



ROUTLEDGE

THE ROUTLEDGE COURSE IN JAPANESE TRANSLATION

日英 英日 翻訳講座

YOKO HASEGAWA

---

# The Routledge Course in Japanese Translation

---

*The Routledge Course in Japanese Translation* brings together for the first time material dedicated to the theory and practice of translation to and from Japanese.

This one-semester advanced course in Japanese translation is designed to raise awareness of the many considerations that must be taken into account when translating a text. As students progress through the course, they will acquire various tools to deal with the common problems typically involved in the practice of translation. Particular attention is paid to the structural differences between Japanese and English and to cross-cultural dissimilarities in stylistics.

Essential theory and information on the translation process are provided, as well as abundant practical tasks.

*The Routledge Course in Japanese Translation* is essential reading for all serious students of Japanese at both undergraduate and postgraduate level.

**Yoko Hasegawa** is Associate Professor of Japanese Linguistics in the Department of East Asian Languages and Cultures at the University of California, Berkeley.

---

## Titles of Related Interest

---

### **Thinking Arabic Translation**

A Course in Translation Method: Arabic to English

*James Dickins, Sándor Hervey, and Ian Higgins*

### **Thinking Chinese Translation**

A Course in Translation Method: Chinese to English

*Valerie Pellatt and Eric T. Liu*

### **Thinking German Translation**

A Course in Translation Method: German to English

*Sándor Hervey, Ian Higgins, and Michael Loughridge*

### **Thinking Italian Translation**

A Course in Translation Method: Italian to English

*Sándor Hervey, Ian Higgins, Stella Cragie, and Patrizia Gambarotta*

### **Russian Translation**

Theory and Practice

*Edna Andrews and Elena Maksimova*

### **Routledge Encyclopedia of Translation Studies**

Second Edition

*Edited by Mona Baker and Gabriela Saldanha*

### **In Other Words: A Coursebook on Translation**

Second Edition

*Mona Baker*

### **Becoming a Translator**

An Accelerated Course

*Douglas Robinson*

### **The Scandals of Translation**

*Lawrence Venuti*

### **Translation Studies**

Third Edition

*Susan Bassnett*

---

# The Routledge Course in Japanese Translation

---

Yoko Hasegawa

First published 2012  
by Routledge  
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Simultaneously published in the USA and Canada  
by Routledge  
711 Third Avenue, New York, NY 10017

*Routledge is an imprint of the Taylor & Francis Group, an informa business*

© 2012 Yoko Hasegawa

The right of Yoko Hasegawa to be identified as author of this work has been asserted by her in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

*Trademark notice:* Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

*British Library Cataloguing in Publication Data*

A catalogue record for this book is available from the British Library

*Library of Congress Cataloging in Publication Data*

Hasegawa, Yoko

The Routledge course in Japanese translation/Yoko Hasegawa.

p. cm.

Text Japanese and English.

Includes bibliographical references and index.

I. Japanese language—Translating into English. 2. Translating and interpreting. I. Title.

PL650.H39 2012

495.6'802—dc22

2011009222

ISBN: 978-0-415-60752-0 (hbk)

ISBN: 978-0-415-48686-6 (pbk)

ISBN: 978-0-203-80447-6 (ebk)

Typeset in Times 10/12pt

by Graphicraft Limited, Hong Kong

---

# Contents

---

<i>Preface</i>	ix
<b>1 Introduction</b>	<b>1</b>
1.1 <i>Why translation?</i>	1
1.2 <i>About this book</i>	5
1.3 <i>What is translation?</i>	9
1.4 <i>Translatability</i>	11
1.5 <i>Translation direction</i>	19
1.6 <i>Translator competence</i>	22
<b>2 Kinds of meaning I</b>	<b>29</b>
2.1 <i>Propositional meaning</i>	29
2.1.1 <i>Proper nouns</i>	30
2.1.2 <i>Polysemy</i>	37
2.1.3 <i>Synonymy</i>	42
2.1.4 <i>Hyponymy</i>	44
2.2 <i>Presupposed meaning</i>	46
2.3 <i>Expressive meaning</i>	50
2.4 <i>Indexical meaning</i>	56
2.4.1 <i>Indexicality</i>	56
2.4.2 <i>Phatic communion</i>	59
2.4.3 <i>Register</i>	61
<b>3 Kinds of meaning II</b>	<b>68</b>
3.1 <i>Symbolic meaning</i>	68
3.2 <i>Allusive meaning</i>	70
3.3 <i>Associative and collocative meaning</i>	72
3.4 <i>Textual meaning</i>	74

- 3.5 *Figurative meaning* 85
  - 3.5.1 *Simile* 85
  - 3.5.2 *Metaphor* 88
  - 3.5.3 *Metonymy* 93
- 3.6 *Speech acts* 95
- 3.7 *Ambiguity and vagueness* 98
  - 3.7.1 *Ambiguity* 98
  - 3.7.2 *Vagueness* 102

**4 Discourse genre** **106**

- 4.1 *Narrative discourse* 107
  - 4.1.1 *General characteristics* 107
  - 4.1.2 *Tense and aspect* 109
  - 4.1.3 *Free indirect style* 117
- 4.2 *Procedural discourse* 119
- 4.3 *Expository discourse* 122
- 4.4 *Descriptive discourse* 124
- 4.5 *Hortatory discourse* 127
- 4.6 *Repartee discourse* 129
- 4.7 *Reiss's classification* 133

**5 Understanding the source text** **136**

- 5.1 *Reading as constructing meaning* 137
- 5.2 *Predicates and arguments* 140
- 5.3 *Argument recovery* 145
  - 5.3.1 *Wa and ga* 145
  - 5.3.2 *Connectives* 147
- 5.4 *Noun modification* 149
  - 5.4.1 *Internally headed relative clauses* 149
  - 5.4.2 *Gapless relative clauses* 153
  - 5.4.3 *Multi-layered relative clauses* 155
- 5.5 *Complex sentences* 158
- 5.6 *Evidentiality and egocentricity* 161
  - 5.6.1 *Evidentiality* 161
  - 5.6.2 *Egocentricity* 163
- 5.7 *Ambiguity revisited* 165

**6 Translation techniques** **168**

- 6.1 *Seven types of translation techniques* 168
  - 6.1.1 *Borrowing* 168
  - 6.1.2 *Calque* 171
  - 6.1.3 *Literal translation* 171
  - 6.1.4 *Transposition* 171

6.1.5	<i>Modulation</i>	175
6.1.6	<i>Equivalence</i>	176
6.1.7	<i>Adaptation</i>	177
6.2	<i>Omission in translation</i>	179
6.3	<i>Information addition/deletion and offsetting</i>	179
6.4	<i>Contrastive rhetoric</i>	181
6.4.1	<i>Text organization</i>	181
6.4.2	<i>Paragraphs</i>	186
6.4.3	<i>Verbiage</i>	187
6.4.4	<i>Phaticism</i>	189
<b>7</b>	<b>Translation studies</b>	<b>192</b>
7.1	<i>Premodern translation theories</i>	192
7.2	<i>Mid-twentieth century translation theories</i>	198
7.3	<i>Skopos theory</i>	203
7.4	<i>The negative analytic</i>	211
7.4.1	<i>Rationalization</i>	212
7.4.2	<i>Clarification</i>	213
7.4.3	<i>Expansion</i>	214
7.4.4	<i>Ennoblement</i>	216
7.4.5	<i>The destruction of vernacular networks or their exoticization</i>	218
7.5	<i>Recent approaches</i>	219
7.5.1	<i>Cultural communication</i>	219
7.5.2	<i>Formation of cultural identity</i>	221
<b>8</b>	<b>Translation projects</b>	<b>226</b>
8.1	<i>The translation situation</i>	226
8.1.1	<i>The initiator and the purpose</i>	227
8.1.2	<i>The author, the skopos, and the spatiotemporal location</i>	227
8.1.3	<i>Audiences</i>	229
8.1.4	<i>Other factors</i>	231
8.1.5	<i>Case studies</i>	233
8.2	<i>Reading the source text</i>	235
8.3	<i>Research</i>	236
8.4	<i>Writing and revising the target text</i>	242
8.5	<i>Working as a team</i>	243
8.6	<i>Translation evaluation</i>	250
8.6.1	<i>Evaluation criteria</i>	250
8.6.2	<i>ATA certification program</i>	254
8.7	<i>Concluding remarks</i>	263



<i>Appendix A Romanization</i>	266
<i>Appendix B ATA certification program error marking sheet</i>	269
<i>Appendix C ATA flowchart for error point decisions</i>	271
<i>Appendix D Answer key</i>	272
<i>References</i>	333
<i>Index of authors</i>	351
<i>Index of texts</i>	353
<i>Index of subjects</i>	356

---

# Preface

---

In the fall 2001 semester I launched a course entitled “Translation: Theory and Practice” at the University of California, Berkeley. The present book is a compilation of the results of my research into translation and teaching materials I gathered and developed for the course. With no model available, the course was created from scratch and took shape gradually, as I learned requisite tactics by trial and error.

Nineteen students enrolled in the first semester. I had not anticipated the heterogeneous composition of native speakers of English, native speakers of Japanese, and native speakers of other languages. It was necessary to adjust class activities and homework assignments continuously to accommodate the differing needs of these groups. Initially, I provided everyone with the same assignments; however, errors made by non-native speakers are very different in nature from those made by native speakers. Having learned that correcting the former type was not what I intended to do in the course, I, therefore, eliminated translation into one’s non-native language by preparing two sets of exercises and homework assignments. Also in the first semester, I was not aware how time consuming it is to grade translations, so that I carelessly assigned a final project in which everyone submitted more than ten single-spaced pages of translation of a text of one’s own choice. Grading nineteen different projects in a short period of time was formidable. I was barely able to meet the course-grades submission deadline. Slowly but steadily I gained insights in improving the course design.

I originally used Mona Baker’s *In Other Words* as the main textbook. It is arguably the most versatile translation textbook, deriving examples not only from European languages but also from Arabic, Chinese, Japanese, and many others. She organizes various issues pertaining to the art and craft of translation according to the tradition of Structural Linguistics, i.e. starting with equivalence at a smaller unit (words) level and expanding its scope to phrase, clause, sentence, and discourse levels. While this organization works nicely when translating between genetically related or typologically similar languages, it is not very suggestive when we are to discuss translation between

Japanese and English, with their drastically different linguistic structures and lack of parallelism when comparing at each level.

Nevertheless, Baker's construction of chapters is so logical, intuitive, and elegant that it took me years to come up with a different method to present relevant materials. I commenced writing the manuscript of this book in 2004. That early version organized chapters following Baker's system. Eventually, the manuscript evolved to the current, semantically (*vis-à-vis* formally/structurally) oriented arrangement. I am now able to discuss issues freely without the hindrance of matching the levels of expressions between the two languages.

Writing this book has been a pleasure. In fact, as completion neared, I felt uneasy, as if parting with an old friend. For most topics, I have provided exercises to enhance understanding. Because I wanted to avoid as much as possible artificially constructed sentences, I looked into my old books and Internet resources and searched for appropriate texts. Each time I found something fascinating and started reading it. That is why it took me so many years to complete this book. But what fun it has been!

I owe a debt of gratitude to many people. First and foremost, my thanks go to the several generations of students who took my translation courses. Without their feedback, this book would not have materialized. I must also acknowledge the following individuals for their invaluable comments and suggestions, as well as their constructive criticism: Ramon Escamilla, Johnny George, Russell Lee-Goldman, Wakae Kambara, Thomas McAuley, Ashlyn Moehle, Brendan Morley, Victor Palacios, Michael Ramirez, Lynne E. Riggs, Chika Shibahara, and Helen Rippier Wheeler. Finally, I gratefully acknowledge the permission granted by Umi no Mieru Mori Bijutsukan to reproduce YOSA Buson's drawing of MATSUO Bashō and his disciple Sora in this book.

This project was supported in part by grants from the University of California, Berkeley Academic Senate, the Center for Japanese Studies, and the Department of East Asian Languages and Cultures.

Yoko Hasegawa  
January 2011

# Introduction

---

This chapter provides background information important for understanding the significance of translation experience in collegiate programs, as well as information on how this book can contribute to the fulfillment of the pedagogical mission of providing students with such an experience. Section 1.1 explains why translation instruction and practice have disappeared from foreign-language classrooms in the United States and why they should be revived in comprehensive Japanese-language programs.<sup>1</sup> Section 1.2 clarifies what this book is all about and the conventions utilized herein. Section 1.3 explains the nature of translation, and Section 1.4, various degrees of translatability. Section 1.5 discusses the direction in which it is preferable for one to engage in translation, whether into his/her native language or into a foreign language. Section 1.6 itemizes the skills involved in the act of translation.

### 1.1. Why translation?

In today's rapidly changing and highly interactive world, our knowledge is increasing and expanding across language boundaries with unprecedented speed. As a consequence of the growth of international communication, the need for efficient and effective translation is unquestionably exploding. Despite this situation, in the United States the study of translation is rarely included in foreign-language curricula in general and in Japanese-language programs in particular, seldom in graduate programs, and, to my knowledge, rarely in undergraduate programs. This is a regrettable aftereffect of the historical development of foreign-language pedagogy.

For centuries, translation of foreign texts was the primary methodology employed worldwide in foreign-language teaching and learning. The study of a foreign language began with the acquisition of reading ability through study of its vocabulary and grammar, and would then go on to application

---

<sup>1</sup> Situations regarding translation in foreign-language education in other countries vary greatly. I have been informed that translation has been a continuous and integral part of foreign-language curricula in the United Kingdom.

of that knowledge for the interpretation of foreign texts. By the end of the eighteenth century, this common practice had given way in the United States foreign-language pedagogy to the *grammar-translation method* that subsequently became popular everywhere in the early nineteenth century (Richards and Rodgers 1986: 3–5). However, by the early twentieth century, recognition of the inadequacy and inefficiency of the grammar-translation method led language educators to resist its use. Grammar translation was and is judged defective because it (i) ignores the spoken language, (ii) creates false notions of semantic equivalence across languages, and (iii) deals with isolated, unconnected sentences rather than coherent texts (Howatt and Widdowson 2004: 151–2, 189, 191–2). It was also negatively criticized for strengthening first language (L1) interference, i.e. inducing errors due to the superimposition of L1 structures on the second language (L2) (Gatenby 1952: 21–2; Lado 1964: 40, 217).

Consequently, by the 1940s the grammar-translation method no longer dominated the foreign-language classroom in the United States. It was in turn replaced by the *direct method* and/or the *audiolingual method*. In other words, foreign language was taught mainly, often exclusively, by using the target language as the means of instruction (Richards and Rodgers 1986: 9–10). The assumption underlying these new methods is that L2 learning should be similar to L1 learning. Thus, grammar was not taught overtly. Instead, students were encouraged to deduce rules from the language to which they were exposed, and achievement of accurate production of L2 was expected by means of repetitions and drills. Clearly, without explicit comparison of L1 and L2, incorporation of translation is impossible in a curriculum that utilizes solely the direct and/or audiolingual method.

Hymes (1971) argued convincingly that, in order to communicate effectively, speakers of a language must not only possess grammatical competence but must also know *how that language is used by members of its speech community to accomplish their purposes*.<sup>2</sup> This idea of *communicative competence* shifted the goal of foreign-language instruction from a focus on memorization of vocabulary and abstract grammatical rules to the ability to use the target language appropriately to accomplish communicative goals in various situations. Students are expected to be able to unconsciously analyze aspects of L2 through communicative activities, such as information retrieval and role playing. If we characterize the basic tenet of the audiolingual method as first acquiring surface forms and then expressing meaning using them, then the

---

<sup>2</sup> Hymes (1971: 281) raises four questions relevant for language and other forms of communication: “1. Whether (and to what degree) something is formally possible; 2. Whether (and to what degree) something is feasible in virtue of the means of implementation available; 3. Whether (and to what degree) something is appropriate (adequate, happy, successful) in relation to a context in which it is used and evaluated; 4. Whether (and to what degree) something is in fact done, actually performed, and what its doing entails.”

communicative competence paradigm can be characterized as starting with meaning and moving toward surface structures (Savignon 1983: 21–2, 24–35).

As the communicative approach became widespread, the use of L1, including translation, was completely banished from foreign-language classrooms in the United States. “This antipathy toward translation is manifest at every level of the academy from the beginning language class, where instructor competence is judged by the ability to avoid the L1, to the graduate student program where translation exams are disguised as ‘reading’ exams, to the tenure review committee for whom translations are not acceptable as tenure books” (Brawn 2005).

Communicative competence as a theoretical framework is not inherently restricted to interactive oral language use. However, as a pedagogical approach, it has been associated primarily with oral language, probably because of (i) the confluence with the audiolingual method, (ii) students’ desire to learn spoken language, and (iii) the development of the *ACTFL Oral Proficiency Interview* (Rifkin 2006: 262).<sup>3</sup>

Meanwhile, there has been a growing awareness of the formal inaccuracies that can result from an exclusive focus on communication. Communicative approaches focus on the acquisition of appropriate language skills that will enable learners to survive and many to thrive in the target-language environment. Accordingly, they value highly the ability to express “personal” meanings, and, as a consequence, grammatical accuracy is frequently compromised (Schulz 2006: 252). This problem can be remedied by translation, which has been known to foster and develop grammatical accuracy. For instance, “[o]ne of the virtues of translation as an exercise is that the learner, being constrained by the original text, is denied resort to avoidance strategies and obliged to confront areas of the L2 system which s/he may find difficult” (Cook 1998: 119). The role of translation has begun to be reappraised in the foreign-language classroom, with the recognition that translation involves far more than finding formal equivalence.

Indeed, translation attracts many foreign-language learners because it provides them with an opportunity not only to improve their knowledge of L2, which is the traditional role of translation in foreign-language learning, but also to reflect on *the different ways in which L1 and L2 achieve the same communicative goals* (Fraser 1996: 122). Therefore, for many, translation is like puzzle-solving fun, and the creativity involved provides deep satisfaction (Anzai *et al.* 2005: 4–5). Moreover, translation involves continuous encounters with problems caused by linguistic and cultural differences, and each instance of decision-making enables the translator to penetrate deeper into another culture, as well as into the complexities of human cognitive and expressive

---

<sup>3</sup> The *ACTFL Oral Proficiency Interview* is a standardized procedure for the global assessment of functional speaking ability developed by the American Council on the Teaching of Foreign Languages in 1986.

faculties. This adventure can be an inspiration to the language learner. Nida and Taber (1969: 4) contend that, rather than bemoan the lack of some equivalent feature in the language into which translation is made, we are able to respect its features and to exploit its potential to the greatest possible extent.

Learners also recognize the significance of translation because translation of texts is like the performance of musical compositions in that it makes possible enjoyment of a work by persons unable to access the original writing or play an instrument. Jakobson (1959/2000: 114) calls translation the translator's reported speech: the translator interprets the original text and reports it to an audience in a different language. Another advantage of translation is that people with translation experience are likely to be better communicators in their L1. This is because they become aware of what is linguistically and culturally marked in their own experience, and they avoid it in communicating with people whose backgrounds differ within a single-language community (Barbour 2004: 188). In short, translation is not only independently interesting, but it is also valuable and useful in numerous ways to many types of people.

Nevertheless, teaching translation *per se* is totally excluded from most Japanese-language curricula in the United States, although it is quite possible that students may occasionally be asked in their future workplaces to translate into English, or even into Japanese, such documents as manuals, emails, and directives. The assumption behind this lack of translation practice in language curricula seems to be that if students acquire sufficient proficiency in Japanese, they will be able to apply that knowledge as non-professionals to perform translation tasks adequately. Some students might indeed meet such expectations, but for most, this assumption seems unreasonable, given the lack of understanding of the complexity of the translation process. Thus, a decade ago, I concluded that instruction in such a practical and beneficial skill should be part of any comprehensive language program. I decided to offer a translation course. This book is a compilation of my research into translation and teaching materials I developed for the course.

Before proceeding, the reader should perform Exercise 1.1 and consider the nature of L1 interference. Similarly, application tasks are provided throughout this book to enable the reader to reflect upon the topics discussed in each section. Sample translations of most exercises are provided in Appendix D.

### EXERCISE 1.1

Here is an exercise to consider the nature of L1 interference. Suppose that the following paragraphs were originally written either in English or in Japanese, the writer's L1, and then translated by the same person into the other language. Do you notice any L1 interference? Can you recover the original wordings? Are you able to eliminate the L1 interference? If so, how would you revise these sentences?

- a. 私の友達は私に、もし私とその本を読んだら、それは私に大きな衝撃を与えるだろうと言った。
- b. 私は一年日本にいます。今、桐蔭大学で言語学を勉強しています。先週末、初めて温泉を経験しました。演劇クラブの友達が私を伊豆の温泉に連れていきました。お湯に入ったら、気持ちがよくてたまりませんでした。私は温泉がとても好きでした。
- c. Nagasaki is the second victim of the atomic bombs throughout history. Why don't you visit Nagasaki and think about peace this summer? In this program, a lecture by an A-bomb victim and the peace museum visit are included. (Adapted from the Hatena website)
- d. Please forgive me for sending you this abrupt email. I know you are embarrassed to have received a mail like this from a person you don't know. My name is Taro Yamada; I am a professor of Economics at Hakone University in Japan. I'm writing because I'd like to visit your university as a visiting scholar for one year, starting April 1, 2012....

## 1.2. About this book

This book is based on the firm belief that the acquisition of translation knowledge and skills should be part of a comprehensive collegiate foreign-language curriculum. The intended audiences are (i) advanced learners of Japanese at both undergraduate and graduate levels who are interested in translation, (ii) undergraduate and graduate students with advanced knowledge of Japanese who are interested in contrastive linguistics, text analysis, and/or intercultural communication, (iii) graduate students who specialize in Teaching Japanese as a Foreign Language, and (iv) scholars who specialize in the field of Japanese Linguistics or in the broader fields of Japanese Studies.

This book is designed to raise awareness of the considerations that must be taken into account when translating a text. Throughout this book, we will reflect upon the issues of conveying “the same thing” in two languages, Japanese and English, as well as applying various techniques to deal with common problems typically involved in the practice of translation. It will become apparent that the act of translation is not to transfer each sentence individually into another language, but, rather, that it involves analysis of the content and the purpose of the original text and then recreation of the entire text into a coherent text in another language while observing its textual conventions. Special attention is paid to the structural differences between Japanese and English, cross-cultural dissimilarities in stylistics, clarity in writing the translated target text, researching available references, and other aspects of translation.



In the advancement of academic and professional fields, vigorous and sound exchange of ideas by practitioners is crucial. Such exchange requires a common ground and shared vocabulary, which is pivotal when intercultural communication is involved. Utilizing recent findings from such diverse fields as cognitive science, contrastive linguistics, discourse analysis, foreign-language pedagogy, intercultural communication, pragmatics, psychology, and translation studies, this book introduces and develops abundant concepts and vocabulary that can foster discussions and evaluations of translation.

This book includes references to the history and theory of translation in order to encourage learners to reflect consciously and critically on what they do, how they do it, and why they do it in one way or in another. Any educational program with an application element should rest on an understanding of the concepts and issues that have concerned scholars and practitioners in the past and that provide the historical and theoretical backdrop for its deeper appreciation (Malmkjær 2004: 3).

As Chesterman (1994: 89) points out, a major difficulty in writing a book on translation is the organization of a mass of subtle and profound intuitions and fine insights into a coherent whole. In order to help set forth these ideas, we will consider in Chapter 7 systematic approaches to (or theories of) translation. This book provides essential information, illustrative analyses of texts, and guidance on consistent and coherent application of tested approaches, while maintaining a balance between theory and practice.

Rather than being intended for use in professional translation training (although it does provide a solid foundation for such a career path if one decides on this direction), this book is designed from the perspective of the educator and researcher, a perspective that undoubtedly differs from that of the editorial reviser working in the translation industry (see Klaudy 1995 for such differences).

Rather than correcting “errors,” therefore, my focus is on enabling the learner to recognize potential problems and to discover how to deal with them. In recent years, translation has been viewed in academia as intercultural communication, and most translation scholars consider that standards of evaluation are relative rather than absolute, and that the existence of an ahistorical and universally applicable set of criteria for evaluation is a myth (Cheung 1995: 160). Evaluative criteria are no longer treated as static, normative, and prescriptive assertions; rather, they are treated as hypothetical constructs whose usefulness must be vigorously tested (p. 153). This situation is undoubtedly different from that of editorial revisers, who are responsible for creating translations as marketable products.

Texts analyzed or translated in this book are drawn from both expository and literary writings in contemporary Japanese and, to a lesser extent, in contemporary English. That is, this book is mainly for those who are interested in Japanese-to-English translation. By reading and translating sample text materials, the reader will acquire the ability to recognize common translation

problems, apply methods for finding solutions to them, and evaluate their accuracy and communicative effectiveness. Although translation is considered as an end in itself here, rather than a means of teaching Japanese as a foreign language, this book nevertheless will help learners improve their L2 competence.

