyclopaedic	personality
15	97	Kadoebi	encyclopaedic	real high-class brothel
16	97	Nippori	encyclopaedic	explanation of the crematorium at Nippori
17	100	Murasaki	intertextual	reference to <i>Tale of Genji</i>
18	104	Otori days	situational	November

iii.TKUP (1992). *Child's Play* (Robert L. Danly, Trans.):

N. of note	Page	Quote	Type	Type of content
1	254	the quarter	ethnographic	explanation of Yoshiwara
2	254	dye that blackens the smiles of the Yoshiwara beauties	metalinguistic	reference to original ( <i>kakekotoba</i> )
3	254	third-floor rooms	ethnographic	explanation of building conventions
4	254	<i>Kumade</i> charms	ethnographic	type of charms
5	254	Otori day	situational	November + explanation
6	255	Innocent bystanders get killed when there's a brawl in one of the houses	intertextual	reference to Kabuki play
7	255	our charmer can still return to her old nest	metalinguistic	reference to original ( <i>kakekotoba</i> )

8	255	autumn festival	situational	September + explanation
9	255	Mother Meng	encyclopaedic	explanation
10	255	Rohachi and Eiki	encyclopaedic	personalities
11	256	private school	institutional	academic convention
12	256	Nobuyuki	metalinguistic	explanation of the use of names for monks
13	256	fifteen	interpretative	psyche of Nobu
14	257	fancy public school	institutional	academic convention
15	258	slapstick	ethnographic	type of play ( <i>chaban</i> )
16	259	“red bear” style	ethnographic	type of hairdo ( <i>shaguma</i> )
17	259	sash wrapped high at the waist	ethnographic	explanation of <i>obi</i>
18	259	Kishū	situational	Wakayama prefecture
19	259	great lady’s satellites	ethnographic	profession ( <i>yarite</i> and <i>shinzō</i> )
20	260	the twilight reds and purples of the quarter	metalinguistic	reference to original ( <i>kakekotoba</i> )
21	261	not as nice as last years’	metalinguistic	reference to original ( <i>kakekotoba</i> )
22	261	I’m off	metalinguistic	reference to original ( <i>kakekotoba</i> )
23	261	god of lighting	encyclopaedic	explanation of Idate
24	261	hand-to-mouth	metalinguistic	reference to original ( <i>kakekotoba</i> )
25	262	Mannencho	situational	slum close to Yoshiwara frequented by artists
26	263	How sad it is for one who waits alone by the midnight hearth	intertextual	explanation + trans.
27	263	The gayety of all five streets!	intertextual	explanation + trans.
28	265	Tarō-sama	encyclopaedic	explanation
29	266	holiday market	ethnographic	explanation of a festival ( <i>uma no hi</i> )
30	268	Midori of the Daikokuya	metalinguistic	explanation of the pun
31	270	Song of Everlasting Sorrow	intertextual	reference to a poem by Po Chū-i + trans.
32	271	bedding gifts	ethnographic	explanation of a Yoshiwara tradition
33	272	Kinokuni dance	intertextual	reference to a song + trans.
34	273	too earthly for their tastes	encyclopaedic	Buddhist law
35	276	Tamagiku	encyclopaedic	personality
36	277	Together we shall spend our night of love	intertextual	explanation + trans.
37	277	Ring-a-ring-a-rosy, pocket full of posies	intertextual	explanation + trans.
38	277	marbles	ethnographic	game
39	278	songs	encyclopaedic	explanation of <i>kiyomoto</i> songs
40	279	The water wheel goes round and round	metalinguistic	popular refrain
41	279	glass windows	interpretative	family of means
42	279	young Murasaki	intertextual	reference to <i>Tale of Genji</i>

43	281	best-dress kimono	ethnographic	explanation of <i>tōzan</i> kimono
44	282	Otori fair dais	situational	November
45	283	Growing up	intertextual	popular song
46	283	<i>shimada</i> style	ethnographic, interpretative	type of hairdo + symbolism of Midori becoming an adult

## Appendix 5. Tables of footnotes and endnotes of the translations of *Takekurabe* into Spanish

i. TKEK (2006). *Dejando la infancia atrás* (Rieko Abe, Hiroko Hamada and Virginia Meza, Trans):

N. of note	Page	Quote	Type	Type of content
1	69	Yoshiwara	ethnographic	explanation of the quarter
2	69	Ohaguro-dobu	ethnographic	moat around Yoshiwara
3	70	días de la fiesta del gallo	ethnographic	explanation of Ōtori festival
4	70	Ootori Jinja	ethnographic	explanation of the deity
5	70	siete casas de té	ethnographic	famous tea houses in Yoshiwara
6	71	alquequenje	ethnographic	type of contraceptive plant
7	71	<i>Niwaka</i>	ethnographic	Yoshiwara Festival
8	72	acrobacias sobre una escalera de mano	encyclopaedic	explanation of a firefighter's tradition
9	72	cobrador	ethnographic	profession (collector)
10	73	discípulo [ <i>sic</i> ] de Buda	metalinguistic	explanation on the use of names for monks
11	73	escuela pública	institutional	academic convention
12	74	linternas de palo largo	ethnographic	type of paper lantern
13	76	Kokaji	encyclopaedic	personality
14	77	Daikokuya	ethnographic	name of a big brothel
15	77	Kishuu	situational	Wakayama prefecture
16	77	pelotas de goma	ethnographic	comment on the worth of said object at that time
17	78	cuello de adorno de crepé color lila	ethnographic	social conventions of dressing
18	80	Idaten	encyclopaedic	Buddhist deity
19	80	mangas de tubo	ethnographic	type of kimono
20	80	“un carrito de fuego”	metalinguistic	literal translation + meaning
21	81	Mannenchoo	situational	slum close to Yoshiwara frequented by artists
22	82	“El doloroso esperar, a medianoche, por un calentador de pies”	intertextual	Reference to a popular song
23	89	la señora Daikoku	metalinguistic	explanation of the pun
24	92	Kaguyahime	intertextual	Reference to <i>Taketori monogatari</i>
25	92	Tsukiji	situational	neighbourhood in Tokio, used to have high-class teahouses
26	93	<i>shakuhachi</i>	ethnographic	musical instrument
27	93	<i>oiran</i>	ethnographic	top-class courtesan
28	96	“trozo de árbol”	intertextual	reference to The Pillow Book
29	101	Tamagiku	encyclopaedic	personality
30	101	En el foso Yokobori ha	intertextual	reference to a tanka by

		llegado el tiempo en que cantan las codornices		Fujiwara no Shunzei
31	105	Azechi Dainagon (...) Wakamurasaki con su cabello infantil cortado a lo paje	intertextual	reference to <i>Genji monogatari</i>
32	106	crepé de seda Yuuzen	ethnographic	type of cloth
33	110	El retumbar de las risas (...) y las cuerdas que sostienen la tierra	intertextual	reference to a chronicle on the history of China
34	110	la calle Nakanochoo hubiera cambiado de dirección	ethnographic	backdoor street of Yoshiwara
35	110	batatas de colocasia	ethnographic	charms

ii. TKCB (2014). *Crecer* (Paula Martínez Sirés, Trans.):

N. of note	Page	Quote	Type	Type of content
5 <sup>273</sup>	43	<i>jinrikishas</i>	ethnographic	rickshaw
6	45	<i>kumade</i>	ethnographic	type of charms
7	45	santuario de Ōtori	ethnographic	explanation of Ōtori festival
8	47	fichas de madera	ethnographic	object
9	49	<i>tabi</i>	ethnographic	object (socks)
10	50	<i>obi</i>	ethnographic	object (sash)
11	51	alquequenje	ethnographic	type of contraceptive
12	52	Niwaka	ethnographic	Yoshiwara Festival
13	52	Rohachi (...) Eiki	encyclopaedic	personalities
14	52	madre de Mencio	encyclopaedic	explanation
15	56	Shin'nyo (...) Nobuyuki	metalinguistic	explanation on the use of names for monks
16	59	<i>yukatas</i>	ethnographic	summer kimono
17	64	<i>dango</i>	ethnographic	type of food (sweet dumpling)
18	68	<i>shaku</i>	institutional	length measure convention
19	73	<i>obi chūya</i>	encyclopaedic	explanation
20	74	<i>shinzo</i>	ethnographic	profession
21	77	<i>shamisen</i>	ethnographic	type of musical instrument
22	79	<i>o'mikoshi</i>	ethnographic	portable shrine
23	84	<i>hanten</i>	ethnographic	type of kimono
24	86	<i>Jirōzaemon (...), Idaten</i>	encyclopaedic	two explanations: kabuki character and Buddhist deity
25	87	el juego de la sonrisa afortunada	ethnographic	type of game
26	89	Mannencho	situational	slum close to Yoshiwara frequented by artists
27	92	<i>marumage</i>	ethnographic	type of hairdo
28	95	«Permanezco... ¿Será	intertextual	Reference to <i>Wagamono</i>