The study of translation is appropriate for interested students with a high proficiency in L2. Therefore, this book targets learners with a minimum high-intermediate level of Japanese proficiency, i.e. approximately Level N2 二級 of the *Nihongo Nōryoku Shiken* 日本語能力試験 (Japanese Language Proficiency Test).<sup>4</sup> This recommendation concurs with Schjoldager's (2004) findings obtained from her experiment with native speakers of Danish translating into English. She analyzed and compared errors in two types of L2 writing tasks: one that involved translation and one that did not. Her results confirmed that errors induced by L1 interference occur more frequently in translation tasks among secondary-school level students; however, she found no difference among (post-secondary) university students. She concludes, "This could mean that the university students are less susceptible to the 'dangers' of translation, in the sense that they tend to commit fewer 'translation-induced' errors" (p. 145). In my translation course, students with a low-intermediate level of proficiency in Japanese (about 300 hours of in-class learning, or Level N4 of the *Nihongo Nōryoku Shiken*) are less likely to gain as many benefits as those with higher proficiency. Because most of the tasks included in this book consist of translation from Japanese into English, near-native fluency of English is also assumed.

#### *Additional notes concerning this book*

1. **Romanization:** It is frequently necessary to romanize Japanese words when translating into English. There are several romanization systems, and the mixing of different systems impairs the quality of the translation. These differences are summarized and explained in Appendix A, which should be consulted before starting to translate.
2. This book utilizes the *modified Hepburn system* of romanization, in which long vowels are marked with a macron, e.g. *shōsetsu* 'novel'. However, this rule does not apply to proper names in which long vowels are commonly unmarked, e.g. *Kyushu* (not *Kyūshū*), *Soseki* (not *Sōseki*). In the original Hepburn system, the moraic nasal *ん* is written as *m* before *p*, *b*, or *m*, e.g. *sampo* 'a walk', *shimbun* 'newspaper', *jimmyaku* 'personal connections'. In this book, *ん* is written uniformly as *n*, not as *m*, except for some proper names, e.g. *Asahi Shimbun*. When ambiguity may occur,

---

<sup>4</sup> The *Nihongo Nōryoku Shiken* is a standardized test to evaluate a person's Japanese-language proficiency, primarily in reading and listening. It is held annually on the first Sunday of December at various places in the world under the auspices of the Japan Foundation and Japan Educational Exchanges and Services.

an apostrophe is inserted to indicate a syllable break, e.g. *tani* ‘valley’ vs. *tan’i* ‘unit’. This convention applies also to the *ny* sequence, e.g. *hon’yaku* ‘translation’, *shin’yō* ‘trust’.

3. **Author names:** Recent practice in critical discussions of Japanese literature has been to display Japanese author names in the Japanese order: surname followed by the first name without a comma. In this book, when both names are juxtaposed, the surname is written in small capitals, e.g. KAWABATA Yasunari. This is not a commonly practiced convention, however.
4. **References:** Cited reference works and texts are listed at the end of this book. The place of publication for all Japanese sources is Tokyo.
5. A brief introduction to each literary piece is provided as a footnote at that point. Almost all of the cited Japanese literary works are well known to educated Japanese.
6. **Exercises:** This book provides abundant exercises; unless otherwise specified, translate Japanese texts into English (native speakers of English), or English texts into Japanese (native speakers of Japanese). A sample translation is provided in Appendix D for most exercises. The translations are mine unless otherwise noted. It is enjoyable and motivating to observe how others resolve translation problems in varied ways, but it should be noted that merely reading another person’s translation is not as beneficial as reading and examining it *after translating the text independently*. You might find your solutions superior to those provided by this book!
7. Unusual readings of *kanji* in Japanese texts are supplied in parentheses, rather than in the form of *furigana*, e.g. 朝 (あした) as in Exercise 1.6 below.

## EXERCISE 1.2

Translate (a–b) into English and/or (c–d) into Japanese.<sup>5</sup>

- a. 胆石症とは、胆のうや胆管に石ができて、痛みなどさまざまな症状を引き起こす病気の総称です。胆汁という一種の消化液が肝臓でつくられ、胆管を通過して十二指腸に放出されます。この胆汁が何らかの原因によって固まり、「胆石」と呼ばれる石ができてしまうことがあるのです。(日本医師会ホームページ)
- b. 桜の樹の下には屍体(したい)が埋まっている！ これは信じていいことなんだよ。何故って、桜の花があんなにも見事に咲くなんて信じられないことじゃないか。俺はあの美しさが信じられない

<sup>5</sup> It is a convention in Japanese to use 二重かぎカッコ『 』 for book titles. The title of a literary piece can be marked by either かぎカッコ「 」 or 二重かぎカッコ. There is no space after a “,” or “.”, but after a “?” or “!”, leave one space.

ので、この二三日不安だった。しかしいま、やっとわかるときが来た。桜の樹の下には屍体が埋まっている。これは信じていいことだ。(梶井基次郎『桜の樹の下には』)<sup>6</sup>

- c. Hepatitis C is an infectious disease affecting the liver; it is caused by the hepatitis C virus. The infection is often asymptomatic, but once established, chronic infection can progress to scarring of the liver, and to advanced scarring (cirrhosis) that is generally apparent after many years. In some cases, patients with cirrhosis will go on to develop liver failure or other complications, including liver cancer or life-threatening esophageal and gastric varices. (Adapted from *Wikipedia*)
- d. High, high above the North Pole, on the first day of 1969, two professors of English Literature approached each other at a combined velocity of 1200 miles per hour. They were protected by thin, cold air by the pressurized cabins of two Boeing 707s, and risk of collision by the prudent arrangement of the international air corridors. Although they had never met, the two men were known to each other by name. They were, in fact, in process of exchanging posts for the next six months....(David Lodge, *Changing Places*)

### 1.3. What is translation?

The term *translation* is commonly understood as follows: transforming a text written in one language (*source language*, **SL**) into an “equivalent” text in a different language (*target language*, **TL**), retaining the *meaning and functional roles of the original text* (Catford 1965: 20, Nida and Taber 1969: 12). The original text in the SL is called a *source text* (**ST**), and the product of translation is called a *target text* (**TT**). This seemingly straightforward and common-sense definition of translation immediately begs the essential and thorny question as to what counts as *equivalence*. If one translates a text from one language into another, they are *necessarily different in form* (because they are in different languages), but they are also expected to be *equivalent in some significant sense*. In what way and to what extent must they be alike in order to qualify as translation? Most people would agree that the following two sentences hold such a relationship:

<sup>6</sup> During his short life, 梶井 Motojiro (1901–1932) wrote poetic short stories. In *Sakura no ki no shita niwa* [*Under the cherry trees*], “the narrator is drawn to the ‘strange and animated beauty’ of cherry blossoms, but he cannot repress the disturbing feeling that such beauty could not quite be trusted. He now realizes the reason why: ‘under the cherry trees, corpses are buried!’ The grotesque details of this revelation are spelled out in full...” (Dodd 2007: 77).

幼時から父は、私によく、金閣のことを語った。  
 (三島由紀夫『金閣寺』)

Ever since my childhood, Father had often spoken to me about the Golden Temple. (Translation by Ivan Morris, Mishima 1980: 3)<sup>7</sup>

Does “Dad has always talked about that beautiful church since I was little” count as a translation of the above sentence too? Halliday *et al.* (1965: 124) contend that *Are these two texts translational equivalents or not?* is not the right question to consider; instead, we should ask *How far apart are these as translations?* “In practice in normal life we postulate a kind of threshold of acceptability for translations at some point along the scale of ‘more or less equivalent’.” The question of equivalence is a profound one requiring a concrete frame of reference; mere abstract arguments are not fruitful. This issue will therefore be discussed further at appropriate places throughout this book.

The term *translation* is used to refer either to the process of translation, or its end product (i.e. the TT), or sometimes to a more abstract concept encompassing both. Translation can be written or spoken; oral translation is called *interpreting*. (Sometimes the term *interpretation* is also used, but all translation involves an act of interpretation, and thus the term is ambiguous.) Because interpreting requires considerably different kinds of skills from translation, it will not be discussed in this book. (For an introduction to interpreting, see Kitabayashi *et al.* 1998.)

Jakobson (1959/2000: 114) uses *translation* in a broader sense, including rewording or paraphrasing within a single language (*intralingual translation*) as well as transformation between different sign systems (*intersemiotic translation*), i.e. transforming a message from one kind of symbolic system to another, e.g. a novel into a cinema. The third type of translation in Jakobson’s schema is *interlingual translation*, i.e. translation between two different languages. It is this sense that is commonly conveyed when the term *translation* is used. Translating an ancient text into the modern version of the language could be classified as either intralingual translation or interlingual translation. Jakobson contends that any word or phrase can be intralingually translated into a more fully developed form which interprets the original form further. For example, the meaning of the word *bachelor* can be identified with that of

<sup>7</sup> MISHIMA Yukio’s (1925–1970) novel *Kinkakuji* (*The Temple of the Golden Pavilion*) is loosely based on the actual event of 1950 in which the venerated Kyoto national monument temple (built in 1397) was burned by a young Buddhist acolyte. He was psychologically unstable and angry at his own physical ugliness. The beauty of the Golden Pavilion overwhelmed and became unbearable for him.

a more explicit expression, *unmarried man*, which is an intralingual translation. Paraphrasing of the ST is one of the most common translation techniques when there is no formal equivalence in the TL.

When one is engaged in translation, problems arise continuously. Chesterman (1994) considers that all translations are proposed solutions to the question: How shall I translate this text/sentence/word/idea? He calls such solutions *tentative theories*. “Different translators, at different times, usually come up with different solutions. There is nothing ‘final’ about a translation, insofar as a translation is merely a theory like any other theory. And just as it makes no sense... to claim ‘perfection’ for a scientific theory, so there is no reason why a translation (*qua* theory) should be ‘perfect’” (pp. 90–1). Fortunately, there are usually procedures and strategies to help us make prudent judgments in selecting the optimal choice from a range of potential solutions.

#### 1.4. Translatability

Some researchers (e.g. Toyama 1987, Wierzbicka 1992) believe that certain ideas that can be expressed in one language cannot be conveyed without additions and subtractions in another language because languages involve “different conceptual universes” (Wierzbicka 1992: 20). All texts belong to “a dynamic cultural and linguistic ecology” (Neubert and Shreve 1992: 1). Therefore, translation can be a daunting task of pulling a text from its natural surroundings and recreating it in an alien linguistic and cultural setting. Consequently, translation can be seen as an act of violence perpetrated against the ST and its culture, epitomized in the old Italian proverb, *Traduttore, Traditore!* ‘Translator, you are a traitor!’

When we consider translatability, we need to ask: Do thoughts exist that are expressible only in a certain language? If we agree that the meaning of some form can essentially be expressed by some other form *within a single language* (i.e. intralingual translation; cf. Jakobson 1959/2000), then the cognitive function of language is not totally dependent on the form; i.e. there is no absolute concordance between thought and form. If we can distinguish between thought and form, then it becomes difficult to maintain the argument that certain meanings can be expressed only in a certain language. In more severe cases, when there is deficiency in their inventories of form, languages can always enrich their lexicon by means of borrowed words and neologisms (i.e. coining new words). On the other hand, if paraphrasing is impossible – e.g. poetry, song, advertising, punning – it is likely that translation to another language is also impossible.

Of course, the content can never be completely detached from the form, and form is nothing without content. While the content of a ST may be translated, its form often cannot. Therefore, when form makes a significant contribution to the meaning, we approach the limit of translatability (Jakobson 1959/2000: 118, House 1997: 49).

Translatability is a relative notion and has to do with the extent to which meaning can still be adequately expressed across languages. But, for this to be possible, meaning has to be understood not only in terms of what the ST contains, but also in terms of such factors as communicative purpose, target-text audience and purpose of translation.

(Hatim and Munday 2004: 15)

In this book, I postulate that “[a]nything which can be said in one language can be said in another, unless the form is an essential element of the message” (Nida and Taber 1969: 4).<sup>8</sup> I take the optimistic stance that, except in some extreme cases, translation can reconcile in one way or another the differences that separate languages and cultures.

No human product can be perfect. No duplication, even of materials which are conventionally labeled as identical, will turn out a total facsimile. Minute differences and asymmetries persist. To dismiss the validity of translation because it is not always possible and never perfect is absurd. What does need clarification, say the translators, is the *degree* of fidelity to be pursued in each case, the tolerance allowed as between different jobs or work. (Steiner 1975: 264)

To discuss the limits of translatability in a more concrete way, let us consider poetry translation.

### EXERCISE 1.3

The following are three *haiku* by one of Japan’s most famous poets, MATSUO Bashō 松尾芭蕉 (1644–1694), and their translations by UEDA Makoto (1970/1982). For each poem, what is retained and what is lost in translation?

荒海や  
佐渡に横たう  
天の河

The rough sea —  
Extending toward Sado Isle,  
The Milky Way.

---

<sup>8</sup> This idea is related to the *principle of expressability* (Searle 1969: 19): Whatever can be meant can be said, if not actually, then at least in principle.

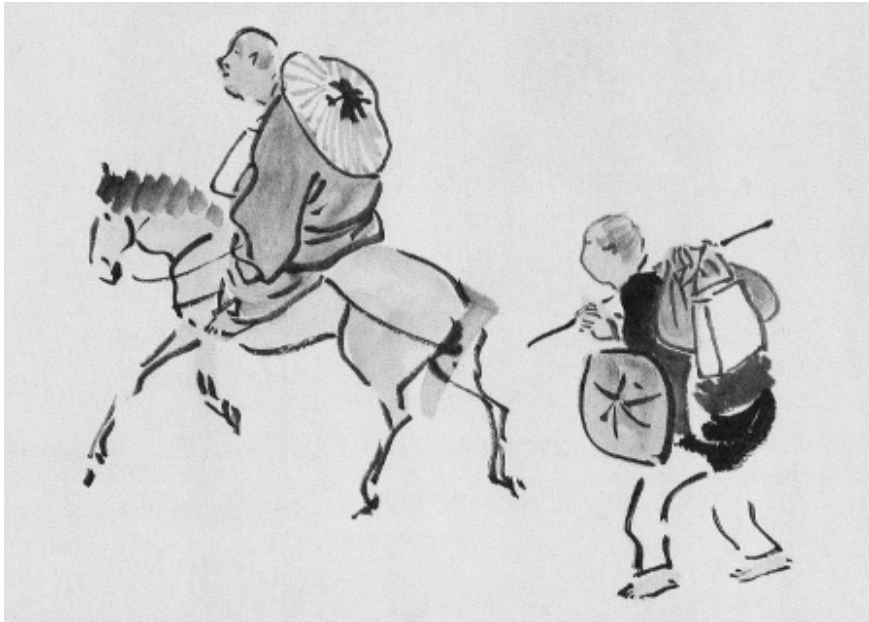
秋深き  
隣は何を  
する人ぞ

物いえば  
唇寒し  
秋の風

(松尾芭蕉『芭蕉句集』)

Autumn deepens —  
The man next door, what  
Does he do for a living?

Whenever I speak out  
My lips are chilled —  
Autumnal wind.



A portrait of Bashō and Sora by Yōsa Buson<sup>9</sup>

*Haiku* is deeply rooted in traditional Japanese views of nature and its four transient seasons. Therefore, many Japanese believe that *haiku* cannot be truly appreciated by non-Japanese persons whose environs do not have seasonal changes or who do not share the same sensibility to nature. Nevertheless, M. Ueda (2000) reports, many books of *haiku* have been published and well received in the West, e.g. Yasuda 1957, Henderson 1958, M. Ueda 1976, Blyth 1981. He points out that some *haiku* are translatable, while some are not, and he cites Donald Keene's 1964 speech (pp. 118–9):

<sup>9</sup> By permission of Umi no mieru mori bijutsukan 海の見える杜美術館.



日本語で書かれたものを翻訳する技術の大半は、何が翻訳できないかを知ることにあります。もし米国人の俳句理解に疑問をもつ日本人客員教授が、とろろとか、うどんとか、日本固有の野菜が俳句に出てきたらどう英訳するのかと詰問してきた場合には、そう答えればいいのです。とろろによって汚されていない俳句は、数多くあります。日本の詩歌を一つ残らず翻訳する義務など、私どもにはありません。

Many of the skills involved in Japanese-text translation consist of the ability to determine what cannot be translated. Here is the answer to provide if a visiting Japanese scholar demands that you explain how to translate such uniquely Japanese foods as *tororo* (grated yam) or *udon* noodles: Many *haiku* are not sticky with *tororo*. And we are not obliged to translate all of the Japanese poetry.<sup>10</sup>

M. Ueda provides examples that illustrate three different approaches to *haiku* translation:

やがて死ぬけしきは見えず蟬の声（芭蕉）

Nothing in the voice of the cicada intimates how soon it will die.

(From *Teddy* by J. D. Salinger)

夏草や兵（つわもの）どもが夢の跡（芭蕉）

In summer fields the grasses grow

Startlingly lush and high,

So bright —

Beneath, the warriors darkling lie,

Their splendid dreams this afterglow.

(Translation by Frank Huntley, Huntley 1952: 174–5)

から口を又も明（あく）ぞよまま小鳥（一茶）

In this windy nest

Open your hungry mouth in vain...

Issa, stepchild bird.

(Translation by Peter Beilenson, Beilenson 1955: 8)

<sup>10</sup> In this translation, I changed the *nihon koyū no yasai* 日本固有の野菜 to *nihon koyū no tabemono* 日本固有の食べ物 because neither *tororo* nor *udon* is a uniquely Japanese vegetable. *Tororo* does not refer to the yam itself, but to the way of eating it, which is considered unique. *Tororo ni yotte yogosareteinai haiku* とろろによって汚されていない俳句 can also be translated straightforwardly as ‘Many haiku are not soiled with *tororo*’. This kind of adjustment is not rare in translation.

These translations indeed generate very different images from those of their originals. However, M. Ueda advocates the idea that the value of a literary piece is created by its reader, and that these are among many legitimate translations. We will discuss this perspective of reading in Chapter 5: Understanding the source text.

## EXERCISE 1.4

The following are three of TAWARA Machi's *tanka* from *Sarada kinenbi* (*Salad Anniversary*) and their translations by Jack Stamm (Tawara and Stamm 1988) and Juliet Winters Carpenter (Tawara 1989), as book publications, and by Edwin Cranston, who translated them for Tawara's lecture at the Japan Society Poetry Forum on June 1, 2000.<sup>11</sup> For each translation, what is retained and what is lost?

「寒いね」と  
話しかければ  
「寒いね」と  
答える人の<sup>12</sup>  
いるあたたかさ

“Cold out, isn't it?”  
you say, and get an answer,  
“Cold out, isn't it?”  
How warm it makes you feel  
that someone's there to answer. (Stamm)

Warm — knowing  
when I say “I'm cold,”  
you're there to say “Me too” (Carpenter)

“Isn't it cold?” I ask — that's when  
having someone there who will reply  
“Yes, it's really getting cold” is what  
provides the warmth. (Cranston)

親は子を  
育ててきたと  
言うけれど  
勝手に赤い

Parents claim to raise their children,  
but garden tomatoes turn red  
unbidden (Carpenter)

<sup>11</sup> TAWARA Machi (b. 1962) is a contemporary poet and translator. Her first collection of poems, *Sarada kinenbi*, published in 1987, revitalized the *tanka* (a predecessor of the *haiku*), selling more than 2.5 million copies. She has also translated such classical Japanese works as *Man'yōshū* 万葉集 (*A Collection of Myriad Leaves*) and *Taketori monogatari* 竹取物語 (*The Tale of the Bamboo Cutter*) into modern Japanese. She casually combines modern Japanese language with classical poetic forms in a manner that makes her poetry understood and appreciated by many today. Edwin Cranston's translations were taken from <http://www.gtpweb.net/twr/ny3.html> [December 5, 2010].

<sup>12</sup> Here, the use of *you* in Carpenter's translation eloquently conveys the nuance of the original: *kotaeru hito* 答える人 refers to a special person, rather than just anyone.

畑のトマト

「この味が  
いいね」と  
君が言ったから  
七月六日は  
サラダ記念日  
(俵万智『サラダ記念日』)

Parents say their child is a creature  
they have raised, but the fact is this:  
each has ripened as it pleased, a red  
garden tomato. (Cranston)

“This tastes great,” you said and so  
the sixth of July —  
our salad anniversary (Carpenter)

“Hey, this tastes great!” you said, and  
so henceforth July the sixth shall be  
Salad Day. (Cranston)

## EXERCISE 1.5

Translate into English the following *tanka* by TAWARA Machi. What would you like to retain in your translation?

この時間君の不在を告げるベル  
どこで飲んでるだれと酔ってる

## EXERCISE 1.6

For speakers of Japanese: The following is Robert Browning’s (1812–1889) poem “The year’s at the spring” and its Japanese translation by UEDA Bin.<sup>13</sup> What is retained and what is lost in translation?

The year’s at the spring,  
And day’s at the morn;  
Morning’s at seven;  
The hill-side’s dew-pearled;

時は春、  
日は朝(あした)、  
朝(あした)は七時、  
片岡に露みちて、

<sup>13</sup> UEDA Bin (1874–1916) translated Western poetry into Japanese, e.g. Carl Busse’s *Ueber den Bergen (Over the Mountain)* and Paul Verlaine’s *Chanson D’Automne (Autumn Song)*. Many of his translations are considered in Japan to be even more compelling than the originals, and his versions are remembered in Japan by many, although their originals have become part of “classical” German and French literature. If one utilizes popularity as the principal measure for determining the quality of poetry, Ueda’s work demonstrates that it is possible for translation to have a longer afterlife than the original.

The lark's on the wing;	揚雲雀(あげひばり)なのりいで、
The snail's on the thorn;	蝸牛(かたつむり)枝に這ひ、
God's in his Heaven —	神、そらに知るしめす。
All's right with the world!	すべて世は事も無し。
(Robert Browning, <i>Pippa Passes</i> )	(上田敏 『海潮音』)

## EXERCISE 1.7

This is an excerpt from Chapter 3 of NATSUME Soseki's *Botchan*, a story about Botchan, a young Tokyo native who goes to the provincial town of Matsuyama on Shikoku island to teach in a middle school.<sup>14</sup> The scene here is Botchan's first day of teaching in a classroom where many of the students are bigger than he is. He is nervous but attempts to act macho, lecturing in a loud, Tokyo-accented voice. The student's speech in the text is in Matsuyama dialect, which Botchan looks down upon.

最初のうちは、生徒も烟に捲かれてぼんやりしていたから、それ見ろと益(ますます)得意になって、べらんめい調を用いてたら、一番前列の真中に居た、一番強そうな奴が、いきなり起立して先生と云う。そら来たと思いながら、何だと聞いたら、「あまり早くて分からんけれ、もちっと、ゆるゆる遣って、おくれんかな、もし」と云った。おくれんかな、もしは生温るい言葉だ。(夏目漱石 『坊ちゃん』)

The following are four translations of *Botchan*. For each, discuss (i) what features of Matsuyama dialect are retained, (ii) what features are lost in translation, and (iii) what strategies each translator has employed.

- a. During the first part the students were taken aback and listened literally with their mouths open. "That's one on you!" I thought. Elated by my success, I kept on in this tone, when one who looked the strongest, sitting in the middle of the front row, stood up suddenly, and called "Teacher!" There it goes! – I thought, and asked him what it was.

<sup>14</sup> NATSUME Soseki's (1867–1916) *Botchan* is one of the most enduringly popular Japanese novels. The story is based on the author's personal experiences as an English teacher transferred from his hometown Tokyo to rural Matsuyama. The term *botchan* means a high-born son, which can imply a spoiled and/or naïve boy.

- “A-ah sa-ay, you talk too quick. A-ah ca-an’t you make it a leetle slow? A-ah?” “A-ah ca-an’t you?” “A-ah?” was altogether dull. (Translation by Morri Yasotaro, Natsume 1919)
- b. At first, the boys did not know what to do; they were, so to speak, groping in a dense smoke, and this made me so much bolder and more triumphant that I went on talking much faster, freely using slang expressions. All at once came “master” from the biggest and strongest boy, who stood up in the middle of the front row. “What is it?” said I to him in a tone as if I had long expected it. “Sir, you talk too fast to follow. Will you not please speak a little more slowly?” “Will you not, if you please?” is a hatefully moderate expression. (Translation by Sasaki Umeji, Natsume 1968: 40–1)
- c. At first the pupils just sat there and gaped at me in a befuddled way.  
 “Aha!” I thought. “Got you!” And I started using the rough, punchy language of downtown Tokyo, which is my speciality. At this, the boy right in the middle of the front row, who looked the strongest in the class, suddenly jumped to his feet and said, “Sir!”  
 “Here we go,” I thought, but aloud I said, “Yes, what is it?”  
 “You’re speaking too fast. I can’t understand what you say. If it’s all the same to you, could you speak just a bit more slower, like?”  
 “‘If it’s all the same to you?’ ‘Like?’ What kind of spineless language is that?...” (Translation by Alan Turney, Natsume 1972: 36)
- d. At first they looked dazed, as if they were lost in a fog. Now I had them where I wanted them, so I decided to pour on a little more and started throwing in some tough-sounding Tokyo slang, at which point the kid sitting right in the middle of the front row, the strongest-looking kid in the whole class, suddenly stood up and said “Sir!!” Here we go, I thought. When I asked him what he wanted, he said, “Well, umm, when you talk so fast it’s hard to understand, umm, could you slow down just a little bit if you don’t mind – *na moshi*.” This “if you don’t mind *na moshi*” sounded awfully wishy-washy to me. (Translation by Joel Cohn, Natsume 2005: 38)

In this section, we have attempted to translate theoretically some of the most difficult types of texts. That is, when meaning is tightly bound to form, we approach the most difficult ground in translation. When, on the other hand, the bonds between meaning and form are loose, translation is normally quite possible. From this perspective, translatability depends on detachability between meaning and form.