<sup>273</sup> The translation starts on the 5th footnote because the previous 4 one are included in the introduction.

		esto que siento amor?»		
29	117	<i>sen</i>	institutional	type of currency
30	124	Daikokuya	metalinguistic	explanation on the pun
31	130	Kabutochō	situational	Tokyo neighbourhood
32	131	<i>tokonoma</i>	ethnographic	type of built-in space in a traditional room
33	136	<i>La canción de la pena eterna</i>	intertextual	Reference to the poesy <i>Ch'ang hen ko</i>
34	136	Kaguya	intertextual	Reference to <i>Taketori monogatari</i>
35	143	ver qué casa de té había recibido el vestido de noche más lujoso para su <i>oiran</i>	ethnographic	explanation of a Yoshiwara tradition
36	171	O'Bon (...), Tamagiku	encyclopaedic	two explanations: festival and personality
37	174	se señala la nariz con el dedo	metalinguistic	explanation of the pun
38	187	la viuda de Azechi (...), la joven Waka-Murasaki	intertextual, interpretative	reference to <i>Genji monogatari</i> + parallelism
39	209	<i>shimada</i>	ethnographic, interpretative	explanation + symbolism

iii. TKST (2017). *Dejando atrás la infancia* (Hiroko Hamada and Virginia Meza, Trans.):

N. of note	Page	Quote	Type	Type of content
1	221	Yoshiwara	ethnographic	explanation of the quarter
2	221	Ohaguro-dobu	ethnographic	moat around Yoshiwara
3	222	Fiesta del Gallo	ethnographic	explanation Ōtori festival
4	222	Ootori Jinja	ethnographic	explanation of the deity
5	223	homicidio de diez personas con una espada	intertextual	reference to a kabuki play
6	223	siete casas de té	ethnographic	famous tea houses in Yoshiwara
7	225	Festival de Niwaka	ethnographic	Yoshiwara Festival
8	226	acrobacias sobre una escalera de mano	encyclopaedic	explanation of a firefighter's tradition
9	226	cobrador	ethnographic	profession (collector)
10	227	Shinnyo	metalinguistic	explanation of the use of names for monks
11	229	escuela pública	institutional	academic convention
12	230	linterna de palo largo	ethnographic	type of paper lantern
13	233	Kokaji	encyclopaedic	personality
14	234	Daikokuya	ethnographic	name of a big brothel
15	234	Kishū	situational	Wakayama prefecture
16	234	pelotas de goma	ethnographic	comment on the worth of said object at that time
17	235	cuello de adorno de crepé color lila sobre un kimono	ethnographic	social conventions on how to dress

		con forro		
18	238	<i>tabi</i>	ethnographic	Japanese socks
19	239	Idaten	encyclopaedic	Buddhist deity
20	240	mangas de tubo	ethnographic	type of kimono
21	240	«carrito de fuego»	metalinguistic	literal translation + meaning
22	240	Mannenchō	situational	slum in Yoshiwara frequented by artists
23	243	«La dolorosa espera (...) de pies»	intertextual	Reference to a popular song
24	243	Yūzen	ethnographic	type of cloth
25	254	la señora Daikoku	metalinguistic	explanation of the pun
26	259	Kaguyahime	intertextual	Reference to <i>Taketori monogatari</i>
27	259	Tsukiji	situational	neighbourhood in Tokio, used to have high-class teahouses
28	260	<i>shakuhachi</i>	ethnographic	musical instrument
29	261	<i>oiran</i>	ethnographic	top-class courtesan
30	265	«trozo de árbol»	intertextual	reference to The Pillow Boo
31	273	Tamagiku	encyclopaedic	personality
32	273	En el foso Yokobori ha llegado el tiempo en que cantan las codornices	intertextual	reference to a tanka by Fujiwara no Shunzei
33	280	Azechi Dainagon (...) Wakamurasaki con su cabello infantil cortado a lo paje	intertextual	reference to <i>Genji monogatari</i>
34	287	El retumbar de las risas (...) y las cuerdas que soportan la tierra	intertextual	reference to a chronicle on the history of China
35	288	la calle Nakanochō hubiera cambiado de dirección	ethnographic	backdoor street of Yoshiwara
36	288	batatas de colocasia	ethnographic	charms

## Appendix 6. Tables of footnotes and endnotes of the translations of *Takekurabe* into Catalan

i. TKPE (2012). *El darrer any de la infantesa* (Mercè Altimir, Trans.):

N. of note	Page	Quote	Type	Type of content
1	5	El xamfrà és lluny de la Gran porta i del Desmaïdels-adéus (...) el nom de bateig de l'arbre.	interpretative, ethnographic	Explanation on the narrative mode, and information on the Yoshiwara quarter
2	5	Daionjimaie	metalinguistic	explanation
3	6	<i>kumade</i>	ethnographic	type of charms
4	6	<i>gofun</i>	ethnographic	white pigment
5	6	<i>kadomatsu</i>	ethnographic	New Year's pine decoration
6	8	Murasaki tal i tal	intertextual	Reference to <i>Genji monogatari</i>
7	9	la mare de Menci	encyclopaedic	reference to Mencius' mother
8	11	Nobuyuki	metalinguistic	explanation of the use of names for monks
9	13	santuari Senzoku	ethnographic	explanation
10	13	<i>yukata</i> festiva de cotó	ethnographic	type of kimono
11	14	elegant escola pública	institutional	academic convention
12	15	fanal	ethnographic	paper lantern
13	16	<i>dango</i>	ethnographic	type of sweets
14	20	<i>shinzo, yarite</i>	ethnographic	profession
15	21	shamisen	ethnographic	musical instrument
16	21	quimono del damunt amb un coll color malva	ethnographic	dressing conventions
17	23	<i>daruma</i>	ethnographic	explanation
18	24	ldaten	encyclopaedic	explanation
19	29	<i>getes</i>	ethnographic	type of wooden clogs
20	29	Els mosquits...	interpretative	situational explanation and reference to the epilogue
21	32	Agafa una sandàlia (...) colpejar-li el front.	ethnographic	social conventions (throwing a sandal at someone was a great insult)
22	42	de guardian a la Daikokuya a <i>daikoku</i> d'un bonze!	metalinguistic	explanation of the pun
23	44	Daikokuten	interpretative	possible meaning of the Daikokuten statue
24	48	Yang Kuei-fei i l'emperador	intertextual	reference to a Chinese poem by Po Chü-i
25	48	un munt de princeses Kaguya	intertextual	reference to <i>Taketori monogatari</i>
26	48	Yuki, per exemple	metalinguistic	definition of the term
27	49	No arriben a l'extrem de dur (...) una flauta de <i>shakuhachi</i>	interpretative, encyclopaedic	explanation of the symbolical meaning of the flute as a sword related to



				the ban of carrying them in Meiji period
28	51	dansa de Sumiyoshi	ethnographic	explanation of the dance
29	51	Ileó Kakubei	ethnographic	explanation of the dance
30	52	Akegarasu	intertextual	reference of a recitation ( <i>Akegarasu Yume no Awayuki</i> )
31	55	«tauló de fusta»	intertextual	reference to <i>Makura no sōshi</i>
32	60	<i>nenbutsu</i>	ethnographic	Buddhist prayer
33	65	Durant el <i>Bon</i> , (...) encenen els fanalets en memòria de la cortesana Tamagiku	encyclopaedic	explanation of personality (Tamagiku) and the O'Bon festivities
34	67	assenyalant-se el nas	metalinguistic	explanation of a pun
35	70	cigarrets	encyclopaedic	historical context of cigarettes at the time
36	73	hi ha una petita Waka-Murasaki (...) al seu costat, (...) Azechi no Dainagon	intertextual	reference to <i>Genji monogatari</i>
37	79	quimono <i>tozan</i>	ethnographic	type of kimono
38	81	tres festes del Gall (...) per a visitar Yoshiwara	ethnographic	explanation on the 3 days of the Ōtori festival
39	81	porta d'emergència	ethnographic	emergency doors in Yoshiwara only opened on certain days
40	81	els barquers que fan la travessa del riu Sumida	metalinguistic	explanation of the meaning of the yells of boat owners
41	83	pentinat <i>shimada</i>	ethnographic, interpretative	explanation + symbolism of Midori becoing an adult
42	87	El seu cos, sobtadament, ja no és el mateix d'ahir	interpretative	interpretation of the passage (menarche)

ii. TKLE (2015). *A veure qui és més més alt. Midori, una petita geisha* (Tazawa Ko and Joaquim Pijoan, Trans.):