## 1.5. Translation direction

In which direction should we translate: toward L1 or L2? The professional norm stipulates that one should translate only into one's L1 (*Code of Professional Conduct*, the Institute of Linguists, UK).<sup>15</sup> The basis of this norm is the widely held belief that translating into one's L1 is the only way we can translate “naturally, accurately and with maximum effectiveness” (Newmark 1988: 3).

However, some researchers argue that translation into L2 should not be dismissed, because it is a skill that users of foreign languages might realistically be called upon to perform from time to time (Schjoldager 2004: 136–7). L2 translation is especially common when it is into English due to the high volume of work and the relative lack of interest in foreign-language learning in the United Kingdom and the United States (Barbour 2004).<sup>16</sup> That is, there are not enough native English speakers who can translate some other languages into English, and, as a consequence, non-native English speakers must be hired as L2 translators. Especially for minor languages such as Finnish, translation into English is important for national cultural identity and economic survival (McAlester 1992: 292). Reflecting this lack of native English speakers who can translate from other languages, a surprising number of publications on translation in Japan are from Japanese into English (e.g. Sasaki 1952, Seidensticker and Nasu 1962, Seidensticker and Anzai 1983, Naruse 1996, Japan Times 1997, Tobita 1997, Negishi 1999, Ando 2003, Kosaka and Itagaki 2003, Matsuzawa 2004, Morrissey 2005).

Another reason to consider the possibility of L2 translation into English is that many STs – e.g. tourist brochures, trade magazines, package inserts – are intended for international consumption, and not to be read and relied on by only English speakers. McAlester (1992: 292–3) even argues that, in such cases, the requirement that the translator possess native speaker competence in English and familiarity with its culture(s) lessens in significance. A non-native speaker translator may sometimes be in an even better position to translate efficiently, because s/he may write in simpler language with fewer culture-specific references, and thus produce a TT more suited to audiences of non-native speakers of English.

However, we must acknowledge that superb translation is rarely achievable in L2 translation. If you are a non-native speaker of Japanese, try to translate into Japanese the following passage from Carson McCullers' *The Sojourner*. Here, Ferris, the protagonist, is visiting his former wife, who has remarried and has a child:

<sup>15</sup> See also “Getting It Right” by the Institute of Translation and Interpreting, UK (2006).

<sup>16</sup> Barbour (2004: 189) considers this state of affairs a serious problem because communication between English speakers and speakers of other languages is dependent on the ability and willingness of the others to translate into English, and possibly, a great deal is simply untranslated.

Ferris rested his head on the chair back and closed his eyes. In the following silence a clear, high voice came from the room down the hall.

“Daddy, how could Mama and Mr. Ferris —” A door was closed.

T. Ogawa (1997: 144–6) points out that, in order to translate this passage, one must question why *a door*, rather than *the door*, is used. The indefinite article *a* implies that the door is not in the room where Ferris is and that, indeed, there may well be more than one door; however, in this situation it is likely that Ferris did not see the door but only heard it close. Furthermore, the passive voice, *A door was closed*, indicates that someone closed the door, most likely the father, because the conversation between Ferris and his former wife is not suitable for the child to hear. L2 translators are likely to translate the final sentence as *doa ga shimerareta* ドアが閉められた. But it fails to imply that Ferris heard only a door down the hall being closed. Ogawa cites the translation by NISHIDA Minoru:

フェリスは椅子の背に頭を休めて目を閉じた。それに続く沈黙を破って、廊下の向こうの部屋から澄んだ高い声が聞こえてきた。「パパ、どうしてママはフェリスさんと——」それから、ドアをしめる音。

*Shimeru*, rather than *shimaru*, in the last sentence conveys that the door was intentionally closed by someone, and the use of *oto* ‘sound’ carries the implication of *a* in *a door*. This is an excellent translation that captures the subtleties of the ST without explaining them. We need to admit that L2 translation can hardly achieve this level of quality.

For an example of Japanese-to-English translation, consider the following excerpt from MISHIMA Yukio’s *Kinkakuji* and its translation by Ivan Morris:

…… そのとき私は最後の別れを告げるつもりで金閣のほうを眺めたのである。

金閣は雨夜の闇におぼめいており、その輪郭は定かでなかった。それは黒々と、まるで夜がそこに結晶しているかのように立っていた。瞳を凝らして見ると、三階の究竟頂にいたって俄かに細まるその構造や、法水院と潮音洞の細身の柱の林も辛うじて見えた。しか

し嘗てあのように私を感動させた細部は、ひと色の闇の中に融け去っていた。(三島由紀夫『金閣寺』 p. 544)

...For at that moment I gazed at the Golden Temple to bid it a last farewell. The temple was dim in the darkness of the rainy night and its outline was indistinct. It stood there in deep black, as though it were a crystallization of the night itself. When I strained my eyes, I managed to make out the Kukyocho, the top story of the temple, where the entire structure suddenly became narrow, and also the forest of narrow pillars that surrounded the Choondo and the Hosui-in. But the various details of the temple, which had moved me so greatly in the past, had melted away into the monochrome darkness. (Mishima 1980: 252)

Morris's translation verges on the florid, although not excessively, as he dexterously conveys Mishima's exuberant style. Native speakers of Japanese would likely agree that this caliber of expression would be very difficult to attain if translating into one's L2 language.

#### EXERCISE 1.8

Translate (a) into English and (b) into Japanese. Do you find one direction more challenging than the other? If so, what causes these difficulties for you?

- a. 平成19年中、警視庁には約231万件もの落とし物が届けられました。そのなかでも多いものは、かさ (34万本)、財布類 (21万個)、携帯電話 (10万台) などです。落とし物が届くと、警視庁では拾得物件預り書を作成し、届けた人に渡します。警察署では、中身の確認をしながら記名品や連絡先がないかを調べ、落としした人に返します。(警視庁ホームページ)
- b. If you are a visitor in California over 18 and have a valid driver license from your home state or country, you may drive in this state without getting a California driver license as long as your home state license remains valid. (California Department of Motor Vehicles)

#### EXERCISE 1.9

The same exercise as above, but these texts are more challenging.



- a. 1990年代以降、インターネットなどの通信媒体を利用したネットオークションサイトが登場し、一般の人でも手軽に出品や入札ができるようになった。日本では Yahoo! オークション（1999年9月サービス開始）が国内最大手として有名で、他にも楽天やビッドーズなど、検索サイトやオンラインショッピングサイトが独自のサービスを展開、利用者を集めている。（中略）なお、ネットオークションサイト世界最大手の eBay（イーベイ）も2001年に日本へ進出したものの、日本では先行していた Yahoo! に太刀打ちできず、2002年3月限りで撤退した。（『ウィキペディア』「インターネットオークション」）
- b. When one thinks of online auctions, eBay, the world's largest online auction site, usually comes to mind. Like most auction companies, eBay does not actually sell goods that it owns itself. It merely facilitates the process of listing and displaying goods, bidding on items, and paying for them. It acts as a marketplace for individuals and businesses who use the site to auction off goods and services. (Adapted from "Online auction business model," *Wikipedia*)

## 1.6. Translator competence

The following abilities and skills have been identified as essential for effective translation performance:

1. Linguistic and sociocultural knowledge of the SL and comprehension ability in it.
2. Linguistic and sociocultural knowledge of the TL and expressive ability in it.
3. Transfer competence.
4. Knowledge of the topic and related research skills.
5. Knowledge of text types and their conventions.
6. Ability to evaluate and discuss translations objectively.

### *1. Linguistic and sociocultural knowledge of the SL and comprehension ability in it*

Sufficient grammatical knowledge of the SL – including vocabulary, word-formation, pronunciation, spelling, and sentence structure – is critical to the translator in order to understand how ideas are expressed in a clause, how clauses are combined to form a sentence, how sentences are structured to form a paragraph, and how paragraphs are organized into a text.

Also essential is knowledge of the principles of language use (e.g. *speech acts*; discussed in Section 3.6) in order to be able to capture in the translation

the communication goals that various linguistic forms of the ST have been selected to accomplish.

Linguistic knowledge and comprehension competence are not identical, but are naturally correlated. The latter requires the ability to analyze, synthesize, and invoke extra-linguistic and sociocultural knowledge so as to apprehend not only the obvious content of the ST but also subtleties of meaning, the significant emotive values of expressions, relationships among participants in the text and their interactions, and the stylistic features that determine the overall characteristics of the ST. For example, consider this excerpt:

また、現状では裁判所の通訳人が国選弁護人の接見にも同行し、弁護人の通訳をも務めることになっている。この場面は、黒服、金バッジに身を包んだ強面(こわもて)の面会人でごった返していることもある拘置所、ないし暗い警察の留置場内の小部屋で、ガラスを挟んで外国人の被告人と対峙しつつ、想像可能なありとあらゆる修羅場が体験できる。(國安真奈「頭が痛い法廷通訳の現場」)

Also, a courtroom interpreter currently accompanies the public defense attorney in interviews with the client. On such occasions, the interpreter may face a foreign defendant separated by a glass partition in a noisy, jam-packed prison where intimidating gangsters, dressed in black suits embellished with gold badges, are visiting friends. Or, one may end up in a small room inside a gloomy police detention facility. Through such interviews, the interpreter would indirectly experience every imaginable scene of bloodshed and violence.

The translator who does not know that *kurofuku, kin-badji ni mi o tsutsunda kowamote* 黒服、金バッジに身を包んだ強面 is commonly associated with *yakuza* やくざ ‘gangster’ might readily mistranslate the phrase as ‘lawyers in black suits embellished with gold badges’, which also fits the context.

Native speakers of a language typically share tremendous knowledge that may be difficult for non-native speakers to acquire. Consider the following passage from *Saving Private Ryan* and its translation:

The prisoner stood straight now, his legs still exposed. He sang, “Oh, say can you see...” That was all he knew; he kept singing it again, and again: “Can you see?... Oh, say can you see?”

(Collins 1998a: 237–8)

捕虜のドイツ兵は、ズボンをまくったまま、まっすぐ立っていた。歌いはじめた。「ねえ、わかってるって言ってよ.....」そこしか知

らなかった。何度も、そこだけをくりかえした。「わかってるって……わかってるって行って」(マックス・コリンズ『プライベート・ライアン』p. 246)<sup>17</sup>

The translator, who seems to have assumed the prisoner was singing a love ballad, has stumbled into one of the pitfalls that lie in wait for all translators. Identifying, “Oh, say can you see” as the first line of the national anthem of the United States, *The Star-Spangled Banner*, might be relatively easy, compared to some more obscure song. Are translators supposed to recognize all famous songs, novels, slogans, jokes, etc. common in the SL community? This mistranslation is a humbling reminder that one can never know enough. (Translation of national anthems into foreign languages is not encouraged because they are intended to be sung in their national languages. A possible translation in this case might be: そして、アメリカ国歌の最初の一行を繰り返し、繰り返し歌った。そこだけしか知らなかったのだ。)

## 2. Linguistic and sociocultural knowledge of the TL and expressive ability in it

Even more important than knowledge of the SL is a command of the TL, including mastery of the rules of coherence and cohesion (discussed in Section 3.4) and the ability to recognize and write in different styles. Birnbaum (2006: 205) contends that, while the comprehensive ability in the SL counts for one third in successful translation work, the ability to express the content eloquently in the TL counts for two thirds. Similarly, Yamaoka (2001: 108) contends that the key to successful translation is concentrating on generating a high-quality TT. If the TT does not read smoothly, one should realize that his/her understanding of the ST is not sufficient. He also points out that writing a TT is more difficult than original TL writing because, when writing one’s own text, the author needs to write only what is in his/her mind; when translating, there is a need to convey ideas that s/he has likely never thought about (pp. 110–11). Such alien ideas are extremely difficult to articulate.

My experiences support Birnbaum’s and Yamaoka’s opinions: I once had a student in my course whose translations were not only eloquent and precise but also at a level different from all the other students. I asked her whether she had had previous translation experience, which she disavowed, but she acknowledged that she had taken creative writing courses. On another occasion, I observed a student, a double major in English and Japanese, whose Japanese fluency was marginal but who nevertheless could produce high-quality translations when working in a pair with a native speaker of Japanese. These

<sup>17</sup> It is a convention in Japanese that the period (。) does not appear right before the closing parenthesis (。).

phenomena confirm that good translators are good writers who are familiar with and experienced in communicative strategies in the TL. Attending writers' workshops is excellent preparation.

As discussed in Section 1.5 of this chapter, the norm is to translate into one's L1. Translators are thus expected to possess near-native competence in the SL and native fluency in the TL. As a practical guideline, Level 2 of the *Japanese Language Proficiency Test* should be a minimum requirement for the creation of acceptable translations of any but the simplest texts when performing Japanese-to-English translation.

### 3. *Transfer competence*

Translation is often described as shrewd reading followed by fluent writing. However, mere competence in two languages is no guarantee that a person can function as a translator (Viaggio 1994: 100). In some bilinguals "there seems to be no connection between the two sets of experiences which provide the cultural contexts for the use of the two languages" (Nida 1964: 145–6). Transfer competence is pivotal in translation. It is the ability to complete the transfer process from the ST to the TT, while taking into account the translation's function and the characteristics of the target readership. Translators must know where translation problems may arise and how they should be solved in particular translation situations. Some training in Linguistics in general and translation principles in particular is valuable for acquiring contrastive knowledge, e.g. the structural and cultural differences between the SL and TL.

### 4. *Knowledge of the topic and related research skills*

Translators are expected to be not only multilingual and multicultural but also knowledgeable in the subject matter that the ST covers. They often need to search for and research information in order to solve problems that may arise from lack of background knowledge, information, terminological or linguistic competence, or even from ordinary deficiencies in the ST. Knowing where to look for information, whom to consult, and how to classify and systematize information sources, i.e. information management, is also indispensable.

Furthermore, translators also need to know the limits of their own translation competence. If the ST is highly technical and they do not have the prerequisite knowledge, they should decline the job. One translator told me that she was once asked to translate into English a Japanese *manga*, in which the protagonists were teenage girls on a junior high school volleyball team. They used many game-specific expressions to communicate during volleyball matches. Translation of such expressions cannot be done by use of dictionaries; it requires real experience. Because she had never played volleyball and she was not familiar with contemporary teenagers' speech styles, she considered declining the job offer. Only after she found a girl who actually played volleyball and agreed to help as a consultant, did she decide to proceed.

### 5. Knowledge of text types and their conventions

Different text genres have different writing conventions whether interlingually or intralingually. Translators need to know the lexical, grammatical, phonological, and organizational features of various text types, e.g. academic writing, advertisements, biographies, children's literature, folk tales, formal and intimate letters, legal documents, newspaper articles, religious documents, résumés, teenage talk, professional jargon, political rhetoric, and so on. The following is an excerpt from a newspaper article and its potential translation. While the translation is faithful, it violates the usual style of English-language newspaper articles and thus fails to qualify as such.

宮崎県清武町で発生した鳥インフルエンザについて、農林水産省は16日、強毒性のH5N1型ウイルスであることを確認した。(中略) H5N1型は昨年11月に韓国で発生したほか、中国や東南アジア、インドネシアなどで流行している。同省は今後、海外で広がっているウイルスと似た遺伝子を持っているか調べ、感染経路を調べる。  
(『朝日新聞』2007年1月16日)

Speaking about avian flu found in Kiyotake Town in Miyazaki Prefecture, the Ministry of Agriculture, Forestry and Fisheries confirmed on the 16th that it was the highly virulent H5N1 strain. . . . In addition to a breakout in November last year in South Korea, it also caused epidemics in such areas as China, Southeast Asia, and Indonesia. From now on, the Ministry will investigate whether it has DNA sequencing similar to those spreading overseas and determine the route of the infection. (*Asahi Shimbun*, January 16, 2007)

A better version would read as follows. Note that whereas Japanese conventionally uses days of the month, English uses days of the week. Note also that the reference to Indonesia is deleted because Indonesia is included in Southeast Asia. The inappropriate adverbial phrases 'speaking about' and 'from now on' are eliminated.

[Revised] The Ministry of Agriculture, Forestry and Fisheries confirmed on Tuesday that the avian flu detected in Kiyotake, Miyazaki Prefecture was the highly virulent H5N1 strain believed to have caused an epidemic in South Korea in November of last year, as well as outbreaks in China and Southeast Asia. The Ministry will investigate whether it has DNA sequencing similar to those spreading overseas and determine the route of the infection.

## 6. Ability to evaluate and discuss translations objectively

Once discussion on the quality of a translation begins, we soon become aware that judging the quality of a translation is not easy. We normally do not have an adequate inventory of concepts. In addition, our everyday language is likely to lack the vocabulary needed to offer suggestions. To comment on a translation, we typically use vague adjectives such as *smooth*, *natural*, *elegant*, *eloquent*, or *awkward*, *wordy*, *odd*, *poor*, or *colorless*, *insipid*, *flat*, etc. When we encounter a translation that does not sound idiomatic (natural), we may fail to provide convincing bases for such a judgment. We assume that our assessment is self-evident and hope that others will feel the same way. Often, someone says “I like it!” and another says “I don’t like it!” – and the meaningful discussion of the translation’s quality ends there. This kind of exchange is neither helpfully thought-provoking nor rewarding for translators.

In order to progress beyond this level of discourse, we need special concepts and vocabulary. We use language not only to talk about ideas but also to talk about the way in which we talk about them. When language is used to talk about itself, it is called *metalanguage*. All grammatical terms belong to metalanguage. The distinction between language and metalanguage is a very important one for translators, because we constantly need to think about language itself rather than content, and we cannot evaluate and discuss translations without metalanguage.

There are other considerations for professional translators working in the translation industry. They must possess strong interpersonal skills. Particularly important is client management “in the form of eliciting and evaluating feedback, as well as justifying one’s own translational decisions to the client, whose satisfaction is, in practice, the single most important criterion of quality in translation, as in any other service industry” (Mackenzie 2004: 35–6). Other essential skills, particularly in the context of research and text production, are in language information technology – word processing, translation memory tools, terminology database software, the Internet, and desk-top publishing. Marketing ability is also indispensable for professionally successful career translators.

Finally, Nida (1964: 151) insists that even translators who possess all of the necessary technical knowledge may not be really competent without “a truly empathetic spirit.” He quotes Basil Anderton’s (1922: 66) analogy of a good actor/actress who is able to feel his/her part: “The words which he is to employ are set down for him. These words he has to interpret into the language of movement and gesture, of voice, of facial expression: in a word, he must translate them into visible and audible human emotion; he must impersonate the characters.” Whether such intense empathy is necessary when we translate *pragmatic texts* (i.e. non-literary texts) is uncertain, but this analogy surely reflects a truism for sound translation.

This introductory chapter has provided an overview of this book and has laid out preliminary information relevant to discussions of translation issues.

Translated texts cannot be evaluated in a binary manner (i.e. whether one text is or is not a translation of another); rather, the translations lie on a continuum of quality, ranging from close proximity to the source text to no more than vaguely alluding to the original text. The greater the dependency of the conveyed message on the linguistic form that carries it, the more challenging the translation task becomes. In the balance of this book, we will identify fundamental concepts and potential problems involved in the art and craft of translation, and we shall search for feasible solutions.

## EXERCISE 1.10

Compare the following two English translations. Which do you think is better? Why?

自分の体を守る一つの方法は、ストレスをどこかに「転送」する、つまり、悩みを相談できる人を持つことです。他人に相談することによって心が解放され、ストレスを解消することができるのです。さらに、人間は心が満たされることによって、病気がおどろくほど回復することが分かってきました。

- a. One way to protect your body is to “forward” your stress somewhere, in other words, having a person with whom you can talk about your troubles. In talking them over with someone else, the burdens on your mind will be lightened, and you can get rid of your stress. Moreover, we now know that having these needs satisfied is surprisingly effective in terms of helping people recover from illness.
- b. A way to stay healthy is to have an outlet for stress, in other words, have someone to discuss problems with. By verbalizing problems, one will feel as if a weight has been taken off one’s shoulders; it is an effective form of stress relief. There is evidence that people who are happy and content have a surprisingly high recovery rate from illness.

# Kinds of meaning I

---

Translation is commonly understood as the creation of a TT rendering the same, or a similar, *meaning* to that of the ST. In Chapters 2 and 3, we will examine aspects of *semantics* (the study of meaning) that are relevant to the purpose of translation, and clarify, to the extent possible, what is meant by the word *meaning*. According to recent developments in theory in related disciplines such as Language Pedagogy, Linguistics, Psychology, and Translation Studies, language is not considered to encode meaning *per se*. Rather, conventional meanings associated with a particular expression guide the reader to construct the meaning of a text by evoking particular parts of his/her personal encyclopedic background knowledge. The meanings associated with a particular expression (e.g. those supplied by dictionaries) are called *abstract meaning* (Thomas 1995) or *meaning potential* (Allwood 2003). They represent what an expression *could* mean, and only through context can the specified meaning be fully realized. From this perspective, we can consider the phenomenon of meaning as a *process* rather than something discrete that is packaged in language.

Most translation problems are related, in one way or another, to meanings. In order to discuss such problems in a coherent and systematic way, we divide meanings according to their various characteristics. In this chapter, four kinds of meaning are discussed: propositional meaning (Section 2.1), presupposed meaning (Section 2.2), expressive meaning (Section 2.3), and indexical meaning (Section 2.4).

### 2.1. Propositional meaning

The *propositional meaning* of a linguistic expression is essentially made up of conventionally associated concepts as provided by the authority of “ideal dictionaries” – what we call “the sense of the word.” It typically consists of objects, events, abstract concepts, and relationships among entities. Propositional meaning helps us determine whether a statement is true or false (i.e. the *truth value* of the statement). For instance, *Watashi wa otōto ni konpyūtā o ageta* 私は弟にコンピューターをあげた is true if I gave my brother something



that is properly described as a computer. The statement is false if I gave him a *printer*, for example. It is also false if I *borrowed* a computer from him, or if I gave a computer to my *mother*, and so on. This type of meaning is variously referred to as *cognitive*, *denotative*, *descriptive*, *experiential*, *ideational*, *literal*, or *referential meaning*.

### 2.1.1. Proper nouns

The specific entity that is referred to in a real or imaginary world by a linguistic expression is called a *referent*. The association between an expression and its referent is most apparent with *proper nouns*, which are the names of individual persons, places, and things. Arguably, the most common obstacle when translating a text that contains a proper name is identification of proper pronunciation. Names in Japanese are normally written in *kanji*, and this practice may cause a serious problem because their pronunciations, indispensable for romanization, are sometimes undeterminable from the text alone. There are *jinmei-jiten* 人名辞典 ‘dictionaries of personal names’ and *chimei-jiten* 地名辞典 ‘dictionaries of place names’, but the Internet is by far the most useful and up-to-date resource for this type of inquiry, e.g. NACSIS Webcat (<http://webcat.nii.ac.jp/webcat.html>).

Sometimes the correct English translation of a Japanese proper noun has already been established by the “owner” of the name, and these established English names should be respected when translating. In the following excerpt from a government document, all proper nouns relevant to the present discussion are underlined. The double-underlined names have official English versions, which can be found at the various governmental websites that provide identical (sometimes briefer or abbreviated) information in both Japanese and English (i.e. parallel texts, cf. Section 8.3: Research). The translations of the single-underlined parts must be supplied by the translator:

当局では、本年1月6日の省庁再編に伴う東北通商産業局から東北経済産業局への変更を契機に、21世紀の東北経済の将来像を見通し、それを実現するための地域経済産業政策の基本的方向について先般「競争力ある自律型地域の創造～21世紀東北経済産業政策のあり方～」（以下「あり方」という）を策定しました。（中略）この「あり方」をとりまとめるにあたっては、昨年9月、域内外の有識者20名で構成する「21世紀東北地域経済産業政策のあり方懇談会（委員長：下平尾福島大学教授）を設置し、計4回の会合を持ち、各般にわたる意見を頂戴しました。（『東北21』2001年2月号）

As a part of Central Government Reform, on January 6th of this year, the Tohoku Bureau of International Trade and Industry has changed

its name to the Tohoku Bureau of Economy, Trade and Industry. Taking this opportunity to forecast the economy in Tohoku in the twenty-first century, we have devised guidelines for regional economic and industrial policies, entitled ‘Development of a Competitive, Autonomous Region: Economic and Industrial Policy Guidelines for the Tohoku Region in the Twenty-First Century’ (hereafter, the “Guidelines”). . . In order to formulate these Guidelines, twenty opinion leaders from within and outside of the Tohoku region were appointed in September of last year to form the Advisory Committee on the Creation of Guidelines for the Tohoku Region’s Economic and Industrial Policies in the Twenty-First Century, chaired by Professor Isao Shimohirao, Fukushima University. Committee members met four times and generated recommendations in diverse areas. (Excerpt from the February 2001 issue of *Tohoku 21*)

Note that the ST mentions only the last name (the surname) of Professor Shimohirao, who chaired the committee. However, in this type of document in English, both first and last names should be spelled out when a person is introduced for the first time. Therefore, the translator needs to identify the subject’s first name and to include it in the translation. It was not difficult in this case, but occasionally there is no choice other than to violate TL convention and mention only the name supplied by the ST.