N. of note	Page	Quote	Type	Type of content
3 <sup>274</sup>	18	canal Ohaguro-dobu	ethnographic	moat around Yoshiwara
4	20	festa del dia del gall	ethnographic	explanation of Ōtori festival
5	21	<i>yūjo</i>	ethnographic	profession (prostitute)
6	22	oiran	ethnographic	profession (high-class courtesan)
7	22	<i>setta</i>	ethnographic	type of sandals
8	23	<i>hōzuki</i>	ethnographic	type of fruit
9	25	dir-se bonze Shin-nyo que dir-se Nobuyuki Fujimoto	metalinguistic	explanation of the use of names for monks
10	32	tenyit nuat	ethnographic	type of dying technique

<sup>274</sup> The counting starts at 3 since the previous footnotes are included in the translator's preface.

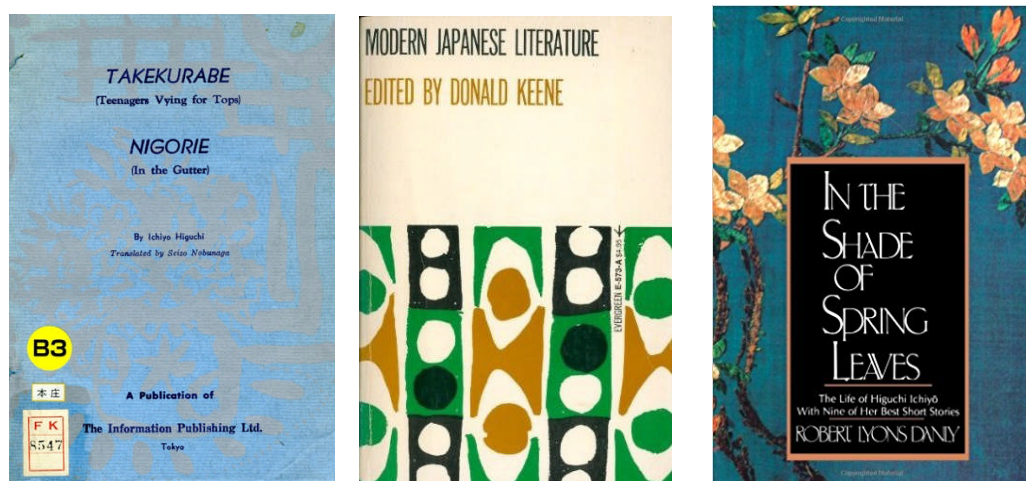
11	39	cases de té	encyclopaedic	explanation of the concept of teahouses at the time
12	54	<i>tokonoma</i>	ethnographic	type of built-in space in a traditional room
13	56	la princesa Kaguya	intertextual	reference to <i>Taketori monogatari</i>
14	61	guanyar diners amb molta facilitat	institutional	social convention of Yoshiwara (the <i>yūjo</i> were not allowed to get out)
15	63	<i>Akegarasu</i>	intertextual	reference of a recitation ( <i>Akegarasu Yume no Awayuki</i> )
16	73	" <i>chu chu tako kai na...</i> "	metalinguistic	explanation; each word means the unit 2, making 10 in total
17	77	una escena de la <i>Història de Genji</i>	intertextual	reference to <i>Genji monogatari</i>
18	79	teixit de crepè de Yuzen	ethnographic	type of cloth
19	85	mongeta vermella	ethnographic	type of sweets

## Appendix 7. List of covers of *Takekurabe* following order of publication

### i. The covers of the modern Japanese translations:



### ii. The English covers:



iii. The Spanish covers:



iv. The Catalan covers:



Appendix 8. Kaburaki Kiyokata's paintings of Higuchi Ichiyō



**Image 22.** *Midori (Midori)*, Kaburaki Kiyokata (Unknown)



**Image 23.** *Takekurabe no Midori (Takekurabe's Midori)*, Kaburaki Kiyokata (1940).  
The National Museum of Modern Art, Kyoto





**Image 24.** *Ichiyō (Portrait of Higuchi Ichiyō, Authoress)*, Kaburaki Kiyokata (1940).  
The University Arts Museum, Tokyo University of Arts



**Image 25.** *Ichiyō Joshi no Haka (The tomb of Ms. Ichiyo)*, Kaburaki Kiyokata (1902). The National Museum of Modern Art, Kyoto

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