Proper nouns can create difficult problems when the referents are unknown to the TT audience. Analyzing MURAKAMI Ryu’s *Shikusutī-nain* (村上龍 『69 sixty-nine』) and its translation by Ralph McCarthy (R. Murakami 1995),<sup>1</sup> Aoyama (1996: 34–5) recognizes four strategies:

1. translate the meaning literally
2. explain, rather than translate
3. substitute, using another proper noun
4. omit

#### *1. Translate the meaning literally*

Examples are: *Tensai Bakabon* 天才バカボン ‘The Genius Bakabon’, *Ashita no Jō* あしたのジョー ‘Joe Tomorrow’, *Taiji ga mitsuryō suru toki* 胎児が

<sup>1</sup> MURAKAMI Ryu’s (b. 1952) first novel, *Kagiri naku tōmei ni chikai burū* 限りなく透明に近いブルー (*Almost Transparent Blue*), is a narrative of promiscuity and drug use among a small group of rebellious youth living in Sasebo, a Japanese town in Kyushu with a US Air Force base. Critically acclaimed as a new style of literature, it won the 1976 Akutagawa Prize. *Shikusutī-nain* (69), published in 1987, is a story about a high-school student also residing in Sasebo who wants to organize a rock festival. It takes place in the year 1969. Murakami uses an unusual number of proper nouns without explanations that allude to the era.

密猟する時 ‘The Fetus Poachers’, *Kōya no datchi waifu* 荒野のダッチワイフ ‘Inflatable Wives in the Wilderness’.

## 2. Explain, rather than translate

The following exemplifies this strategy, where the ST evokes the characteristics of the *rakugo* comedian HAYASHIYA Sanpei (1925–1980):

カワサキという名の陸上部長は、五千メートルで全国三位の記録を持つ、林家三平そっくりの男で、部室に集めた新人生を前にしてこう言った。

Kawasaki, the running coach, had a square head, curly hair, and short but powerful legs that had earned him Japan’s third-best time in the 5,000 meters...

## 3. Substitute, using another proper noun

Aoyama found only one example of this strategy in 69:

アダマがそう言うと、城串祐二は何度も頷き、僕の手を握り、わかった、浅岡ルリ子よりきれいに映さんばだめばい、と言って、講堂の入口付近の最前列に並んでいた連中の尻をけつとぼし、場所を空けさせた。松井和子が主演女優ということで祐二は急に上機嫌になり、主題歌は石原裕次郎がいいとか、松井和子は孤児院出身のバスガイド役がいいとか、殺し屋の役で自分も出たいとか、大声でしゃべりだして、(以下略)

Shirokushi nodded several times as Adama spoke, then took my hand and shook it, saying “Yeah, that makes sense. But listen, man, you better make her look good. Better than Brigitte Bardot, even.” He moved up to the front of the crowd, kicking people in the butt to clear a space for us. The idea of making Kazuko Matsui the star of our film had excited him, and now he was rattling on about how we should use something by Yujiro Ishihara for the theme song, and how about if Kazuko played a bus guide who was raised in an orphanage, and he himself would be a hit man, see, and...

McCarthy substitutes Brigitte Bardot for actress Ruriko ASAOKA. While Aoyama acknowledges that this substitution acceptably reflects Asaoka’s public image in the 1960s, he considers it inappropriate because the substitution destroys

the balance between Asaoka and her regular partner Yujiro ISHIHARA, for whom no substitution is made (his name is used as it is).

#### 4. Omit

Translation by omission is a convenient and thus frequently used technique, although it must not be used at whim.

十一月の末に叔父さまから速達が来て、駿豆(すんず)鉄道の沿線に河田子爵(ししゃく)の別荘が売り物に出ている、家は高台で見晴しがよく、畑も百坪ばかりある、あのあたりは梅の名所で、冬暖かく夏涼しく、住めばきっと、お気に召すところと思う、先方と直接お逢いになってお話をする必要もあると思われるから、明日、とにかく銀座の私の事務所までおいでを乞う、という文面で、(以下略)

(太宰治『斜陽』)<sup>2</sup>

At the end of November a special-delivery letter arrived from my uncle, informing us that Viscount Kawata's villa was for sale. The house stood on high ground with a good view and included about half an acre of cultivated land. The neighborhood, we were told, was famous for its plum blossoms and was warm in winter and cool in summer. Uncle Wada's letter concluded, "I believe that you will enjoy living there. It is apparently necessary, however, for you to have a personal interview with the other party, so would you please come tomorrow to my office?" (Translation by Donald Keene, Dazai 1956: 24)

Omitting parts of the ST may be deemed desirable in translation because they (i) introduce too much detail, (ii) create an overly distracting digression from the main intent of the text, (iii) would require too much space to render coherently into English, (iv) overly exoticize the TT, and so forth. Unlike in literature translation, however, omission is normally not allowed in translation of pragmatic texts.

Other commonly observed strategies are:

5. add a word or phrase identifying the category or nature of the referent
6. substitute a proper noun with a categorical noun

<sup>2</sup> DAZAI Osamu (1909–1948) was a master storyteller and literary idol of the younger generation of his time. He used biographical material from his own family background and his self-destructive life as subject matter for his novels. *Shayō* (*The Setting Sun*) deals with the fall of an aristocratic family in postwar Japan. Dazai himself ended his life in a double-suicide with his mistress.

## 5. Add a word or phrase identifying the category or nature of the referent

This is an example:

何処をどう歩いたのだろう、私が最後に立ったのは丸善の前だった。平常あんなに避けていた丸善がその時の私には易やすと入れるように思えた。(梶井基次郎『檸檬』)

How I arrived there I do not know, but suddenly I realized I was standing in front of the Maruzen department store. Although I had been avoiding it, this time I felt no reservations about going inside.

(Translation by Robert Ulmer, Kajii 1977: 152)<sup>3</sup>

## 6. Substitute a proper noun with a categorical noun

The following two excerpts exemplify this strategy:

「(前略)それよりあれ [a dog] をどうして家へ連れて行くかゞ問題だな、大阪まで汽車で、それから自動車でも行くか」<sup>4</sup>

「そんなことをしないだって阪急は平気なんですよ。ちょっと頭から風呂敷か何か被せてやれば、人間と一緒に乗せてくれるんです」

(谷崎潤一郎『蓼喰ふ虫』 p. 48)

“...The question is how you are to get him home. A train to Osaka and then a taxi?”

“It’s much easier. He can ride on the electric train all the way. Just muzzle him with something and he can go right along with the rest of us. (Translation by Edward Seidensticker, Tanizaki 1955: 46)<sup>5</sup>

<sup>3</sup> *Remon (Lemon)* is considered by many readers and critics to be KAJII Motojiro’s most important work. The protagonist suffers from tuberculosis; he has lost interest in everything. As he strolls in the town, he sees lemons at a green grocer’s and purchases one. He enters a high-class bookstore and looks at his favorite paintings in art books. He then places the lemon on top of a stack of books and leaves the store, imagining that he has set off a bomb there.

<sup>4</sup> In English, a period is inserted before a closing quotation mark. In Japanese, *kuten* 句点 (.) is normally omitted before a closing *kakko* 括弧 ( ] or 『 ).

<sup>5</sup> Many consider *Tadekuu mushi (Some Prefer Nettles)* one of TANIZAKI Jun’ichiro’s (1886–1965) most successful novels; others reject it as a failure. It describes a young couple in 1920s Japan whose interest in each other is waning. They both have extramarital affairs and agree to divorce, but they cannot take the final step. Sexual obsession and the conflict between traditional Japanese and Western cultures are woven into the story as dominant themes. Tanizaki’s symbolic use in this novel of the traditional *bunraku* puppet theater has been highly praised.

祖母が死んで、この家も死んだ。／私はリアルにそう感じた。もう、私には何もできない。出ていっちゃうことの他には何ひとつ——思わず、おじいさんの古時計を口ずさんでしまいながら、私は冷蔵庫をみがいていた。（吉本ばなな『キッチン』p. 36）

When my grandmother died, time died, too, in this apartment. The reality of that fact was immediate. There was nothing I could do to change it. Other than turning around and leaving, there was only one thing to do – humming a tune, I began to scrub the refrigerator.

(Translation by Megan Backus, Yoshimoto 1993a: 22)<sup>6</sup>

In these examples, mention of the Hankyū 阪急 railway line, a privately run, electric train line between Kyoto and Kobe, is replaced with ‘the electric train’, and when the protagonist says she starts humming, the name of the song, *ojisan no furu-dokei* おじいさんの古時計 (‘My Grandfather’s Clock’), a currently familiar song originally written by Henry Clay Work, is simplified to ‘a tune’.

#### EXERCISE 2.1

Titles should sound “attractive, allusive, suggestive...and should usually bear some relation to the original” (Newmark 1988: 56). Search the Internet to find the established English or Japanese titles of the following books and movies. Discuss why they were translated in such ways. Can you think of better alternatives?

1. 『赤線地帯』 (溝口健二)
2. 『おくりびと』 (滝田洋二郎)
3. 『山椒大夫』 (森鷗外)
4. 『秋刀魚の味』 (小津安二郎)
5. 『死者の奢り』 (大江健三郎)
6. 『千と千尋の神隠し』 (宮崎駿)
7. 『鉄腕アトム』 (手塚治)

<sup>6</sup> YOSHIMOTO Banana’s (b. 1964) *Kitchin (Kitchen)* is a best-selling novel first published in Japan in 1987. It is the story of Mikage, a college girl living in Tokyo, who was orphaned at an early age and raised by her grandmother. When her grandmother dies, she is devastated and has no place to go. Yoichi, a mere acquaintance, appears at the funeral and invites her to move into the apartment he shares with his transvestite mother. Mikage does so because she feels comfortable in their kitchen.

8. 『天国と地獄』 (黒澤明)
9. 『みだれ髪』 (与謝野晶子)
10. 『燃えつきた地図』 (阿部公房)
11. *Anne of Green Gables* (Lucy Maud Montgomery)
12. *As You Like It* (William Shakespeare)
13. *Butch Cassidy and the Sundance Kid* (George Roy Hill)
14. *Crouching Tiger, Hidden Dragon* (Ang Lee)
15. *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (Stanley Kubrick)
16. *Great Expectations* (Charles Dickens)
17. *In the Heat of the Night* (Norman Jewison)
18. *Little Women* (Louisa May Alcott)
19. *The Bucket List* (Rob Reiner)
20. *Through the Looking-Glass, and What Alice Found There* (Lewis Carroll)

When translating into Japanese, non-Japanese names should be written in *katakana* and, when necessary, followed by the original spelling. When asked what is difficult in English-to-Japanese translation, well-known translator BEKKU Sadanori (1994) responds “proper nouns!” As a general rule, such names should be written as closely as possible to their sound in the original language, e.g. Vienna ウィーン, Munich ミュンヘン, Florence フィレンツェ, Venice ヴェネツィア. However, well-established names may be exceptions; in ベニスの商人, the anglicized pronunciation of the city should not be rendered ヴェネツィアの商人. Other examples Bekku mentions are Philip II of Spain, who is フェリペ二世, not フィリップ二世, and Charles the Great, who is カール大帝 or シヤルルマーニュ.

The Japanese text in the next exercise exemplifies a relatively unknown orthographic convention. As will be discussed in Section 6.4.2, the notion of paragraph is different in Japanese and English. Japanese paragraphs are generally shorter; even single-sentence paragraphs are common. When we cite such a text, we can use a slash ( / ) to show a paragraph break in order to save space.

#### EXERCISE 2.2

In the following and subsequent exercises, unless stated otherwise, your instructions are: if your L1 is English, translate Japanese texts into English; if your L1 is Japanese, translate English texts into Japanese. Assume in this exercise that your translations will be posted on the organizations’ websites. Pay special attention to the underlined proper nouns.

- a. 「SONYブランド」の出発  
 CI (Corporate Identity) とは、「企業の特質・全体像を大衆に認知させること」。まだ、ソニーが小さな名も知れない会社で、日本にCIという言葉すら生まれていなかった頃、ソニーはCIを無意識のうちに重要視し、「ソニー」というブランドを広く、強く、世界に知らそうとした。／1955年。井深や盛田が率いる東通工は、小さいながらも世界に羽ばたくために、誰にでも発音できる世界共通の商標をと、“SONY”の四文字の商標をつくった。  
 (ソニー株式会社ホームページ)
- b. 神田外語大学言語科学研究科では、1996年から5年間にわたり文部省 (現文部科学省) よりCOE形成基礎研究費の助成を受け、上記の課題で、理論言語学を機軸に、その関連分野を巻き込んだプロジェクトの研究概要、研究会、研究成果などを公開しております。(神田外語大学ホームページ)
- c. The ever-increasing capability of the Indian auto component industry to successfully integrate with the Japanese automotive supply chain has motivated the Automotive Component Manufacturers Association of India (ACMA) and Japan External Trade Organization (JETRO) to join hands in promoting a new opportunity on outsourcing and creating partnerships between the two countries. For this reason, an exclusive “Japanese Procurement Exhibition” for the Indian Auto Component Industry is being organized on the 26th and 27th November 2008 at Chennai Trade Centre in Hall No. 2. (*Machinist*, November 24, 2008)

### 2.1.2. Polysemy

If you were asked by a learner of English what the noun *bill* means, you would probably respond: “I can’t tell you unless you give me the whole sentence.” The word has a different meaning depending on the context, as in *a hundred dollar bill*, *the Bill of Rights*, “*Give me the bill, please.*”<sup>7</sup> Most words are associated with more than one propositional meaning (*sense*) – a phenomenon called *polysemy*. For example, *takai* means ‘high, tall’ in the sense of physical height, ‘expensive’ in the sense of a cost, or ‘loud’ or ‘high’

<sup>7</sup> If two different words happen to be spelled and pronounced the same, they are called *homonyms*, e.g. a *bank* as a financial institution and a *bank* as a slope of land adjoining water. The distinction between homonymy and polysemy may be difficult to grasp. For example, the *Oxford English Dictionary* considers the following uses of *dash* polysemous, rather than homonymous: *Use dashes sparingly in your manuscript; I’m good at the 100-yard dash; The news contained in the letter dashed my hopes for getting a promotion; Chef Francois always adds a dash of salt in his recipes.* Do you agree?



when it co-occurs with *koe* ‘voice’. Different senses normally have different **antonyms**, i.e. opposite meanings. For physical height, the antonym is *hikui* ‘short’; for costs, it is *yasui* ‘cheap, inexpensive’; for voice, it is *hikui* ‘low’ or *chiisai* ‘muted’.

Usually, the context and co-text in which a word appears rule out irrelevant meanings. When *akarui* ‘light, bright’ and *kurai* ‘dark’ are used to describe a person, they mean ‘cheerful’ and ‘gloomy’, respectively. Different *kanji* are sometimes used to express different meanings. When *yasashii* is used for an activity, it is written as 易しい and means ‘easy’, but when it is used for a person, it is written as 優しい and means ‘kind, gentle’.

## EXERCISE 2.3

Find the antonym(s) of the underlined words; then translate (1)–(10) into English or (11)–(20) into Japanese.

1. 家田さんは毎日毎日違う服を着てきますねえ。
2. この答えは違いますよ。
3. 服部さんは固いから、このプロジェクトには向いていません。
4. この先、岩だらけですから、靴ひもは固く締めておいて下さい。
5. おかしくて、笑いが止まりませんでした。
6. おかしかったら、訂正して下さい。
7. 昨日は一日中、近野さんと一緒でした。
8. あ、そのバッグ、私のと一緒。
9. あの店の料理は、どれも皆辛い。
10. あの先生は、点が辛い。
11. This Buddha is made of solid gold.
12. These are solid facts.
13. My late husband was dedicated to public education.
14. The school administration asked the teachers not to reprimand late students.
15. The plane crashed on a busy street.
16. I think the new design is too busy.
17. Her lecture was dry as usual.
18. This plant grows best in a dry climate.
19. We need to eat a lot of fresh vegetables.
20. Use a fresh sheet of paper.

## EXERCISE 2.4

1. この度は、結構なお品を頂戴いたしまして、誠にありがとうございました。
2. やっと、中国語で結構やり取りできるようになりました。
3. 「もっと残業してくれたら、給料を上げてもいいと思っているのだが」「私は、今の給料で結構です」
4. これほど言っても分からないなら、もう結構だ。
5. 最近は、結構ずくめで、怖いくらいだ。
6. アレキサンドリアは古い都です。
7. ワインは、ちょっと古くなってからじゃないと、おいしくない。
8. 「新車買ったの?」「ううん、古いのを譲ってもらったの」
9. おじは古い絨毯を商っています。
10. こういう音楽は古い人には理解できないだろう。
11. 「真珠採りのタンゴ」は、「耳に残る君の歌声」という、れっきとしたオペラ・アリアなのだ。
12. それが事実なら、れっきとした贈収賄ですね。
13. 「サイドブレーキ」はれっきとした和製英語だ。
14. 父は、れっきとした家柄の出であった。
15. ここはクロゼットではありません。れっきとした寝室です。
16. Airlines recorded a sharp drop in business travel.
17. This monitor provides sharp colors.
18. I like sharp cheese.
19. His daughter is very sharp.
20. I developed a sharp pain in my chest.
21. In the case of an apparent failure of the system memory, the possible causes are myriad.
22. The apparent advantage of these processes is their cost.
23. Their infringement on our copyright is apparent.
24. A cell phone apparently ignited in the man's pocket.
25. Their system was apparently unaffected by the high volume of e-mail last night.

Related to the concept of antonyms is that of *opposition*. Zwicky and Sadock (1975: 6) distinguish two kinds of opposites: *polar* and *privative*. *Old* and *new*, for example, are polar opposites, and so are *boy* and *girl*. However, when *man* is used to refer to humankind, it encompasses women as well as men. Zwicky and Sadock call a relationship such as that between *man* (male person) and *man* (as mankind) *privative opposites*: “[P]olar opposites are contradictory, while one privative opposite (the more specific understanding) implies the other (the more general understanding).” This opposition is relevant in the following example:

即急に化石燃料を自然エネルギーに転換する必要があります。

*Shizen enerugī* logically corresponds to ‘natural energy’. However, translating this sentence as ‘We need to convert from fossil fuels to natural energy as soon as possible’ is inappropriate because natural energy includes fossil fuels. The problem here is that *shizen enerugī* forms privative opposites: one that opposes fossil fuels and the other that includes it, but *natural energy* does not. Therefore, it must be translated as ‘sustainable energy’ or ‘renewable energy’, which stand as polar opposites to *fossil fuels*.

## EXERCISE 2.5

Provide a set of privative opposites in English or Japanese and explain their oppositeness.

Dictionaries list many senses for each lexical entry; for non-native speakers it is not easy to determine which one is appropriate for a given context. Consider the following commercial advertisement copied directly from the Internet.

- |   |                  |
|---|------------------|
| a. Amazing Online Shopping                | すばらしいオンラインショッピング |
| b. The full range of beauty-care products | 美の心配プロダクトの完全な範囲  |
| c. Body Lift                              | ボディ上昇            |
| d. Breast Enhancement Cream               | 胸の強化のクリーム        |
| e. Dry Skin Repair                        | 乾燥した皮修理          |
| f. Feminine Hygiene                       | 女らしい衛生学          |
| g. Stretch Mark Prevention                | 伸張の印の防止          |
| h. Weight Loss                            | 重量の損失            |

These English-to-Japanese translations, apparently created by translation software, are ludicrous and even grotesque. Line (a) is fine, but *bi no shinpai purodakuto* 美の心配プロダクト in line (b) is an unacceptable translation for *beauty-care products*. Kenkyusha’s *New English-Japanese Dictionary* lists the following six senses for the noun *care*:

1. *kigakari* 気がかり, *shinpai* 心配, *kurō* 苦勞
2. *shinpaigoto* 心配事, *kurō no tane* 苦勞の種, *hanrō* 煩勞, *wazurawashii tsutome* わずらわしい務め, *yōmu* 用務
3. *chūi* 注意, *yōjin* 用心, *honeori* 骨折り
4. *tokuni chikara o ireru kotogara* 特に力を入れる事柄, *kanshin* 関心, *hairyo* 配慮

5. *sewa* 世話, *kantoku* 監督, *hogo* 保護
6. *kanashimi* 悲しみ (obsolete, poetic)

The above translation selected *shinpai* as the equivalent of *care*. Now, let us look up *shinpai* in Kenkyusha's *New Japanese-English Dictionary*:

- i. *kigakari* 気がかり anxiety, solicitude, concern, apprehension(s)
- ii. *fuan* 不安 uneasiness, misgivings, (a) fear, alarm, suspense
- iii. *kokorozukai* 心遣い worry, care, trouble
- iv. *sewa* 世話 help, assistance

The sense of *care* in *beauty-care products* is that of (iii) *kokoro-zukai*. Because this sense is listed under *shinpai*, the unwary might think it suitable for *beauty-care products*. Unfortunately, this is not the case. How can we know this fact? One possible way is to check the meaning with a native speaker; another is to perform an Internet search.

Surprisingly, as of March 6, 2007, Google returned 33,600 hits on *bi no shinpai purodakuto*, most of which were weird-sounding Japanese sentences. We then need to check on how many of these hits were written by native speakers of Japanese. For this investigation, we can tentatively assume that those on servers located in Japan were likely written by Japanese persons. Google provides an advanced search function which allows one to specify search domains. Limiting the domain to *.jp*, the number of hits was reduced to 782. This ratio of 33,600:782 indicates that the phrase is indeed suspect, but 782 is still too numerous for such an unusual expression as *bi no shinpai purodakuto*. Closer examination revealed that these hits were errors; none of the first 20 of the 782 actually contains the phrase *bi no shinpai purodakuto*. *Utsukushisa o tamotsu shōhin* 美しさを保つ商品 or *utsukushisa o iji suru shōhin* 美しさを維持する商品 accurately renders the original meaning, although neither may sound elegant enough or sufficiently catchy for a beauty-product advertisement. (The use of *byūti kea purodakuto* ビューティーケア・プロダクト appears to be very popular.)

Let us examine line (c) of the above text. Among the senses of the noun *lift* that Kenkyusha's dictionary provides, potentially relevant ones are:

1. *mochiagerulmochiagaru koto* 持ち上げる[上がる]こと, *mochiagerulmochiagaru teido* 持ち上げる[上がる]程度
2. (*ikkai ni mochiageta mata wa mochiageuru*) *jūryō(butu)* (一回に持ち上げたまたは持ち上げ得る)重量(物), *ni* 荷
3. *shōshin* 昇進, *shōkyū* 昇級, *risshin* 立身, *shusse* 出世
4. (*seishin no*) *kōyō* (精神の)高揚, *kōjōteki shigeki* 向上的刺激

*Lift* in *Body Lift* is closest to (1), *mochiageru koto* 持ち上げること. What is tricky here is that it is not the body that should be lifted, but, instead,

sagging body tissue. *Bodī jōshō* ボディ上昇 can mean only that the body as a whole is the object of lifting. In this case, *hikishime* 引き締め ‘tightening’ is more appropriate. How can we arrive at an appropriate term if it is not listed in a dictionary? One technique is to type in an Internet search engine the original SL term (e.g. “body lift”) with a known related word in the TL (e.g. 化粧品). Nowadays, there are many bilingual sites to provide a solution. In any case, identifying the sense of a polysemous expression that best fits into the context is an indispensable step in an acceptable translation.

### 2.1.3. Synonymy

Two expressions are *synonyms* of one another if they have the same range of potential propositional meanings. The term *synonymy* (and *synonym*) is normally restricted to expressions within a single language; across languages, the term *equivalence* (or an *equivalent* as an instance of equivalence) is used to refer to the same concept. Referring to biological relationships, *my paternal grandmother* and *my father’s mother* are synonymous, and so are *chichi-kata no sobo* 父方の祖母 and *chichi no haha* 父の母. *My paternal grandmother* and *chichi-kata no sobo* are cross-linguistic equivalents, and so are *my father’s mother* and *chichi no haha*.

Full equivalence, as well as full synonymy, is extremely rare. Consider, for example, *breakfast* and *asa-gohan*, which seem to be very close in meaning and use. *Breakfast* prototypically indicates the meal (a) eaten early in the day, (b) after a period of sleep, and (c) consisting of a somewhat unique menu. However, it can be used in just one sense or any combination thereof (Fillmore 1982):

1. A meal consisting of cabbage soup and chocolate pie eaten at sunrise without sleep, (a).
2. A meal eaten at three o’clock in the afternoon after sleeping through the morning, (b).
3. Some restaurants serve breakfast (i.e. typical breakfast dishes) all day, (c).
4. A meal consisting of cabbage soup and chocolate pie eaten in the morning after sleeping throughout the night, (a, b).
5. A meal of eggs, toast, coffee, and orange juice eaten at sunrise without sleep, (a, c).
6. A meal of eggs, toast, coffee, and orange juice eaten at three o’clock in the afternoon after sleeping through the morning, (b, c).

*Asa-gohan* can be used naturally in situations (1), (4), and (5); it sounds less natural in (2) and (6) due to the presence of *asa* ‘morning’ as its constituent. However, situation (3) is impossible: e.g. *Ichinichi-jū asa-gohan ga meshiagaremasu* 一日中朝ごはんが召し上がれます sounds strange. Therefore, *breakfast* and *asa-gohan* are not fully equivalent. Most translational equivalents are this type of partial overlapping of propositional meanings.

The Japanese language has borrowed a large number of words from other languages, most notably *Sino-Japanese words* (*kango*, 漢語) from Chinese throughout the language's history, and words from Western languages in more recent times. Such adoptions have resulted in trios of synonyms:

Native	Sino-Japanese	Western
家	住宅	ホーム
美しさ	美	ビューティー
車	自動車	カー
宿屋	旅館	ホテル
お手洗い	便所	トイレ

Native Japanese words normally have broader meanings than their borrowed counterparts; Sino-Japanese words tend to convey a more formal impression; and Western words are thought to carry a modern, stylish flavor (Shibatani 1990: 144).

Successful translators are usually able to generate several equivalent versions for any given ST passage or sentence; indeed, having a rich reserve of synonymous expressions separates the outstanding from the ordinary translator (Pym 1991: 281, Bekku 1993: 48–9). Such a reserve allows the translator to select the most appropriate wording for the specific purpose and readership of the TT.

#### EXERCISE 2.6

Translate (a) into English or (b) into Japanese for a college-course research paper. Identify the particularly difficult part(s) or words to translate.

- a. 西洋の場合、いちばん羨ましいのは、思想の言語と生活の言語とがなだらかに結びついてゐて断絶がないことだ。英語で言へば、“idea”は「心に浮かぶこと」や「思ひつき」といふ低い次元から、「認識」や「概念」や「思想」といふ高い次元に至るまで、ごく自然につづいてゐる包括的な言葉である。つまり、裏長屋の婆さんのおしゃべりにも、哲学者のおしゃべりにも出て来るだらう。(中略)これに反して、われわれの「概念」がただ高級な思索や勿体ぶった演説のときだけ用ゐられるむづかしい言葉であることは、改めて説明するまでもない。

(丸谷才一『文章読本』 pp. 352–3)<sup>8</sup>

<sup>8</sup> MARUYA Saiichi (b. 1925) is a noted and influential novelist, essayist, critic, and translator. His work is enriched by his mastery of both Japanese and Western classical traditions. The recipient of most of Japan's leading literary prizes for his fiction, he has also written many essays on the Japanese language. As seen in this excerpt, he uses old *kana* (*kyūkanazukai* 旧仮名遣い) in his writings.

- b. Many use the terms sadness and depression interchangeably, as if they were synonymous. But they are profoundly different. Whereas sadness is an emotional state of mind; depression is an illness, a mood disorder, and a constellation of symptoms. Confusing depression and sadness can lead to estrangement, strife, turmoil, even death. Learning the differences between the two can increase our feelings of empathy and compassion, and perhaps save a life.

(Ian Magill, M.D., from the Healthier You website)

#### 2.1.4. Hyponymy

Words are often organized hierarchically. A word with a wider, more general propositional meaning is referred to as a *superordinate* (e.g. *vehicle*), and a narrower one as a *hyponym* (e.g. *bus*, *car*, *snowmobile*, *truck*, *wagon*, etc.). The TL may have corresponding words for the SL hyponyms but may lack the one corresponding to the SL superordinate. Or, more likely, the TL may have words corresponding to the SL superordinates but may lack words for the SL hyponyms, because each language makes lexical distinctions only when they are relevant to its particular environment and culture. For example, English lacks the superordinates corresponding to certain Japanese words:

<i>ashi</i> 足	leg + foot
<i>kōsoku-dōro</i> 高速道路	expressway + freeway + highway + toll road + turnpike, etc.
<i>suki</i> 好き	like + love
<i>te</i> 手	hand + arm
<i>norimono</i> 乗り物	airplane + bus + car + ship + street car, etc. ( <i>Norimono</i> denotes vehicles that carry passengers.)
<i>men</i> 麵	noodles + pasta

Japanese lacks the superordinates corresponding to certain English words:

candy	<i>ame</i> 飴 + <i>kyarameru</i> キャラメル + <i>chokorēto</i> チョコレート
institution	<i>gakkō</i> 学校 + <i>ginkō</i> 銀行 + <i>kyōkai</i> 教会, etc.
poet	<i>shijin</i> 詩人 + <i>haijin</i> 俳人 + <i>kajin</i> 歌人
table	<i>shokutaku</i> 食卓 + <i>dai</i> 台, e.g. <i>shinsatsudai</i> 診察台 'examination table'
ticket	<i>kippu</i> 切符 + <i>nyūjōken</i> 入場券 + <i>kuji</i> くじ
vehicle	<i>norimono</i> 乗り物 + <i>yusōshudan</i> 輸送手段
water	<i>mizu</i> 水 + <i>yu</i> 湯

Regarding hyponyms, English lacks some distinctions that are made in Japanese:

<i>niru</i> 煮る, <i>taku</i> 炊く	→ to boil
<i>ine</i> 稲, <i>kome</i> 米, <i>gohan</i> ご飯	→ rice
<i>uchiwa</i> 団扇, <i>sensu</i> 扇子, <i>senpūki</i> 扇風機	→ fan
<i>udon</i> うどん, <i>kishimen</i> きしめん, <i>sōmen</i> そうめん	
<i>soba</i> そば, <i>hiyamugi</i> ひやむぎ, <i>rāmen</i> ラーメン	→ noodles
<i>kusa</i> 草, <i>bokusō</i> 牧草, <i>shibafu</i> 芝生	→ grass

Japanese lacks distinctions among:

rot, putrefy (meat), rancid (butter)	→ <i>kusaru</i> 腐る
blubber, cry, sob, wail, weep	→ <i>naku</i> 泣く
business, job, labor, task, work	→ <i>shigoto</i> 仕事
chaplain, father, friar, minister, pastor, reverend	→ <i>bokushi</i> 牧師
roast, broil, grill, bake, toast	→ <i>yaku</i> 焼く
skin, hide, peel, rind, crust (bread), husk	→ <i>kawa</i> 皮

When an acceptable equivalence in the TL cannot be found, we may want to translate the expression with a superordinate or a hyponym. Naturally, translating with a superordinate will result in a more generalized TT, whereas translating with a hyponym will result in a more particularized TT.

#### Translation with a superordinate

- a. コピー機および他の機材を利用するにあたって  
Use of photocopiers and other equipment
- b. I got sick from eating a funky whelk.  
変な貝を食べて、病気になった。

#### Translation with a hyponym

- c. タクシーの運転手はミラー越しに私を睨んだ。  
The taxi driver glared at me in the rearview mirror.
- d. Elaine is Nigel's sister, but they haven't seen each other in years.  
エレインはナイジェルの妹だが、二人はここ数年一度も会ってはいない。

#### EXERCISE 2.7

The underlined words in the following sentences do not have simple equivalents in the other language. Translate (1)–(10) into English or (11)–(20) into Japanese with a superordinate or a hyponym.



1. 路上に捨てられた競馬の予想紙が風に舞った。
2. 私はセーラー服を脱いで、Tシャツとジーパンに着換えた。
3. 机の横にたくさんの文庫本が積み上げてあった。
4. 毎月一回実力試験があります。
5. 老舗のお菓子をいただいた。
6. 荷物を持ち上げたとき、腰を痛めてしまった。
7. 子供達を庭で遊ばせてください。
8. その店の経営者に苦情の手紙を書いた。
9. 空と木々の青さが病んだ心を優しく包んでくれた。
10. 彼はさつきから時計ばかり見ている。
11. Next, put ground beef into a saucepan.
12. List ten colleges and/or universities in your area.
13. We specialize in new and used flatware.
14. They are raising several cattle on their ranch.
15. We don't know how to express our joy in words.
16. Commodity prices depend on excess supply or demand.
17. Periodicals are located on the first floor of the library.
18. He owns a hardware store.
19. Barbecue is a US institution.
20. Can I use your bathroom?

## 2.2. Presupposed meaning

The notion *presupposed meaning*, or *presupposition*, is heterogeneous. It is defined as the relationship held between two propositions (i.e. the contents of two statements that can be true or false) if, for one proposition to be evaluated as either true or false, the other (i.e. the presupposed one) must be true. Thus, in one analysis, *The King of France is bald* is neither true nor false unless the presupposed *There is a King of France* is true. This type of presupposition is called *semantic presupposition*. The other type is *pragmatic presupposition*; e.g. *I apologize for calling you a communist* presupposes that the speaker or the addressee or both consider being a communist is something that carries a stigma (Matthews 1997: 294).

Presupposed meaning cannot be cancelled by ordinary negation; therefore, negation is sometimes used as a test for presupposition:

- a. My sister is married. (Presupposition: The speaker has a sister.)  
姉は結婚しています。  
My sister isn't married. (Presupposition: The speaker has a sister.)  
姉は結婚していません。
- b. I regret that I quit my job. (Presupposition: The speaker quit his/her job.)  
仕事をやめたことを後悔しています。

I don't regret that I quit my job. (Presupposition: The speaker quit his/her job.)

仕事をやめたことは後悔していません。

However, if the presupposition is between two clauses or sentences, negating one of them likely changes what is presupposed.

c. He is a Republican but (he is) honest. (Presupposition: Republicans are not honest.)

彼は共和党员だが、正直だ。

He is a Republican but (he is) not honest. (Presupposition: Republicans are honest.)

彼は共和党员だが、正直ではない。

There are various kinds of presupposition triggers. *Sentential adverbials* (words or phrases that function as adverbs whose semantic relationship is to the entire clause or sentence) frequently connote presupposed meanings which are often difficult to capture. For example, dictionary definitions of *sekkaku* are: *at great pains, especially, with considerable trouble/effort*. However, *sekkaku* also expresses the idea that the speaker recognizes a positive potential value in the proposition modified by it, and s/he desires the realization of that value (Hasunuma 1987, Koyano 1996, McCready 2005). In *Sekkaku baggu o ageta noni, tsukatte kurenai* せっかくバッグをあげたのに、使ってくれない, the speaker considers that (i) the proposition *baggu o ageru* is a positive event, and (ii) it normally results in another positive event, e.g. the receiver gladly uses it.

*Yahari* or *yappari* 'as I thought, as expected' is another commonly used sentential adverbial of this kind. In ABE Kobo's *Suna no onna* (1962), it occurs 41 times, of which only 16 are explicitly translated by Dale Saunders' translation, *The Woman in the Dunes*.<sup>9</sup> For example:

女に何か一言、声をかけてやりたい誘惑にかられ、つなぎに一服しようと、タバコに火をつけてみた。やはりここではビニールが欠かすことのできない生活必需品であるらしい。マッチはなんとかついてくれたが、タバコはまるで使いものにならなかった。

(阿部公房『砂の女』 pp. 121–2)

<sup>9</sup> *Suna no onna* is a surreal novel by ABE Kobo (1924–1993). The protagonist is trapped by villagers living in sand dunes. He is sent to a house at the bottom of a sandpit, where a young widow lives alone, to help her dig away the sands in order to prevent the destruction of the house. The protagonist tries to escape, but after a number of failed attempts, he becomes the widow's lover and brings himself to accept his entrapped life. The novel was made into a movie directed by TESHIGAHARA Hiroshi.

He was tempted to say something to her; for the time being, however, he decided to have a smoke, and he lit a cigarette. It would certainly appear that plastic was a necessity of life here. He got the match to light, but the cigarette had become unsmokable. (*The Woman*, p. 64)

By contrast, the following occurrences of *yahari* are not translated:

しかし、作戦変更にあきらむるまでには、やはり、かなりのためらいと、時間が必要だった。(『砂の女』 p. 175)

He needed some time for thought before deciding on a new strategy.  
(*The Woman*, p. 95)

一呼吸、二呼吸まで待ってみたが、やはり現われない。

(『砂の女』 p. 381)

He waited for a moment, but they didn't reappear. (*The Woman*, p. 200)

The infrequency of Saunders' translation of *yahari* lends credence to my observation that the Japanese language indulges in presupposition triggers more liberally than does English.

Other kinds of presupposition triggers include proper nouns and third-person pronouns. While English allows the use of these terms even when the speaker does not know the referent, e.g. B1 and B2, Japanese does not (Takubo and Kinsui 1997). In the following, D1 and D2 are unacceptable (\* indicates unacceptability).

A: I met Taro Yamada.

B1: Who is Taro Yamada?

B2: Who is he?

C: 山田太郎に会ったよ。

D1: \*山田太郎は誰？

D2: \*彼は誰？

D3: その人は誰？

D4: 山田太郎って誰？

When the speaker does not know the referent, the demonstrative pronoun *sono* or, when a proper noun is used, the quotation marker *-tte* must be used, as illustrated in D3 and D4. Conversely, when a proper name without *-tte* or a third-person pronoun is used, the speaker knows the referent.

## EXERCISE 2.8

Identify what is presupposed in the following questions or statements and translate (1)–(5) into English or (6)–(10) into Japanese.

1. さすがの俺でも、そこまではやらないよ。
2. 最近、年甲斐もなく、スケートボードにはまっています。
3. 田辺さんは、女のくせに慎みがない。
4. あの人はアメリカ人の割にはよく気が利く。
5. みやげも持たずに訪ねてくるなんて。
6. Who would say that?
7. Finally I managed to persuade him to do it.
8. “She’ll be late.” “What else is new?”
9. Why didn’t you come up with those suggestions when you really had some power to implement them?
10. The primary objection to woman suffrage is that it would add an enormous army of unqualified voters to the huge mass of them that vote now. (*Life* Editorial, Nov. 15, 1906)

## EXERCISE 2.9

What is presupposed in the following passages? Paying attention to presupposed meanings, translate the following.

- a. 今さらまさかではありますが、「深夜放送」に偏見を持つ親御さんは少なくありません。まして「深夜放送アニメ」など、下品で卑猥なモノだと、決め付けている方も世間では多いのです。それはそれで仕方が無いかも知れません。何しろ良作アニメと話題作アニメの間に、「キャバクラ探訪」だの「アダルトDVDの紹介」などという番組が、平気で挟み込まれているのが、実状ですから……。 (HINAKAの愚痴日記 <http://annonn.blog.so-net.ne.jp/2009-10-01> [December 18, 2010])
- b. If you were on a sinking ship and yelled, “Women and children first!” how much feminist opposition do you think you’d get?... Women want to fight men for equal pay, but how often do they fight a man for the check?... And any man who questions a woman’s physical capabilities gets branded a sexist – but who do they call when there’s a spider to be killed? Convenient feminism – crackpot theory or dangerous lunacy? (Bill Maher)

### 2.3. Expressive meaning

*Expressive meaning* is a type of meaning by which speakers express their attitudes, beliefs, and/or emotions. As Ochs and Schieffelin (1989: 9) argue, “Beyond the function of communicating referential information, languages are responsive to the fundamental need of speakers to convey and assess feelings, moods, dispositions and attitudes. This need is as critical and as human as that of describing events.” As such, to question whether a certain expressive meaning is true or false is inappropriate. Typical expressive meanings include admiration, certainty, contempt, disappointment, doubt, expectation, flippancy, hope, seriousness, surprise, and so on. This type of meaning is sometimes called *affective*, *attitudinal*, *connotative*, or *emotive* (Crystal 1992).

If two expressions are synonymous, then they must be identical with respect to propositional meaning in a particular context, but they may differ with respect to expressive meaning. Consider these pairs: *statesman* vs. *politician*, *thrifty* vs. *mean*, *stingy* vs. *economical*, *stink* vs. *stench* vs. *fragrance* vs. *smell*, *crafty* vs. *cunning* vs. *skillful* vs. *clever*, and so on (Lyons 1995: 64). Similarly, *nigiyaka* ‘lively’ and *urusai* ‘noisy’ can be used to describe the same situation. If one enjoys the sounds, *nigiyaka* would be appropriate, but if one is annoyed, *urusai* would be preferable.

Differences in expressivity are extremely difficult for non-native speakers to grasp, and yet dictionaries often fail to supply critical contextual information. One way to cope with this problem is to consult a corpus and check the collocations of the word in question. We will learn how to use language corpora in Section 8.3 (Research).

#### EXERCISE 2.10

Explain the inappropriate word choice in each sentence.

1. Her dubious theory may be groundbreaking.
2. Her compassionate and pushy personality is a great asset for her career.
3. Narrowly focused, this book makes a significant contribution to the study of intercultural communication.
4. The room was filled with a fishy aroma.
5. The child was utterly happy.
6. 毎日日照りが続いて、とても気持ちがいい。
7. こういう斬新な考えに捕らわれていては、会社は成長しない。
8. インフレがようやく軌道に乗ってきた。
9. 石川さんは、いい年をして、入れ歯が一本もない。
10. 弟はこそこそとボランティア活動をしている。

## EXERCISE 2.11

Translate the following sentences.

1. 旅館で出された魚は [脂っこかった／脂がのっていた]。
2. うちの社長は [雄弁／おしゃべり] だ。
3. 松島さんは [華奢／がりがり] だ。
4. 彼らは問題を [穏便に／なあなあで] すませた。
5. あの人は [ずけずけ／率直に] ものを言う。
6. 山田さんは [狭苦しい／こじんまりとした] 家に住んでいる。
7. この子は [小賢しい／機転が利く]。
8. 彼は [目が高い／選り好み] が激しい。
9. 彼女は [諦めが悪い／粘り強い]。
10. 叔母は [世話好き／おせっかい] だ。
11. My sister was [a mediocre/an average] student.
12. The law makers have [exploited/utilized] the local natural resources.
13. He is gullible/innocent.
14. The performers wore [flashy/remarkable] costumes.
15. The CEO is happy when he is surrounded by [yes-men/supportive staff].
16. The committee proposed several [opportunistic/flexible] policies.
17. She is [steadfast/stubborn].
18. The new manager is a [pedantic/erudite] person.
19. The students in this class are [passive/obedient].
20. He is [young/immature].

Japanese is rich in *giseigo* 擬声語 ‘*phonomimes*’, *gitaigo* 擬態語 ‘*phenomimes*’, and *gijōgo* 擬情語 ‘*psychomimes*’ (Shibatani 1990: 153–7), which we refer collectively to as *ideophones* (ideo = idea; phone = sound). The meanings of ideophones are mostly expressive and *iconic*, creating sound images. Ideophones are, therefore, impressionistic and extremely difficult to define. For example, if you are asked to explain what *pokkari* means, the first image it may evoke might be *pokkari aita ana* ぽっかり空いた穴 ‘a wide-open hole’. You might believe it designates a hole. But then you might see expressions like *pokkari ukanda kumo* ぽっかり浮かんだ雲 ‘a cloud floating against a clear sky’ or *otsukisama ga pokkari deteiru* お月様がぽっかり出ている ‘the moon is out’. It may be accurate to conclude that *pokkari* emphasizes a roundish shape that stands out against its backdrop.

Jorden (1982: 113) illustrates the usage of ideophones (underlined) with the following example. Typical ideophones are customarily written in *katakana*, whereas those that sound more like regular Japanese vocabulary are written in *hiragana*. Often, however, the choice of *katakana* or *hiragana* is up to the writer.

信号がチカチカしている交差点をこの日本人が車で渡ろうとしたちょうどその時、別の車がダーツと走ってきた。キーッと車を止めたが遅かりし、2台の車はガチャンとぶつかり、バンパーはぺちゃんこになってしまった。日本人がドーンと車のドアにぶつかると、パンとドアが開き、彼はポーンと車の外にほうり出されてしまった。ぐったりとして路上に横たわりながら、彼は別の車のドライバーがワーワーと何か叫びながら、バタバタと彼の方に寄ってくるのを聞いた。間もなく救急車がウーウーとやって来て、ガタガタになった車は、レッカー車が、ガレージへ引いて行った。

Most ideophones convey both propositional and expressive meanings and can be replaced with regular vocabulary items. Such replaceable ideophones are more deeply incorporated into the ordinary lexical stratum of Japanese and can usually be found in standard desk dictionaries.

<i>Ideophone</i>	<i>Regular vocabulary</i>	
<u>チカチカ</u> している	点滅している	blinking
<u>ぺちゃんこ</u> になった	押しつぶされた	crushed
<u>ぐったり</u> として	生気をうしななって	lifeless
<u>ガタガタ</u> になった	壊れた	damaged

If an ideophone is solely or mostly expressive, removing it will not affect information content, e.g. those in parentheses in the following examples. If one prefers, an intensifying expression can be added to the translation to retain the nuance of the ideophone.

2台の車は (ガチャンと) ぶつかった。  
The two cars collided (violently).

日本人が (ドーンと) 車のドアにぶつかった。  
The Japanese man bumped (violently) against the car door.

彼は (ポーンと) 車の外にほうり出されてしまった。  
He was thrown out of the car (like a crash test dummy).

別の車のドライバーが (ワーワーと) 何か叫びながら、寄ってきた。  
The other driver came to him screaming (like mad).

The majority of ideophones function as adverbials, describing an event. English has a rich inventory of verbs, many of which express both the action

and the manner in which the action is performed. Japanese, by contrast, has fewer verbs, and the manner is typically expressed by ideophones:

English	Manner + Action	Japanese	Manner	Action
	chuckle		クスクス	笑う
	guffaw		ゲラゲラ	笑う
	grin		ニヤッと	笑う
	smile		ニコニコ	笑う
	howl		ワンワン	泣く
	sob		シクシク	泣く
	weep		さめざめと	泣く

Sometimes ideophones conveying manner are difficult or cumbersome to replace with ordinary vocabulary:

Ideophone	Regular vocabulary	
<u>ダーツ</u> と (走ってきた)	高速で	at a high speed
<u>キーツ</u> と (車を止めた)	直ちに音をたてて	immediately with a sharp screeching noise
<u>バタバタ</u> と (寄ってきた)	大きな足音を立てて	noisily
<u>ウーウー</u> と (やってきた)	サイレンを鳴らしながら	with a siren wailing

In rare cases, Japanese ideophones can be translated into English ideophones: e.g. *Pan to doa ga hiraita* パンとドアが開いた ‘the door *popped* open’, *Mune ga doki-doki shita* 胸がドキドキした ‘my heart went *thump thump thump*’.

Ideophones often reflect universal **sound symbolism**. Voiceless consonants in expressive vocabulary are often associated with smallness and low intensity, whereas voiced consonants are associated with largeness and high intensity: e.g. *kira-kira* (twinkling star) vs. *gira-gira* (sizzling sun); *koro-koro* (rolling of a ball) vs. *goro-goro* (rolling of a rock). High front vowels like *i* are associated with smallness, lightness, brightness, sharpness, etc., whereas low vowels like *a* are associated with largeness, heaviness, dullness, vigor, etc.: e.g. *pichi-pichi* (tight) vs. *dabu-dabu* (loose, sagging); *shito-shito* (gentle rain) vs. *zā-zā* (downpour). Long sounds are associated with sustained activities; repetitions of short sounds are associated with repetitive actions: e.g. *bōbō* (burn vigorously) vs. *pachi-pachi* (clapping).<sup>10</sup>

Some people recommend that students of translation read children’s literature, e.g. that of MIYAZAWA Kenji, in order to familiarize themselves with ideophonic senses, because it is through that kind of writing that Japanese themselves acquire such sound-sense associations. There are numerous dictionaries specializing in ideophones, e.g.:

<sup>10</sup> For universal sound symbolism, see articles in Hinton *et al.* 1994, especially Ohala’s.



五味太郎 (2004) 『日本語擬態語辞典』 講談社

改田昌直・クロイワカズ (1985)

『漫画で楽しむ英語擬音語辞典』 研究社

飛田良文・浅田秀子 (2002)

『現代擬音語擬態語用法辞典』 東京堂出版

山口仲美 (2003) 『暮らしのことば 擬音・擬態語辞典』 講談社

英語の擬態語・擬声語

<http://www.rondely.com/zakkaya/dic5/index.htm> [December 27, 2010]

Ideophones provide good opportunities to display one's versatility and creativity in translation. The following is the opening of ORIKUCHI Shinobu's *Shisha no sho* (*Book of the Dead*, 1939), known for its masterly use of ideophones.<sup>11</sup> The accompanying translation is by J. Thomas Rimer (Orikuchi 2005: 485, emphasis added).<sup>12</sup>

彼(か)の人の眠りは、徐(しず)かに覚めて行った。まっ黒い夜の中に、更に冷え圧するものの澱(よど)んでいるなかに、目のあいて来るのを、覚えたのである。／した した した。耳に伝うように来るのは、水の垂れる音か。ただ凍りつくような暗闇の中で、おのずと睫(まつげ)と睫とが離れて来る。膝が、肱(ひじ)が、徐(おもむ)ろに埋れていた感覚をとり戻して来るらしく、彼の人の頭に響いて居るもの——。全身にこわばった筋が、僅かな響きを立てて、掌・足の裏に到るまで、ひきつれを起しかけているのだ。

(折口信夫『死者の書』)

He awoke quietly from his sleep. In the midst of this black night, in this stagnation made all the more oppressive by the cold, he remembered opening his eyes.

A soft sound. And again. Was the sound coming to his ears that of dripping water? Now, in the midst of what seemed to be this freezing darkness, the very lashes of his eyes seemed to separate by themselves.

His knees, then his elbows, seemed now to return slowly to his buried consciousness, and something echoed in his head. . . . The muscles in his body were growing stiff, yet there was some kind of faint echo inside him as his body began to cramp from the palms of his hands to the bottom of his feet.

<sup>11</sup> ORIKUCHI Shinobu (1887–1953) is a prominent scholar of Japanese folklore and early culture. *Shisha no sho* is a tale about the ghost of Prince Otsu, who was executed in AD 663 by Empress Jito on a false charge, and Lady Iratsume, who helps Otsu to enter Nirvana. This opening passage depicts the awakening of Prince Otsu after a long sleep in a tomb.

<sup>12</sup> J. Thomas Rimer translates the title, *Shisha no sho*, as *Writings from the Dead*.

## EXERCISE 2.12

1. 胃がシクシク痛い。
2. Windows Vista がサクサク走るモバイルPC誕生。
3. 最近は、毎日、家でゴロゴロしています。
4. 角谷さんは、授業中、ずっとコックリコックリしていた。
5. 岡田さんはテキパキしている。
6. よく、いけしゃあしゃあとそんなことが言えるもんだ。
7. 粉雪がチラチラ舞っている。
8. 朝晩、めっきり寒くなってきた。
9. 問題のあまりの深刻さに、全員たじたじとなっている。
10. この論文は、てんでんばらばらだと言うしかない。

## EXERCISE 2.13

Using ideophones, translate the following sentences into Japanese.

1. The constant low hum irritated me.
2. These are heartwarming stories.
3. The box was very heavy.
4. She filled the glass to the brim with red wine.
5. I have something irritating my eyes.
6. Our opinions are always at odds.
7. When I tried to take the cap off, engine oil was dripping.
8. Please skim the manuscript by tomorrow.
9. The decision weighed heavily on my shoulders.
10. The ship came apart after the third round of explosions.

## EXERCISE 2.14

Translate the passage from Jorden cited above into English.

## EXERCISE 2.15

Translate the following passage into English.

「古池や 蛙飛び込む 水の音」という、日本人なら誰でも知っている芭蕉の句がありますね。日本人なら、森閑としたどこかの境内の古池に、蛙が一匹ポチョンと飛び込む光景を想像できる。その静け

さを感じ取ることができます。しかし、日本以外の多くの国では、古い池の中に蛙がドバドバドバッと集団で飛び込む光景を想像するらしい。これでは情緒も何もあったものではない。

(藤原正彦『国家の品格』p. 110)

## 2.4. Indexical meaning

### 2.4.1. Indexicality

Consider the following three passages:

- A. おれさあ、先月、検査したんだけど、コレステロール高いんだってさ。だから、肉食うのやめたんだ。最初はかなりきつかったけど、慣れると、野菜もけっこうおいしいよね。
- B. うちな、先月、検査してもらったら、コレステロール高いって言われたんよ。そやから、菜食主義に変えてみたんや。最初はちょっときつかったんやけど、この頃は野菜もおいしいって思うようになってん。
- C. 先月、健康診断をいたしましたけど、コレステロールが少し高いのだそうです。それで、菜食主義に転向いたしました。最初はつらかったのですが、慣れると、野菜もおいしいものだと思うようになりました。

While they are more or less synonymous regarding propositional and expressive meanings, they evoke different information about the speakers and their speech situations. The speaker of A is likely a man, while the speaker of B is likely a woman from the Kansai region. The A and B speech situations are casual conversations; C is uttered in a more formal situation such as a job interview. Could such information/meanings be attributable to specific words in the text? In A, for example, in many dialects, including that of Tokyo, the use of *ore* normally signals that the speaker is a male. Is the information regarding the speaker's sex then part of the meaning of *ore*?

In recent years, following the work of Charles Sanders Peirce (1839–1914) (Peirce and Hoopes 1991), these types of meanings are accounted for in terms of *indexicality*, i.e. the relationship between a linguistic expression and its context.<sup>13</sup> Indexicality is defined as follows: a sign A indexes information C

<sup>13</sup> Cruse (1986: 282) calls this type of meaning *evoked meaning*.

when the occurrence of A can imply the presence or existence of C (Lyons 1977: 106). For example, when we say “Smoke means fire,” *smoke* is an index that implies the presence of fire. In another example, the presence of *ore* implies that the speaker is male, as well as that the speech situation is casual, or, if the speaker is in fact a woman, that the speech is in a dialect such as that of Saitama prefecture, where *ore* is used by both sexes. Let us refer to such meanings as *indexical meaning*.

According to this view, language practice involves indexing a multiplicity of sociocultural significances (i.e. meanings), including the spatiotemporal locus of the communicative situation (i.e. *deixis*, e.g. *I, you, here, there, now, then*), personal characteristics of the speaker (age, sex, national origin), social identity (group membership), social acts (speech acts, to be discussed in Section 3.6), social activities (sequences of social acts, e.g. arguing, storytelling), and affective and epistemic (cognitive) stances (Crystal 1992: 184, Ochs 1996: 410).

One fundamental problem in English-to-Japanese translation is that Japanese, especially spoken Japanese, customarily encodes “too much” indexical meaning. Consider the following excerpt from Chapter V of Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865):

The Caterpillar and Alice looked at each other for some time in silence: at last the Caterpillar took the hookah out of its mouth, and addressed her in a languid, sleepy voice.  
 “Who are *you?*” said the Caterpillar.

The Caterpillar is an aloof, enigmatic character. Although it smokes a hookah and John Tenniel’s illustration suggests an elderly male, it is a larva of a butterfly and thus should be a child. According to Onishi (2007), there are more than 100 Japanese translations. Some translate *Who are you?* as:

- |    |              |       |
|----|--------------|-------|
| a. | 「おまえはだれだね」   | 脇明子訳  |
| b. | 「だれだい、あんたは？」 | 矢川澄子訳 |
| c. | 「あなたはどなたです」  | 石川澄子訳 |
| d. | 「あんた、何者？」    | 大西小生訳 |
| e. | 「あんた、だれ？」    | 山形浩生訳 |
| f. | 「あーた、だーれ？」   | 北村太郎訳 |

Translations (a) and (b) imply that the Caterpillar is an elderly male; (a) sounds more contemptuous than (b). (c) is gender neutral and polite. Because, in the conversation that follows, the Caterpillar obtrusively objects to everything Alice says, this feigned politeness indicates a condescending character unlikely



Illustration by John Tenniel

to be very young. The use of *nanimono* 何者 in (d) is archaic; therefore, it too implies that the Caterpillar is elderly. (e) and (f) are gender and age neutral. Miyawaki (1998: 57–8) discusses this passage and praises Kitamura's (f), for, in addition to the original rhythm, it conveys the enigma of the Caterpillar as well as its spacey utterance.

Some researchers argue that expressive meaning should also be included in indexicality, e.g. Hervey and Higgins (2002). Making a clear distinction between expressive and indexical meanings is not the purpose here. Therefore, in this book, meaning that expresses the speaker's attitude toward what is said or written is categorized as expressive, while meaning that expresses the speaker's attitude toward the speech situation, including the addressee, is considered indexical.

## EXERCISE 2.16

Translate the three passages about high cholesterol cited above into English in a way that reflects the conspicuous differences among them.

## EXERCISE 2.17

Translate the following passages into Japanese in a way that reflects the conspicuous differences among them. Who do you think are the speaker and addressee?

- A. I'm renting a condo. Yesterday, I received notice from the management that it's being foreclosed and I have to vacate in two weeks! I've already paid this month and last month's rent and the deposit. The landlord lives in Wyoming. I called him, but there's no answer. I'm really worried because many landlords don't return deposits. You know what I mean?
- B. Man, yesterday the f\*\*\*ing condo manager notified me I have to get out in a couple of weeks cuz its falling into some kind of legal thing like foreclosure or something, and I'm gonna lose my money. The f\*\*\*ing landlord lives out west somewhere. I called but the guy won't answer. I'm worried in case he don't return my deposit.
- C. I'm renting a condo, and yesterday I received a notice from the property management company that it will fall into foreclosure. I have to vacate in two weeks. I've already paid for this month as well as last month's rent and the deposit. I called the landlord in Wyoming, but there's no answer. I understand that many landlords won't return deposits. What would you do?

### 2.4.2. Phatic communion

In connection with indexicality, mention should be made of what Malinowski (1923/1999) terms *phatic communion* or *phaticity*. He contends that, in dealing with emotions and attitudes in communication, language serves to establish and maintain a feeling of solidarity and well-being among group members. The primary function of many fixed expressions – e.g. *How are you?*, *Yours truly* – is phatic communication, rather than seeking information or conveying ideas. Writers of both business and social documents may use phatic language in order to establish an appropriate relationship with their readers, e.g. *of course*, *naturally*, *undoubtedly*, *as you may know*, etc. Such practice is significantly more common among Japanese writers than writers of English; therefore, the translator may need to tone down phaticisms. Compare the following English translations:

今回公園内に設置されたベンチに関して、僭越ながら提案をさせて頂きたいと思います。皆さんも御周知の通り、公園は町に潤いを与え、市民に自然との触れ合いの場を提供するものであります。従って、ベンチに宣伝や広告を載せるのは、やはり、ふさわしくないと言えるのではないのでしょうか。

It may sound presumptuous, but I'd like to make a suggestion regarding the newly installed bench in the park. As you all know, the purpose of the park is to enrich the town's amenities and to provide residents with an opportunity to interact with nature. Therefore, as we naturally expect, isn't it unsuitable to place advertisements and posters on the bench?

[Revised] I'd like to make a suggestion regarding the newly installed bench in the park. The purpose of the park is to enrich the town's amenities and to provide residents with an opportunity to interact with nature. Therefore, it is unsuitable to place advertisements and posters on the bench.

Just eliminating the phatic expressions makes the translation more idiomatic. Excessive phaticity is one of the causes of unnaturalness in Exercise 1.1d.

Seidensticker translates the following line from TANIZAKI Jun'ichiro's *Sasameyuki* (*The Makioka Sisters*), as:<sup>14</sup>

「さうでっしゃろなあ。——失禮(しつれい)でございますけれど、相良さんはどちらにお住まひでいらっしゃいますの」  
(谷崎潤一郎『細雪』)

“I should think not. And where do you live, Mrs. Sagara?”

Seidensticker (Seidensticker and Nasu 1962: 67) comments on the phatic phrase *shitsurei de gozaimasu keredo* 失禮でございますけれど:

<sup>14</sup> TANIZAKI Jun'ichiro's (1886–1965) *Sasameyuki* is a chronicle of the four Makioka sisters. The Makiokas are a patrician merchant family whose fortunes are in decline. They live in the Senba district of Osaka, which has developed its own dialect and cultural milieu. During World War II, Tanizaki refused to cooperate with the military and wrote this novel to celebrate traditional upper-middle-class culture. Its publication was prohibited by the military government because it was deemed to be unsuitably frivolous for a time of emergency (Keene 1978: 100). *Sasameyuki* has been filmed three times, most recently by ICHIKAWA Kon in 1983.

英語の会話では、こういう場合に「失礼でございますけれど」というようなことはいわない。英語を話す国民は、他人にどこに住んでいるかを尋ねることを、とくに失礼だとは考えないからである。したがってこれを直訳すれば、何となく馬鹿気て聞こえる。強いて訳したければ、“May I ask where you live?”とすればいい。

Phrases such as “it’s rude to ask you, but…” in this situation are rarely used because English-speaking people are less likely to consider asking where a person lives to be rude. Therefore, a faithful translation of such phrases would sound ridiculous. If one prefers to include it, “May I ask where you live?” will be sufficient.

### 2.4.3. Register

Another concept in the realm of indexical meaning that merits special attention is *register*. Register consists of variations of language according to the technicality of the topic, the social roles of the interlocutors, the formality of the situation, and so forth. Criticizing the notion of *register* as a much used but poorly defined term as exemplified by Halliday (1978) and Wardhaugh (1986), Hervey (1992: 189) redefines the term as “a style of language-use that allows for inferences about the language-user.” He establishes the four register types: social, tonal, substantive, and genre.

The *social register* is a group of linguistic features whose stylistic use carries information about the social stereotyping of the speaker/writer (Hervey 1992: 195). Social registers include dialectal (regional) and sociolectal (social-class based) variations. They are symptomatic, revealing social traits that the speaker/writer automatically possesses and for which they cannot be held personally responsible. The following passage is also from *Sasameyuki*, which exemplifies the prestigious *senba kotoba* 船場言葉 ‘Senba dialect’ of Osaka.

「中姉(なかあん)ちやん、その帯締めて行くのん」／と、姉のうしろで妙子が帯を結んでやつてゐるのを見ると、雪子は云つた。

「その帯、——あれ、いつやつたか、此の前ピアノの會の時にも締めて行つたやろ」

「ふん、締めて行つた」

「あの時隣に腰掛けてたら、中姉ちやんが息するとその袋帯がお腹のところキユウ、キユウ、云うて鳴るねんが」

「そやつたか知らん」

「それが、微かな音やねんけど、キユウ、キユウ、云うて、息する度に耳について難儀したことがあるねんわ、そんで、その帯、音楽會にはあかん思うたわ」(『細雪』 p. 32)



“You ARE going to wear that obi?” asked Yukiko. Taeko was helping Sachiko tie the obi. “You wore that one – when was it? – we went to a piano recital.”

“I did wear this one.”

“And every time you took a breath it squeaked.”

“Did it really?”

“Not very loud, but definitely a squeak. Every time you breathed. I swore I would never let you wear that obi to another concert.”

(Translation by Edward Seidensticker, Tanizaki 1957/1995: 22)

The protagonists’ social prestige is amply depicted throughout the story; therefore, Seidensticker does not attempt to express it through their dialect. However, the story also includes speakers of the Tokyo dialect. He strives to preserve the dialectal contrast by using the difference in speech tempo: the Kansai dialects usually sound slower and employ longer sentences than the Tokyo dialect, which is generally perceived as crisper (Seidensticker and Nasu 1962: 207–8).

- a. 「あなた御病気？ 何処(どこ)がお悪いの？」  
 b. 「黄疸になってんわ。見て御覧、——眼エ黄色いでしょ」  
 c. 「ほんと。とても黄色いわね」  
 d. 「御気分がお悪いんじゃない？」 / と下妻夫人が聞いた。  
 e. 「えゝ。——でも今日は大分ええ方なんですの」 (『細雪』 p. 168)
- a'. “You’ve been ill? What’s the trouble?”  
 b'. “I have had jaundice. If you look you can see the yellow in my eyes.”  
 c'. “You’re right. They’re very yellow.”  
 d'. “You’re still not feeling well?” asked Mrs. Shimozuma.  
 e'. “Today I am much better.” (Seidensticker and Nasu 1962: 62)

Lines (a), (c), and (d) are in the Tokyo dialect, while (b) and (e) are in the Senba dialect. Seidensticker employs contractions only with the former. He hopes that the non-contracted lines convey the nuance of unhurried speech, rather than formality.

Lack of knowledge of the dialect(s) used in the ST can result in mistranslation. Consider the following passage and its translation:

涙があまり出ない飽和した悲しみにともなう、やわらかな眠けをそっとひきずって行って、しんと光る台所にふとんをひいた。

(吉本ばなな『キッチン』 p. 9)

Steeped in a sadness, I pulled my futon into the deadly silent gleaming kitchen. (Translation by Megan Backus, Yoshimoto 1993a: 4–5)

In the Tokyo dialect, *futon o hiku* means *futon o shiku* 敷く ‘spread’, not *hiku* 引く ‘pull’. This deviation in pronunciation is due to hypercorrection. The Edo dialect, predecessor of the Tokyo dialect, was notorious for its confusion of *hi* with *shi*: e.g. *hito* ‘person’ and *hyaku* ‘hundred’ were pronounced as *shito* and *shaku*, respectively. Therefore, when people heard *futon o shiku*, they erroneously corrected it to *futon o hiku*. This hypercorrection has survived until today.

Birnbaum (2006: 207–8) considers that in Japanese-to-English translation, the most conspicuous place to demonstrate one’s creativity is in conversations. In his translation of IKEZAWA Natsuki’s 池澤夏樹 *Mashiasu Giri no shikkyaku* マシアス・ギリの失脚, a story about a corrupt president of a fictional South Pacific island nation, Birnbaum decided to make the protagonist’s mistress (who speaks ordinary Japanese in the ST) speak non-standard English:

時々、嵐が来ますなんて言うの。そうすると、本当に嵐になる。  
Sometimes she look up and say, “Storm coming.” And honest to god,  
storm really come.

He also invented a pseudo-classical language for the lines spoken by the ghost of an eighteenth-century prince:

そういう言い方は、あなたの気持ちがもう半ばは下界から離れているからでしょう。  
Word becoming a man half unencumber’d of this mortal sphere.

According to Miyawaki (2000: 163–4), conversation is the most prominent part in English-to-Japanese translation as well. He frequently notes breakdowns when a translator translates utterances by the opposite sex. For example, he considers *nante kotta*, *sokoirajū*, and *daze* in the following, translated by a woman, to be too old-fashioned for a present-day, male Hollywood movie producer:

おい、信じられるかい、なんてこった、あの女がそこいらじゅうの男と寝てるってのは有名な話だぜ。

Miyawaki also mentions that English epithets – e.g. *bitch*, *son of a bitch*, *blow it out your ass*, *f\*\*\** – are particularly difficult to translate, for Japanese does not have a rich inventory of profanity (pp. 164–7).

The *tonal register* refers to a variable linguistic form from which the speaker/writer's affective stance regarding the interlocutor(s) can be inferred, e.g. politeness as linguistic etiquette. Alternatively, one may be intentionally offensive, even insulting, e.g. when cross-examining a witness in court. Because the features of tonal register are deliberately and consciously employed, it is a volitional index, and the speaker/writer is held personally responsible (Hervey 1992: 196). The following is quoted from OOKA Shohei's *Nobi (Fires on the Plain)*.<sup>15</sup> This opening scene depicts a squad leader furiously ordering a private to return to hospital because he is incapable of fighting. The tonal register of the utterance in the ST magnifies the squad leader's frustration and anger, which Ivan Morris's translation captures well.

私は頬を打たれた。分隊長は早口に、ほぼ次のようにいった。

「馬鹿やろ。帰っていわれて、黙って帰って来る奴があるか。帰るところがありませんって、がんばるんだよ。そうすりゃ病院でもなんとかしてくれるんだ。中隊にゃお前みてえな肺病やみを、飼っとく余裕はねえ。見ろ、兵隊はあらかた、食糧収集に出動している。味方は苦戦だ。役に立たねえ兵隊を、飼っとく余裕はねえ。病院へ帰れ。入れてくんなかったら、幾日でも坐り込むんだよ。まさかほっときもしねえだろう。どうでも入れてくんなかったら——死ぬんだよ。手榴弾は無駄に受領してるんじゃないぞ。それが今じゃお前のたった一つの御奉公だ」(大岡昇平『野火』 pp. 5-6)

My squad leader slapped me in the face. "You damned fool!" he said. "D'you mean to say you let them send you back here? If you'd told them at the hospital you had nowhere to go, they'd have had to take care of you. You know perfectly well there's no room in this company for consumptives like you!" ... "Look here, Private Tamura," he continued, "almost all our men are out foraging for food. Don't you understand? We're fighting for our lives! We've no place for anyone who can't pull his own weight." ... "You've damned well got to go back to that hospital! If they won't let you in, just plant yourself by the front door and wait till they do! They'll take care of you in the end. And if they still refuse, then – well, you'd better put your hand grenade to good use and make an end to it all. At least you'll be carrying out your final duty to your country." (Ooka 1957: 3-4)

<sup>15</sup> OOKA Shohei's (1909–1988) *Nobi (Fires on the Plain)*, published in 1951, is loosely based on his experiences in the Philippines during the final days of World War II. Its pathetic tubercular protagonist has been abandoned by his squad. He wanders the jungle, starved to the point of cannibalism. In 1959 this novel was made into an award-winning film by ICHIKAWA Kon.

The *substantive register* is defined according to the subject matter, e.g. the registers of aviation, mathematics, show business, etc. Individuals engaged in specialized activities usually develop correspondingly different ways of using language. Such traits, primarily manifested in specialized vocabularies, are referred to as substantive registers. Persons who use expressions drawn from such a register are demonstrating that they consider themselves to have a command of the repertoire associated with the appropriate domain of activity (Hervey 1992: 198). The following is an excerpt from a report prepared by the National Police Agency of Japan regarding Internet security. The target audience of this document is primarily server administrators; therefore, the text does not provide explanations for technical terms. The substantive register of the translation should match that of the ST.

警視庁技術対策課では、現在、全国の警察機関のインターネット接続点（57か所）において、侵入検知装置（Intrusion Detection System: IDS）や定期観測ポイントを設置し、インターネット上で発生する様々な事象について調査・分析を行っている。（中略）平成15年における外部ネットに起因するアラートの総検知件数は約398,000件、検知ホスト数は約94,000件であり、発信元の国や地域は176か国（発信元不明を含む）に及んでいる。（警視庁技術対策課「我が国におけるインターネット治安情勢について」）

The High-Tech Crime Technology Division of the National Police Agency has been researching and analyzing a variety of incidents on the Internet by installing nationwide intrusion detection systems and periodic observation devices onto 57 Internet connection points used by police organizations. In 2003, we detected about 398,000 accesses from external networks and some 94,000 host servers as attack sources. These attacks were from computers in 176 countries or territories (including some unknown source locations). (National Police Agency Cybercrime Division)

The *genre register* is determined by a speaker/writer's perception of the social-transactional purpose, of the nature of the overall situation in which communication takes place, and of his/her role in particular transactions. Language users adjust their style to the needs and cultural expectations concomitant with particular kinds of social transaction (e.g. delivering a sermon in a church, proposing marriage to a woman, or selling a second-hand car to a potential customer). Both are on a volitional basis, and there may be strong pragmatic links between tonal and genre registers (Hervey 1992: 196). Considering the following as a hotel announcement, (a) is appropriate, but (b) is not.

- a. ホテルオークラ東京ではお客様が安全かつ快適にお過ごしいただくため、宿泊約款第10条に基づいて、次のとおり利用規則を定めておりますのでお守りください。この規則をお守りいただけない場合には、宿泊約款第7条により、やむを得ずご宿泊およびホテル内諸施設のご利用をお断り申しあげることもございます。  
(ホテルオークラ東京)
- b. ホテルオークラ東京には皆に安全に気持ちよく過ごしてもらうために、宿泊約款第10条っていうのがあって、それに基づいて、いろいろ規則があるんです。うるさいと思うかもしれないけど、守ってね。もし、守らないと、宿泊約款第7条に決まってるんで、悪いけど、出てってもらうことになっちゃうかも。

Nida (1964: 170) emphasizes the importance of incorporation into the TT of register features that provide the proper emotional tone of the discourse, to reflect accurately the original sarcasm, irony, whimsical interest, etc. Furthermore, it is also essential that each of the participants in the ST be accurately represented and characterized by the appropriate selection and arrangement of words, so that their dialectal and sociolectal significance will be conveyed.

## EXERCISE 2.18

Translate the Hotel Okura text (a) into English of an appropriate register to be posted in guest rooms.

## EXERCISE 2.19

Using an appropriate register, translate into English this opening passage of NIIMI Nankichi's *Tebukuro o kaini* (*Buying Mittens*).<sup>16</sup>

寒い冬が北方から、狐の親子の棲んでいる森へもやって来ました。  
／或朝洞穴から子供の狐が出ようとしましたが、「あっ」と叫んで  
眼を抑えながら母さん狐のところへころげて来ました。「母ちゃん、  
眼に何か刺さった、ぬいて頂戴早く早く」と言いました。／母

<sup>16</sup> NIIMI Nankichi (1913–1943) is one of Japan's most beloved writers of children's literature. *Tebukuro o kaini*, written in 1933, was well known because, until recently, it was included in elementary-school textbooks. When a cold winter comes to the forest, mother fox decides that her son needs woolen mittens. So he makes an overnight journey to a village where humans live and buys a pair of mittens...

さん狐がびっくりして、あわてふためきながら、眼を抑えている子供の手を恐る恐るとりのけて見ましたが、何も刺さってはいませんでした。母さん狐は洞穴の入口から外へ出て始めてわけが解りました。昨夜のうちに、真白な雪がどっさり降ったのです。その雪の上からお陽さまがキラキラと照していたので、雪は眩しいほど反射していたのです。雪を知らなかった子供の狐は、あまり強い反射をうけたので、眼に何か刺さったと思ったのです。

(新美南吉『手袋を買いに』)

#### EXERCISE 2.20

Using an appropriate register, translate into Japanese this opening passage of Mark Twain's *The Adventures of Huckleberry Finn*.

You don't know about me without you have read a book by the name of "The Adventures of Tom Sawyer," but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly – Tom's Aunt Polly, she is – and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before.

# Kinds of meaning II

---

Chapter 3 continues to discuss different kinds of meaning: symbolic meaning (Section 3.1), allusive meaning (Section 3.2), associative and collocative meaning (Section 3.3), textual meaning (Section 3.4), figurative meaning (Section 3.5), speech acts (Section 3.6), and ambiguity and vagueness (Section 3.7).

### 3.1. Symbolic meaning

Every culture has entities that have some *symbolic meaning*, or *symbolic value*. Such things or actions may be embedded in the ST, usually without any indication of their significance. If translated literally, they may convey nothing, or possibly even an incorrect or misleading meaning. For example:

ダスキンのCMで「茶柱編」というものがありました。／内容は・・・／おじいちゃんとおばあちゃんが座っていて、お茶を飲もうとしています。／そのとき、おじいちゃんは自分のお茶に茶柱が立っているのを見つけて、おばあちゃんが見ていない隙にお茶を取り替えます。／茶柱を見つけたおばあちゃんは「あ、茶柱」と、とってもうれしそうに微笑むのです。／ご存知でしょうか？／たった15秒ですが、このCMからは「やさしさ」「思いやり」というメッセージが伝わってきて、暖かい気持ちになります。

(トコマケスタッフ「好きなCM」)

One of Duskin's television commercials features a tea stalk. A senior couple is seated at a table, about to drink tea. The old man finds a tea stalk floating vertically in his cup and secretly exchanges his cup with hers. The old woman finds the stalk in her cup and happily sighs, "Oh, a tea stalk!" Do you know this commercial? Only 15 seconds but this advertisement makes everyone feel good by revealing the couple's thoughtfulness and enduring affection.

("My Favorite Commercial" by Tokomake Staff)

This text might be bewildering if one did not realize the symbolic value of finding a tea stalk floating vertically in one's cup. It is considered a lucky omen.

Larson (1984: 138–9) points out that the meaning of *symbolic action* may differ from culture to culture. Shaking one's fist at another person, for example, may mean different things in the source and the target cultures. If an appropriate adjustment is not made in the translation process, the TT might well be confusing. In such a case, the translator may retain the original action while adding words to make the intended meaning explicit; for example, by adding *in anger* to *He shook his fist* to clarify the significance of the gesture. However, if *shaking one's fist* is already used in the target culture for some other symbolic meaning, this, too, could be confusing to the TT audience. Therefore, it might be better to drop the specific reference to the action itself and simply make explicit the meaning of the action: e.g. *He became angry*, rather than *He shook his fist in anger*. Consider how the following seemingly straightforward translation can be misleading:

「健太君はね、ロボットの絵を描かせたら右に出るものなしなんですよ」と先生が目細めて言う。本人は恥ずかしそうに肩をすくめているが、他の生徒達も笑顔でうなずいている。

“In drawing robots, no one can come close to Kenta,” said the teacher, narrowing her eyes. Kenta bashfully shrugged his shoulders, while the other pupils nodded with smiles.

*Me o hosomeru* 目を細める in Japanese is an expression associated with smiling and is thus positive. However, its direct English translation – *narrowing one's eyes* (or *squinting*) – is normally a look of suspicion – a negative expression. In this case, therefore, *smiling* should be substituted for *narrowing her eyes*.<sup>1</sup>

### EXERCISE 3.1

Identifying the symbolic value of each action, translate the following sentences.

1. 税関係員は口をへの字に曲げたままスタンプを押した。
2. 那美子は「人のことはほっといて下さい」と言って、肩をいからせた。
3. 芳郎が大学に合格したと聞いて、信子は地団駄を踏んだ。
4. オリンピックが開催されると知り、一般市民は眉をひそめた。

<sup>1</sup> For a discussion of symbolic gestures in English-speaking society, an excellent resource in Japanese is Y. Kobayashi 1991.



5. 「細野さんは、普段は遅れない人なんですが」と言って、奥田さんは首をかしげた。
6. Joan grinned and did a thumbs up.
7. Tapping the table with his knuckles, he said, “Knock on wood.”
8. The chairperson tapped her glass with a spoon, suggesting that we make a toast.
9. Kate put her index finger to her lips while beckoning me with her other hand.
10. He shut his eyes, crossed his fingers, and prayed.

### 3.2. Allusive meaning

*Allusive meaning* emerges when the reader recognizes an expression as a reference to another text and realizes that further interpretation is required based on the meaning of the alluded-to text. The reader must then cognitively bridge the gap between the alluding text and the alluded-to text. For example, T. S. Eliot’s *The Waste Land* is well known for its countless allusions: e.g. “April is the cruellest month” alludes to the opening lines of Chaucer’s *Canterbury Tales*, which depict April as an optimistic and life-giving month.<sup>2</sup>

Allusions, like figures of speech, make demands on the reader’s knowledge and interpretive ability; the mental energy required for this task may be considerable. Consequently, allusive passages not enclosed in quotation marks or italicized may go unrecognized by the reader and translator alike (Magedanz 2006: 169).

An allusion could be perceived as confrontational and its creator as pre-emptious. Nevertheless, “[t]he greatest strength of the allusive form lies in its appeal to memory, and through memory, to time. This appeal to memory operates at both the macro level (recorded cultural history in all forms, including art and literature) and at the micro level (personal experience)” (p. 171). Newmark (1982/1988: 147) argues that in translation allusions should not be reproduced as such, especially if they are peculiar to the source culture, because the TT audience is unlikely to understand them. Therefore, unless the allusions are significant to comprehension of the text, they can simply be omitted. The following shows how an allusion in NATSUME Soseki’s *Botchan* was dealt with by three translators:

<sup>2</sup> “When in April the sweet showers fall And pierce the drought of March to the root, and all The veins are bathed in liquor of such power As brings about the engendering of the flower, When also Zephyrus with his sweet breath Exhales an air in every grove and health Upon the tender shoots, and the young sun” (*Canterbury Tales*, translation by Nevill Coghill, Chaucer 1951: 3).

仕舞に話をかえて君俳句をやりますかと来たから、こいつは大変だと思って、俳句はやりません、さようならと、そこそこに帰って来た。発句は芭蕉か髪結い床の親方のやるもんだ。数学の先生が朝顔やに釣瓶をとられて堪るものか。(夏目漱石『坊ちゃん』)

- a. ...until at last changing the subject, he asked me if I was a writer of poems. (The reference is to the 17-syllabled poem called *haiku*.) Fearing eternity itself would be too short with Red-shirt, I quickly beat my retreat with, “I am not. Good-bye.” Basho, the founder of that style of poetry, finds many pupils among master barbers. A teacher of mathematics would be a laughing stock, if his well bucket were carried away by a morning-glory vender.<sup>\*</sup> (Footnote\*: This refers to that famous epigram of Kaga Chiyo, poetess. “Asagao ni tsurube torarete morai mizu.” “Early in the morning I went to draw water, and found the bucket with its pole appropriated by the morning-glory flower. I got water at a neighbor’s well.”)

(Translation by SASAKI Umeji, Natsume 1968: 125–6)<sup>3</sup>

- b. Finally, changing the subject, he asked me if I wrote *haiku*. Here comes trouble, I thought, and replying no, I didn’t write *haiku*, I said goodbye and left hastily. *Haiku* are for Bashō or dilettantes with plenty of time on their hands. There’s a poem which talks about morning-glory creepers entwined about the rope of a well-bucket.<sup>[\*\*]</sup> Well, you won’t catch a mathematics teacher becoming entangled with *haiku* like that. (Footnote\*\*: This is a reference to the *haiku* by the famous poetess Kaga Chiyo (1703–1775).)

(Translation by Alan Turney, Natsume 1972: 116)

- c. Finally, he changed the subject completely and hit me with a question about whether I ever composed *haiku*. This sounded like trouble, so I told him that I didn’t, said goodbye, and headed home on the spot. *Haiku* is either for masters like Bashō, or for guys like hair stylists. What business does a math teacher have fooling around with little poems about morning glories and the bucket at the well?

(Translation by Joel Cohn, Natsume 2005: 115–16)

Umeji and Turney mention in a footnote the allusion to Kaga no Chiyo’s 加賀千代女 *haiku*, but Cohn does not. If not explained, the reference to the morning glories *haiku* is unlikely to be meaningful for most TT readers. If the

<sup>3</sup> “A morning-glory vendor” here is a mistranslation. *Ya* in *asagao ya ni* does not mean a ‘vendor’, but rather, an exclamatory particle as in *Furuike ya kawazu tobikomu mizu no oto* “The old pond — A frog leaps in, And a splash” (M. Ueda 1970/1982: 53).

translator considers the use of a footnote cumbersome and undesirable, a reference to another *haiku* that is better known by the TT audience may be more appropriate, e.g. *What business does a math teacher have fooling around with a little poem about an old pond and a jumping frog?*

Jay Rubin says that when he translated MURAKAMI Haruki's *Kaeru-kun, Tokyo o sukuu* (2006), he alluded to the opening of Herman Melville's *Moby Dick*, "Call me Ishmael" (Shibata 2006: 143).

片桐がアパートの部屋に戻ると、巨大な蛙が待っていた。二本の後ろ脚で立ちあがった背丈は2メートル以上ある。体格もいい。身長1メートル60センチしかないやせっぽちの片桐は、その堂々とした外観に圧倒されてしまった。／「ぼくのことはかえるくんと呼んで下さい」と蛙はよく通る声で言った。

(村上春樹『かえるくん、東京を救う』p. 222)

Katagiri found a giant frog waiting for him in his apartment. It was powerfully built, standing over six feet tall on its hind legs. A skinny little man no more than five-foot-three, Katagiri was overwhelmed by the frog's imposing bulk. "Call me 'Frog'," said the frog in a clear, strong voice.

(Translation by Jay Rubin, cited by Shibata 2006: 116)

Although both are adventure stories, a reader who recognized this allusion and attempted to draw parallels between the two works might feel frustrated. Ishmael is the narrator of *Moby Dick*. Through his eyes the reader experiences the story of the battle between Captain Ahab and the white whale. In *Kaeru-kun, Tokyo o sukuu*, on the other hand, Katagiri is the narrator, and Kaeru-kun is the heroic figure who battles a gigantic worm living beneath Tokyo in order to prevent it from causing a devastating earthquake.

#### EXERCISE 3.2

Find one English or Japanese passage that alludes to another text.

### 3.3. Associative and collocative meaning

In this section, we look at two kinds of meaning, associative and collocative, which are among the kinds of meaning enumerated by Hervey and Higgins (2002).<sup>4</sup>

<sup>4</sup> These terms are used to refer to different ideas according to various analysts: e.g. in Leech's (1974) classification, the term *associative meaning* refers to a category of meaning including connotative, social, affective, and collocative meaning.

*Associative meaning* is meaning that consists of expectations widely associated with the referent of the expression. For example, *nurse* is almost universally associated with *woman* (pp. 149–50), although the term itself is gender neutral and men are increasingly entering the profession. Such associations are not always universal, however. For example, while female bus drivers are common in urban communities and school districts in the United States, they are still rare in Japan. So passages such as the following may create some confusion:

I was once accused by a bus driver of not paying my fare. She refused to drive off until I returned to pay. Meanwhile, other passengers were waiting and probably thinking what a jerk I was.

If potential confusion is predicted, preventive measures will help facilitate smooth reading. In this episode, if the sex of the bus driver is relevant in the subsequent text, one can add:

私は、一度、バスの運転手に運賃をごまかしたと誤解されたことがある。女の運転手だったが、私が前に戻って料金を払うまでバスを動かさないとすごまれた。他の乗客はじっと待っていたが、何てやつだと思っていたに違いない。

*Collocative meaning* originates from the meaning of some other expression with which a given word occurs to form a commonly used phrase. For example, *resounding* occurs so frequently with *crash* that it is capable of evoking its collocative partner; the same can be said with *pretty* (collocative with a female entity) and *handsome* (with a male entity) (Hervey and Higgins 1995). Some collocative meanings are so notable that they hardly need triggering by context, e.g. *chauvinism* (literally, *fanatical patriotism*) is rarely used today without invoking its collocative partner *male*, and has virtually become synonymous with *male sexism* (Hervey and Higgins 2002: 151). In recent years, many terms used in information technology have acquired collocative meaning, e.g. *anti-virus* (software), *desktop* (computer), *mouse* (pointer), (Internet service) *provider*, (computer) *software*.

Communication is possible only when a critical amount of information is shared by the interlocutors, e.g. a shared communication situation, shared language and/or culture, previous conversations, having read the same document, a common experience, and so forth. The amount of shared information determines the amount of information that needs to be explicitly stated in the text. If the addressee already knows some piece of information, making

it explicit may imply that it is unusually significant, or it may even convey the speaker's or writer's assumption of the addressee's being unsophisticated or uninformed. Thus, speakers and writers customarily leave out such presumably known information to avoid the risk of misleading or insulting the addressee. The implicit information is part of the meaning of the ST which is to be communicated by the translation; if not shared by the TT audience, it may need to be explicit in the TT.

## EXERCISE 3.3

Paying special attention to associative and/or collocative meaning, translate the following sentences.

1. 燃費を考慮して、最近ハイブリッドに買い換えた。
2. クレジット決済をご希望の方は以下をクリックして下さい。
3. 行きはいいが、帰りの足がない。
4. アドレスのドメインが間違っているとされた。
5. 大学のバンドがエレキを募集していたので、応募してみた。
6. Please enter your zip to find your local dealer.
7. After four operations, she left the hospital today.
8. The President's welfare-reform plan will help more recipients work toward independence and self-reliance.
9. Although grain has a long shelf life, it eventually goes bad.
10. California bans magazines having more than 10 rounds.

### 3.4. Textual meaning

There is a clear difference between a text and a random collection of sentences such as the following:

Reservations are highly recommended, especially for weekend services.  
 Jill didn't answer you immediately because her house caught fire. The kind of community they have portrayed is not always harmonious. The economic situation is getting worse.

A *text* is defined as “the verbal record of a communicative event” (Brown and Yule 1983: 6), and, as such, it has organizational characteristics that distinguish it from non-text such as the above collection of sentences. “At any point after the beginning, what has gone before provides the environment for what is coming next. This sets up internal expectations; and these are matched up with the expectations referred to earlier, that the listener or

reader brings from the external sources, from the context of situation and of culture” (Halliday and Hasan 1985: 48). *Textual meaning*, also referred to as *discoursal* or *organizational meaning*, is the meaning realized through the text-forming resources of the language.

A text is a unit in which propositional and other types of meanings are organized *coherently* as well as *cohesively*. *Coherence* is the way in which the parts of a text are *semantically* connected. Coherence requires an intelligible progression of ideas through a text, which must be rational, logical, and sufficiently explicit in referring to concepts (Armstrong 2005: 192). Coherence is usually not a major translation issue given that the ST is coherent. It has been reported, however, that significant differences exist between Japanese and English rhetorical organizations, and that such differences sometimes cause English-speaking readers to consider Japanese texts incoherent. We will discuss this issue in Section 6.4: Contrastive rhetoric.

*Cohesion* is an inventory of linguistic (lexical and grammatical) resources to connect parts of the text together. The following is cohesive in a contrived way, but not at all coherent:

Reservations are highly recommended, especially for weekend services. However, Jill didn't answer you immediately because her house caught fire. Nevertheless, the kind of community they have portrayed is not always harmonious. Consequently, the economic situation is getting worse.

This is an extreme case, but we sometimes encounter non-sequitur statements linked by *consequently*, *therefore*, etc. Blum-Kulka (1986/2000: 298–9) characterizes coherence and cohesion as follows:

Coherence can be viewed as a covert potential meaning relationship among parts of a text, made overt by the reader or listener through processes of interpretation. Cohesion, on the other hand, will be considered as an overt relationship holding between parts of the text, expressed by language specific markers.

Halliday and Hasan (1976) propose five kinds of cohesive devices: (i) *reference*, (ii) *substitution*, (iii) *ellipsis*, (iv) *conjunction*, and (v) *lexical cohesion*. *Reference* signals the reader regarding what kind of information must be retrieved in order to comprehend the sentence. There are two types of reference: if an expression (using, for example, demonstratives such as *this* and *that*) refers to something physically present in the speech situation, it is called *exophora*; if an expression refers to some part of the text, it is called *endophora*. When the *referent* (i.e. that to which reference is made) is in a

preceding part of the text, it is *anaphora*; when it is in the following part of the text, it is *cataphora*.

Exophora (situational)

あれ、持ってきて。

Bring that [thing over there] to me.

Anaphora (textual)

デザインハウス・札幌に一步足を踏み入れると、(←) そこは、北欧家具の世界だ。

You enter Design House Sapporo and find (←) it's full of Scandinavian furniture.

*Soko* and 'it' refer backward to *Dezain Hausu Sapporo* and 'Design House Sapporo', respectively.

Cataphora (textual)

これ (→) は言うまでもないが、満員電車では儀礼的無関心が要(かなめ)となる。

It (→) goes without saying that being politely detached is a necessity on a crowded train.

*Kore* and 'it' refer forward to *man'in densha dewa... kaname to naru* (満員電車では... 要となる) and 'being politely detached... on a crowded train', respectively.

**Substitution** is replacement of one expression with another. In "I asked Jill to return my call, but she didn't do so," *do so* is a substitute for *to return my call*. Other common substitution expressions in English are *one* and *the same*:

My laptop is getting very slow, so I need to buy a faster one.

ラップトップの走りが遅くなってきたので、新しいのを買わなくてはならない。

A: I bought an Eee PC for my daughter.

娘にEee PCを買ってやったんだよ。

B: I bought the same (one) for myself.

僕も自分のために同じやつを買ったよ。

**Ellipsis** is the omission of an expression:

A: How many people have you invited?

何人招待したの？

B: Thirteen. ("I've invited" and "people" are omitted.)

十三人。

**Conjunction** involves the use of markers to relate clauses, sentences, and paragraphs to each other, as in the following:

**Additive:** e.g. *also, and, as well as, besides, for instance, furthermore, in addition, likewise, moreover, not only...but also, or, similarly, still*

あるいは、あわせて、一方では、同じように、および、かつ、さらに、しかも、すなわち、そして、その上、それから、それとも、それに、ただし、例えば、つまり、ないしは、なお、また、または、もしくは、もつとも

**Adversative:** e.g. *although, but, conversely, despite, however, in spite of, instead, nevertheless, on the contrary, though, yet*

が、けれど(も)、さりとて、しかし、しかしながら、それでいて、それでも、それどころか、それなのに、それにしても、だが、だけども(も)、でも、ところが、とは言うものの、とは言え、とは言っても、なのに、～にもかかわらず、～のに、反対に、～ものの

**Causal:** e.g. *accordingly, and so, as a result, because, consequently, due to, for, for this reason, hence, in consequence, it follows that, since, so, therefore, thus*

～から、したがって、すると、そこで、その結果、それで、それゆえ、だから、～ため、なぜなら、なんとなれば、～により、～ので、ゆえに

**Conditional:** e.g. *assume that, as long as, even if, given that, if, in case, once, or else, otherwise, provided, supposing, unless*

～したところ、～したら、～してこそ、～しても、～すると、～すれば、～するなら、～場合

**Temporal:** e.g. *after, at last, as, as soon as, before, finally, first, next, then, until, when, while*

～うちに、最後に、最初に、～した後で、～しつつ、～してから、～するやいなや、その後、それから、次いで、次に、～に続けて、～の間、始めに、～前に、まず、～まで、～までで、～までに

**Lexical cohesion** is defined as “the cohesive effect achieved by the selection of vocabulary” (Halliday and Hasan 1976: 274). Hoey (1991: 9) reports that over 40 percent of cohesive ties in the texts that Halliday and Hasan analyzed are lexical, and thus lexical cohesion is the most frequently used cohesive device in English. Lexical cohesion includes (i) repetition of an earlier item, the use of (ii) a synonym, (iii) an antonym or opposite, (iv) superordinate or hyponym, or (v) a related general word. The following are examples of each type:



## I. Repetition

The Big Three automakers directly employ nearly 250,000 Americans. Overall, the industry accounts for roughly 5 million jobs. The failure of the US auto industry would have ramifications far beyond Michigan; the impact would be widespread. Every state has a stake in the industry – suppliers in Ohio, dealerships in Texas and port workers in New Jersey.  
(*Washington Post*, December 11, 2008)

政府の教育再生懇談会は、小中学校への携帯電話の持ち込みを原則禁止とすることなどを求める提言案をまとめた。取りまとめられた案では、子どもによる携帯電話の利用について、「有害情報が悪影響を与え、生活習慣を乱す」として、必要がないとしたうえで、教育委員会や学校が小中学校への携帯電話の持ち込みを原則禁止とする方針を明確にするよう促している。

(『フジニュースネットワーク』2008年12月19日)

The government panel on Education Rebuilding has urged a ban on cell phones in primary and middle schools. In the draft, the panel warns of negative effects associated with children's use of cell phones, such as access to harmful information that can disrupt their lifestyles. The panel has determined that cell phones are unnecessary to carry to school and recommends that boards of education and schools create rules to forbid them at school. (*Fuji News Network*, December 19, 2008)

## II. Synonym

In a moment of historic import in the Capitol and on Wall Street, the House of Representatives voted on Monday to reject a \$700 billion rescue of the financial industry. The vote came in stunning defiance of President Bush and Congressional leaders of both parties, who said the bailout was needed to prevent a widespread financial collapse.  
(*The New York Times*, September 29, 2008)

オンライン店舗やオークションサイトでは、ソフトウェアの違法コピーを販売していることが多々ある。推計によると、インターネットオークションを介して販売されるソフトウェアの90%は海賊版だということだ。

Many online stores and auction sites sell illegal copies of software. It is assumed that 90 percent of software sold at auction sites are pirate copies.

### III. Antonym or opposite

The advantage of solid state drives is speed and robustness. The disadvantage is their high cost.

国土交通省は18日、羽田空港の10年10月の再拡張に伴って、昼間の国内便を1日37便増やして440便とする方針を明らかにした。昼間の国際便は10年10月から1日28便増やして40便とする方針。

(『朝日新聞』2008年12月18日)

The Ministry of Land, Infrastructure, Transport and Tourism announced on Thursday that the completion of the further extension of Haneda Airport in October 2010 will enable the number of the day-time domestic flights to increase by 37 to a total of 440, effective October 1, 2010. The number of the day-time international flights will be increased by 28 to a total of 40. (*Asahi Shimbun*, December 8, 2008)

### IV. Superordinate or hyponym

The Lincoln Memorial stands at the west end of the National Mall. The monument has been the site of many famous speeches, including Martin Luther King's "I Have a Dream" speech.

毎日食べるお米や野菜、果物は化学物質を使わない物を選びましょう。昆虫や微生物の力を借りて育った農作物は、安全で味が濃くとてもおいしいものです。(自然館ホームページ)

Daily foods such as rice, vegetables, and fruit should be chemical free. Crops grown with the aid of insects and bacteria are safe and richer in flavor.

## V. General word

There was little doubt that Barack Obama was “Europe’s candidate” in the US presidential election. High hopes are invested in him still across Europe’s capitals. But as EU leaders contemplate the next president’s daunting in-tray their hopes are more than ever tinged with a little nervousness. (CNN, November 24, 2008)

松下幸之助 (1894–1989) は松下電器産業株式会社 (現パナソニック) の創業者である。父親が破産したため、小学校を4年で中退し、9歳で丁稚奉公に出る。多くの感性が育まれる年頃に奉公して過ごしてゆく中、このカリスマ経営者は卓抜な商才と要領のよさを目覚めさせていったと言われる。

Konosuke MATSUSHITA (1894–1989) is the founder of *Matsushita Electric Industrial Co.* (currently Panasonic). Because of his father’s bankruptcy he had to quit elementary school after four years and become an apprentice at age nine. It was during these impressionable years of his youth, while serving his apprenticeship, that this charismatic entrepreneur is said to have developed his instincts for business and his knack for success.

Anaphoric reference is typically accomplished by use of third-person pronouns. Japanese third-person pronouns include *kare* (masculine, singular), *kanojo* (feminine, singular), *karera* (masculine, plural), and *kanojora* (feminine, plural). We need to be aware that the Japanese language did not spontaneously develop such pronouns but coined them only as translational equivalents of those in European languages. Yanabu (1982: 197) reports that *Haruma wage* (a Dutch-Japanese dictionary compiled in the eighteenth century) included *kare* 彼, a distal **demonstrative**,<sup>5</sup> as a translation of the masculine third-person singular pronoun, whereas the feminine counterpart was translated with a compound word consisting of 彼 and *onna* 女.<sup>6</sup> This word was pronounced as *kano onna* ‘that woman’ until the late nineteenth century, when it changed to the present-day pronunciation, *kanojo*.

Deriving from demonstratives, Japanese third-person pronouns readily imply the presence of the speaker/writer as the central entity relative to which

<sup>5</sup> Demonstratives constitute a class of words whose primary function is to serve to locate a referent relative to the speaker and/or to the addressee, e.g. *kore*, *sore*, *are*.

<sup>6</sup> MORI Ogai 森鷗外 employs *kare* 彼 to refer to a woman in his 1890 novel, *Maihime* 舞姫 (*The Dancing Girl*).

another entity is located. Because of this emphasis on the presence of the speaker/writer, third-person pronouns are rarely used in objective Japanese writing styles, e.g. legal documents and newspaper articles. Thus translating newspaper article (1) with *kare* as in (2) is inappropriate. Either omission of the pronoun (3) or repetition of the proper noun (4) is more natural in Japanese.<sup>7</sup>

1. Barack Obama, the first African-American to be elected to the White House, will be sworn in on January 20, 2009. But before then, he needs to form an administration to run the country.  
(CNN, November 6, 2008)
2. バラク・オバマ氏は、2009年1月20日の大統領就任式を以って、アフリカ系アメリカ人としては初の大統領に就任するが、政権発足に先立ち、彼は直ちに閣僚編成に取り組まなくてはならない。
3. ... 政権発足に先立ち、直ちに閣僚編成に取り組まなくてはならない。
4. ... 政権発足に先立ち、オバマ氏は直ちに閣僚編成に取り組まなくてはならない。

In general, English requires more explicit textual meanings than Japanese. Furthermore, English tends to rely heavily on pronouns to trace references, while Japanese strongly favors ellipsis. On the other hand, Japanese seems to be more accepting of repetition and redundancy. Let us now exercise the utility of cohesive devices exemplified above by translating the following passage, drawn from Miura and McGloin (1994: 189).

- A. 日本の贈り物の季節は、伝統的には年に二回である。  
Traditionally, there are two gift-giving seasons in Japan.
- B. そのうちの一度<sub>1</sub>は七月の初めごろで、その時<sub>2</sub>の贈り物は「お中元」と呼ばれる。  
The first<sub>1</sub> comes in the beginning of July, when<sub>2</sub> gifts called *ochūgen* are presented.

A more structurally faithful translation is: ‘One of them<sub>1</sub> is at the beginning of July, and gifts at that time<sub>2</sub> are called *ochūgen*’. For *sono uchi no ichido*,

<sup>7</sup> Referring to a person with *kare* or *kanojo* is normally considered impolite. Therefore, it is inappropriate to say, *Kinō Aoki-sensei ni oaishimashita. Kare wa totemo genki deshita* 昨日、青木先生にお会いしました。彼はとても元気でした。

I prefer ‘the first’ to ‘one of them’. The former is an instance of substitution in Halliday and Hasan’s classification; it emphasizes temporal sequentiality. I changed the structure of the second half to encode *sono toki* in subordination. Notice that *okurimono* is repeated here as an element of lexical cohesion.

- C. もう一度<sub>3</sub>は年末で、その時<sub>4</sub>の贈り物は「お歳暮」と呼ばれる。  
 The next<sub>3</sub> is at the end of the year, when<sub>4</sub> people give *oseibo* gifts.

*Mō ichido* is translated as ‘the next’ rather than the more word-for-word translation ‘the other one’ to match ‘the first’ in the preceding sentence. *Okurimono* is repeated again.

- D. どちらも<sub>5</sub>、会社の上司とか、こどもの学校の先生など、いつもお世話になっている人にあげるのが普通である。  
 On both of these occasions<sub>5</sub>, it is common to present a gift to superiors at work, your children’s teachers, or anyone who has helped or taken care of you.

*Dochira mo* ‘both/either one’ is a substitute for *ochūgen* and *oseibo*, which is translated with the anaphoric pronoun ‘these’ as ‘on both of these occasions’. ‘In both cases/either case’ is also fine here. The expression *ageru*, which is synonymous to *okuru*, is used for lexical cohesion.

- E. 相手<sub>6</sub>の喜びそうなものをあげることもあるし、その人<sub>7</sub>の家族と一緒に楽しめるように、食べ物や飲み物をあげることもある。  
 Sometimes people choose gifts that they think will make the recipient<sub>6</sub> happy; on other occasions, they select gifts such as food and beverages that the recipient’s<sub>7</sub> family members can enjoy together.

*Aite* refers to gift recipients. *Sono hito* is an instance of anaphora, referring back to *aite*. *Sono hito no* here can be translated as ‘his or her’, but I prefer to repeat ‘the recipient’ because ‘his or her’ is a cumbersome expression, whereas the use of the so-called generic ‘he’ is undesirable. (Command of gender-neutral language has become increasingly important in speech and writing today.) The lexical cohesion tie *ageru* appears again.

F. そして、相手<sub>8</sub>の家に行かないで、買った店からその人<sub>9</sub>のうちに届けてもらってもよい。

It is also acceptable to have a store deliver the gift directly to the recipient<sub>9</sub>.

An alternative translation would be: ‘It is also acceptable to have a store deliver the gift directly to the recipient, rather than to deliver it yourself’. Because it is redundant, I omitted the second half. This is a stylistic choice.

G. お中元とお歳暮のほか<sub>10</sub>、お正月には「お年玉」の習慣もある。

In addition to<sub>10</sub> *ochūgen* and *oseibo*, there is also the custom of giving a gift of *otoshidama* at New Year’s.

... *no hoka* serves as a conjunction, which is translated as ‘in addition to’. I added ‘of giving a gift’ to clarify the ST, which merely says ‘there is also the custom of *otoshidama* at New Year’s’.

H. これ<sub>11</sub>は、自分の子供や親戚の子供一人一人に渡すお金のプレゼントである。

*Otoshidama*<sub>11</sub> is money that people give to their own children or the children of relatives.

While ‘It is money that...’ is possible, I repeated *otoshidama* for the anaphoric *kore* ‘this’. *Hitori hitori* is omitted in the TT because adding ‘each’ as in ‘...people give to each of their own or their relatives’ children’ will over-emphasize individuality, a nuance that is absent in the ST.

#### EXERCISE 3.4

Paying special attention to its cohesion, translate the following. Prior to this passage, the author mentions that novelist SATO Haruo praised MUSHANOKOJI Saneatsu, another novelist, as a true stylist.

ここで言うスタイリストは、名作家ぐらいの意味であろうか。真の名作家とは、語の使い方がおかしくても、それを直すと文全体が壊れてしまうくらい、語句が有機的にしっかり結びつき、行と行が呼

応してお互いを生かしているような文章、を書く人だというのである。これは甚だ重要な指摘で、名文家の文章に限らず、およそ生きた文章はすべて、言葉が有機的に結びついている文章だと言い得るのではあるまいか。(中略)／これと正反対なのは、言葉がただ無機的に組み立てられている文章である。今でもそうだろうが、私が新聞記者になったとき、新聞の記事というものは、どこからでも削れるような文章で書かなければいけないと教えられた。八十行の記事を書いても、紙面割りの都合で、整理者はそれを七十行に削る。七十行で紙面に載った記事は、次の版で大きなニュースが飛び込んできたために、五十行に削らなければならなくなる。そういうふう削られていっても意味の通るような文章を書けというのであった。／どこからでも楽に削れる文章は、行と行、語と語のつながりが希薄でなければならない。有機的につながっていたのでは、一行、一語を削っても、その前後に及ぼす影響は大きい。下手をすれば意味が通じなくなってしまうおそれがある。また、どこからでも削れる文章は、どこからでも継ぎ足しの自由な文章である。甚だ融通のきく文章と言ってもいい。その代わり、言葉は生きていないから、読者に感銘を与えることはできない。ここでは、言葉は、情報を伝達する無機的な道具にすぎないのである。

(百目鬼恭三郎『簡潔な文章』)

### EXERCISE 3.5

Paying special attention to the cohesion of the text, translate the following passage.

Public humiliation is a surprisingly effective and low-cost way of deterring criminals and expressing the moral order of a community. It is used by a few judges, but much too sparingly. Some jurisdictions publish the names of “Johns” who are caught frequenting prostitutes. Lincoln County in Oregon will plea-bargain with a criminal only if he first puts an advertisement in a local newspaper, apologizing for his crime. This is limited, in practice, to nonviolent criminals, including some burglars and thieves. The ad includes the criminal’s picture and is paid for by him. Judges in Sarasota, Fla., and in Midwest City, Okla., have required people caught driving while under the influence to display an easy-to-see sticker on their cars: “Convicted of Drunken Driving.”

(*The Wall Street Journal*, April 2, 1987)

### 3.5. Figurative meaning

Traditionally, the terms *figurative meaning*, *figurative language*, or *figures of speech* refer to an expressive use of language in which words convey meanings in a non-literal sense in order to appeal aesthetically by means of illuminating comparisons, resemblances, and contiguity of ideas. They serve to seize our attention and to inform, and sometimes to persuade. In classical rhetoric, a distinction is drawn between two types of figurative language: that which changes the structure of language without affecting its meaning (e.g. rhyme) is a *scheme* (*tenkei* 転形); that which does affect the meaning is a *trope* (*tengi* 転義) (Crystal 1992: 135). In this section, we will consider three of the several major tropes: simile, metaphor, and metonymy.

#### 3.5.1. Simile

A *simile* (*chokuyu* 直喩 or *meiyu* 明喩) is a trope that describes an entity as being similar to something else. Unlike metaphor, e.g. *Time is a river*, similes employ such markers as *like* or *as*, e.g. *Time is like a river*. Similes are usually constructed upon some feature recognizable as salient by the people of a particular speech community, e.g. wolf (prowling rapaciousness), pig (gluttony), skunk (foul repulsiveness). Translational approximations in two languages might share similar connotations:

He was hungry and tired, like a stray dog.  
彼は野良犬のように飢え、疲れ果てていた。

However, direct translation might provide very different images:

She's a foxy woman (i.e. sexually attractive woman).  
彼女は狐のような女だ。  
'She's a devious person.'

For another example of incompatibility, *shirauo no yōna yubi* 白魚のような指 'fingers like whitebait/icefish' is a complimentary description of long, delicate fingers, which speakers of English are likely to interpret negatively (Wakabayashi 1990: 67). In such a case, the simile should be substituted with an explanatory description. Naruse (1996: 81–2) also reports that a direct rendering of *waka-ayu* 若アユ in (a) only confuses; therefore, he recommends omission of the simile, as in (b):

- その若アユのような新入社員は男性職員の注目の的になった。
- 'The new employee like a young sweetfish became the focus of the male workers' attention.'
  - 'The newly employed young woman became the focus of the male workers' attention.'



Some similes are conventionalized, whereas others are innovative. When the simile plays a significant role in the ST, it would be worth making the extra effort to translate with a compatible simile. Alfred Birnbaum translates MURAKAMI Haruki's simile as follows:

というようなわけで、僕はあなたに返事を出さないことに決めました。だって不完全な手紙を出すくらいなら何も出さない方がマシだからです。そう思いませんか？僕はそう思います。完璧じゃないメッセージなんて、誤植のある時刻表みたいなもんです。

(村上春樹『カンガルー通信』 p. 90)

So I decided not to respond at all, I mean, why send out a botched attempt at a letter? Better to send nothing at all, right? At least, that's what I think: A message imperfectly communicated does about as much good as a screwed-up timetable. (Murakami 1994b: 55)

For another example, the following is Edward Seidensticker's translation of KAWABATA Yasunari's *Yukiguni* (*Snow Country*).<sup>8</sup>

一面の雪の凍りつく音が地の底深く鳴っているような、厳しい夜景であった。月はなかった。嘘のように多い星は、見上げていると、虚しい速さで落ちつつあると思われるほど、あざやかに浮き出ていた。星の群れが目へ近づいて来るにつれて、空はいよいよ遠く夜の色を深めた。国境の山々はもう重なりも見分けられず、そのかわりそれだけの厚さがありそうないぶした黒で、星空の裾に重みを垂れていた。すべて冴え静まった調和であった。

(川端康成『雪国』 pp. 66–7)

It was a stern night landscape. The sound of the freezing of snow over the land seemed to roar deep into the earth. There was no moon. The stars, almost too many of them to be true, came forward so brightly that it was as if they were falling with the swiftness of the void. As the stars came nearer, the sky retreated deeper and deeper into the night color. The layers of the Border Range, indistinguishable one from another, cast their heaviness at the skirt of the starry sky in a blackness grave and somber enough to communicate their mass. The whole of the night scene came together in a clear, tranquil harmony. (Kawabata 1981: 44)

<sup>8</sup> *Yukiguni* is the paramount example of KAWABATA Yasunari's (1899–1971) melancholic lyricism. It concerns a sporadic affair between a Tokyo writer and a lonely *geisha* from the country. The novel begins with the protagonist in a train coming through a long tunnel under the mountains and arriving in a secluded hot-spring resort where the winter is long, dark, and silent.

## EXERCISE 3.6

Paying special attention to the similes, translate the following.

1. その赤ちゃんは、まるでぬいぐるみのようでした。
2. 容疑者は貝のように口を閉ざしている。
3. そんな、奥歯に物のつまったような言い方しないでください。
4. これは、人間さながらの行動をする猫たちの映画である。
5. その親子は爪に火をともしような生活をしていた。
6. 生き馬の目を抜くような金融業界で活躍している若い経営者に  
圧倒されまくりだった。
7. 疾(はや)きこと風の如く、徐(しず)かなること林の如く、侵掠  
(しんりやく)すること火の如く、動かざること山の如し。  
(武田信玄の旗印)<sup>9</sup>
8. 遠いけれどあざやかでなつかしい記憶がよみがえる瞬間にはそれ  
につれてさまざまなものと同時にまるで小ネズミの群れのよ  
うにつきからつきへとあふれだしてくる。  
(開高健『新しい天体』 pp. 60–1)<sup>10</sup>
9. 何の葛藤もなく、苦しみらしい苦しみもなく、すうっと消えい  
るように死んでしまったのだ。誰かが裏にまわってそっとスイ  
ッチを切ったみたいに。(村上春樹『トニー滝谷』 p. 119)
10. ウェイトレスがやってきて、僕の前にコーヒーカップを置き、  
そこにコーヒーを注ぎ、まるで悪い御神籤を他人に押し付ける  
みたいにそっと、伝票差しに差して去っていった。  
(村上春樹『ねじまき鳥クロニクル』 p. 72)
11. My sister works like a busy beaver.
12. She is like a wolf in sheep's clothing.
13. My boss is as dumb as a bucket of rocks.
14. The night was as black as ink.
15. Translation is like a man. When handsome, he is unfaithful. When  
faithful, he is not handsome.

<sup>9</sup> TAKEDA Shingen (1521–1573) was a famed feudal lord of Kai Province (today's Yamanashi Prefecture), who sought control of Japan in the late Sengoku (Warring States) period. His legendary strategy has been depicted in numerous novels (e.g. INOUE Yasushi's 井上靖 *Fūrinkazan* 風林火山 1953/2006) and motion pictures (e.g. *Kagemusha* 影武者 by KUROSAWA Akira 黒澤明).

<sup>10</sup> KAIKO Takeshi (1930–1989) was a postwar Japanese novelist, essayist, literary critic, newspaper correspondent, and copywriter. He won several prestigious awards, including the Akutagawa Prize (1957) with *Hadaka no ōsama* 裸の王様 (*The Naked King*), a story about the relationship between a man who is running an art school and a boy who has difficulty communicating, and the Mainichi Book Award (1968) with *Kagayakeru yami* 輝ける闇 (*Into a Black Sun*), based on his experience in Vietnam as a war correspondent.

16. By reason of weird translation, many such sets of instructions read like poems anyhow. (Brian Ferneyhough)
17. Float like a butterfly, sting like a bee. (Mohammad Ali)
18. She grew on him like she was a colony of E. Coli, and he was room-temperature Canadian beef. (“Style Invitational” *Washington Post*)
19. His thoughts tumbled in his head, making and breaking alliances like underpants in a dryer without Cling Free.  
(“Style Invitational” *Washington Post*)
20. I’m writing this book as if I were constructing an exquisite house, ornamented with sparkling excerpts for you to enjoy.

### 3.5.2. Metaphor

A *metaphor* (*in’yu* 隱喻 or *an’yu* 暗喻) is a trope type of figure of speech which describes an entity as being a seemingly unrelated entity. The metaphor consists of two parts: the tenor and the vehicle. The *tenor* is the entity to which attributes or characteristics are ascribed; the *vehicle* is the entity from which the attributes are borrowed (Richards 1936). For example, in “Tony is a snake,” *Tony* is the tenor, and *a snake* is the vehicle. It can also be construed as a mapping from the source domain (including a snake) to the target domain (including Tony). By such metaphorical transfer of senses, words extend their meanings: e.g. by considering a river, needle, school, mountain, table, etc. as a human body, the words *mouth*, *eye*, *head*, and *foot* can be extended to *mouth of the river*, *eye of the needle*, *head of the school*, *foot of the mountain*, and *leg of a table* (Lyons 1968: 406).

In literary criticism, figurative language embraces all kinds of features which are semantically or grammatically marked or unusual in some way. In this sense metaphor can be seen as a characteristic of literary, especially poetic, language (Wales 2001: 152). In recent years, however, metaphor has come to be understood to be a ubiquitous and not deviant use of language (Lakoff and Johnson 1980, Lakoff 1987, Gibbs 1994, Gill and Whedbee 1997). It plays a much larger role than merely adding ornamentation to a text because the fundamental form of human understanding is metaphorical in nature. That is, humans can grasp an unfamiliar idea only by comparison to or in terms of what is already known. In this perspective, metaphor structures human conceptualizations of experience.

There are three types of metaphors: dead, stock, and original.<sup>11</sup> *Dead*, or *fossilized*, *metaphors* are those whose figurative meanings have become so

<sup>11</sup> Newmark (1982/1988: 85) proposes five types of metaphor: dead, cliché, stock, recent, and original. Cliché is a murky area between dead and stock metaphors. I consider it unnecessary to separate recent metaphor as a type.

common that the original, literal meaning is superseded, e.g. *to get upset, to kill time, to break a promise, hara o tateru* 腹を立てる, *jikan o tsubusu* 時間をつぶす, *yakusoku o yaburu* 約束を破る. Dead metaphors are part of the regular lexicon and not usually a special issue in translation. **Stock metaphors** are conventional metaphors; **original metaphors** are sometimes called **private** or **poetic metaphors**. As Black (1962: 37) has remarked, “It would be more illuminating...to say that the metaphor creates the similarity than to say that it formulates some similarity antecedently existing.” In other words, we may discover a similarity between two entities when we encounter a metaphor that refers to it.

Like similes, metaphors may or may not be transferable across languages, and similar metaphors might highlight quite different aspects of an event or person. For instance, adding water to some liquid can be conceived as diluting and weakening it (usually a move downward), or as making its amount greater (an upward movement).

He watered down his proposal.  
彼は予算申請書を水増しした。  
'He inflated his proposed budget.'

The literal meanings of *to pull someone's leg* and *ashi o hipparu* 足を引っ張る are identical, but their metaphorical meanings are quite distinct: the former means 'tease someone', whereas the latter means 'prevent someone from doing something'.

There are seven types of strategizing in metaphor translating: (i) reproducing the same image in the TL, (ii) translation of the metaphor with a simile, retaining the original image, (iii) replacing the image in the SL with a standard TL image, (iv) the same metaphor combined with sense, (v) translation of the metaphor with a simile plus sense, (vi) conversion of the metaphor to sense, and (vii) deletion. These strategies, except for (vii), are demonstrated below:

### 1. Reproducing the same image in the TL

その案は飲み込めない。  
That proposal is difficult to swallow.

その新薬はアルツハイマー型認知症の患者に希望の光を与えた。  
The new drug offers a ray of hope for Alzheimer's patients.

The results of this election cast a dark shadow over environment issues.  
今回の選挙の結果は環境問題に暗い影を落とした。

She barely saved face by voluntary resignation.  
彼女は任意退職することによって、辛うじて面目を保った。

II. Translation of metaphor by simile, retaining the original image

金の匂(にお)いがする。

It smells like money.

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave-owners will be able to sit down together at the table of brotherhood.

(Martin Luther King, Jr.)

私には夢がある。いつか、ジョージアの赤い丘の上で、かつての奴隷(どれい)の子供たちとかつての奴隷主の子供たちが、兄弟のように共にテーブルを囲む日が来るという夢が。

(The metaphorical use of *dream* is translated as is.)

III. Replacing the image in the SL with a standard TL image

新政策は絵に描いた餅にすぎなかった。

The new policy was merely pie in the sky.

霏囲気をほぐすため、一人ずつ、好きな食べ物を紹介してもらった。

To break the ice, we asked each participant to introduce their favorite food.

There is chemistry between them.

二人は波長が合っている。

‘Their wavelengths match.’

We’d better go back to square one and start again.

振り出しに戻って、やり直すべきだ。(Furidashi is the starting point of the traditional sugoroku board game.)

IV. Same metaphor combined with sense

鳥海さんは知識の泉だ。

Mr. Toriumi is a fountain of knowledge, an endless source of information.

The low-hanging fruit in the energy issue is not wind, solar, biomass, or geothermal. It is energy efficiency.

エネルギー問題で、すぐに手の届く、低く垂れ下がった果実は、風力でも、太陽熱でも、バイオマスでも、地熱でもない。それは、資源の効率化だ。

## V. Translation of metaphor by simile plus sense

彼はたぬきだよ。

He plays dumb like a raccoon dog.

It was music to my ears.

それは、音楽のように心地よく響いた。

## VI. Conversion of metaphor to sense

あの人は大和撫子(やまとなでしこ)だ。

She is an ideal Japanese woman.

It's not unusual for a lame-duck governor to experience a backlash from lawmakers.

任期満了に近い州知事が議員からの巻き返しを受けることはまれではない。

The metaphorical interpretation is most likely to be triggered by a perception of incongruity or inappropriateness in the sentence when interpreted literally. In some cases, however, the literal interpretation also makes a certain kind of sense and may lead to mistranslation. Miyawaki (1998: 99–100) reports that he once translated “The first thing he set up in his shoebox was his portable record player” as *Kare ga kutsubako ni mazu sonaetsuketa no wa, keitaiyō no rekōdo purēyā datta* 彼が靴箱にまず据えつけたのは、携帯用のレコード・プレーヤーだった. He was warned by more experienced translators that a record player could not fit in a shoebox. He later realized that *shoebbox* was a metaphor for a small room or apartment.

Finally, Reiss (1971/2000: 62) advises that, unless there is a good reason to do otherwise, metaphors in predominantly expressive texts are best rendered metaphorically, whereas those in predominantly informative texts may be modified or entirely jettisoned.

## EXERCISE 3.7

Paying special attention to metaphors, translate the following.

1. この議論は穴だらけだ。
2. ガラス張りの行政を求める声が強い。
3. この種の話に尾鰭が付くのは、よくあることだ。
4. あの人はさくらですよ。
5. 彼の命は、風前の灯火だった。

6. 「あなたには関係ないでしょ」と登美子は棘のある声で言った。
7. 会社は急いで謝罪したが、焼け石に水だった。
8. 立てばシャクヤク、座ればボタン、歩く姿はユリの花。
9. 生きる智慧を言葉の結晶にした論語。(加藤富一『論語のこころ』宣伝文)
10. 月日は百代(はくたい)の過客にして、行きかう年も又旅人也(なり)。(松尾芭蕉『奥の細道』)
11. She has one foot in the grave.
12. I surf the net anonymously by using some proxy sites.
13. The lawyer grilled the witness during cross-examination.
14. The prices of houses rose 60 percent between 2000 and 2007, before the housing bubble burst.
15. Congress must not issue a blank check to bail out the auto industry.
16. Art washes away from the soul the dust of everyday life. (Pablo Picasso)
17. No man is an island. (John Donne)
18. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. (Francis Bacon)
19. All the world's a stage, And all the men and women merely players; They have their exits and their entrances... (William Shakespeare, *As You Like It*, Act 2 Scene 7)
20. The past is a foreign country: they do things differently there. (L. P. Hartley, *The Go-Between*)

## EXERCISE 3.8

Identify metaphors and translate the following. Which strategies do you use?

- a. 学生として就職活動までにやっておくべきことは、「さまざまな経験」と「考える」ことだと思います。会社にもよりますが、企業は学生の「引き出しの多さ」を重視するように思います。多くの経験と考える力なくしては、引き出しを増やすことはできません。この点をしっかり意識している人は、面接でマニュアルに頼らなくても、自分の言葉で自信を持って語ることができるでしょう。小手先の勝負は通用しませんよ。(ジェトロホームページ)
- b. 私が考える翻訳は、美術品の複製をつくるような作業です。オリジナルのブロンズ像からレプリカの木像をつくるようなものでし

よう。まず第1に、原作をじっくりと観察します。大きさ、形、重さ、表情……。何がエッセンスなのか……。それから、ちがった素材によって、同じような印象をたたえた像をつくります。木には木の持ち味がありますから、それも大事に。というのが翻訳の理想像。言葉の横すべりではないのです。

(小川高義「小説の翻訳—日本語の得意技」p. 154)

- c. We stand now where two roads diverge. But unlike the roads in Robert Frost's familiar poem, they are not equally fair. The road we have long been travelling is deceptively easy, a smooth super-highway on which we progress with great speed, but at its end lies disaster. The other fork of the road – the one “less traveled by” – offers our last, our only chance to reach a destination that assures the preservation of our earth. . . . “Any science may be likened to a river,” says a Johns Hopkins biologist, Professor Carl P. Swanson. “It has its obscure and unpretentious beginning; its quiet stretches as well as its rapids; its periods of drought as well as of fullness. It gathers momentum with the work of many investigators and as it is fed by other streams of thought; it is deepened and broadened by the concepts and generalizations that are gradually evolved.”

(Rachel Carson, *Silent Spring*, p. 277)

### 3.5.3. Metonymy

**Metonymy** (*kan'yu* 換喩) is a trope in which one expression is substituted for another with which it is closely associated. In other words, metonymy indirectly describes an entity by referring to something associated with it. For example, in “The pen is mightier than the sword,” *the pen* represents literary power, while *the sword* represents military force. **synecdoche** (*teiyu* 提喩) is a subtype of metonymy in which a part stands for the whole or vice versa, e.g. the *dish* (a part) in “What's your favorite dish?” represents an *entrée* (the whole); or the *police* (the whole) in “The police arrived very quickly” is represented by a police officer (a part). Some researchers consider metonymy to be different from, rather than inclusive of, synecdoche. However, such fine distinctions do not concern us.

Both metaphor and metonymy involve substitution of one expression for another. However, while metaphor depends on similarity between the two entities, metonymy works by the contiguity, association, or relationship between them. As mentioned earlier, metaphor might *create* a relationship between the entities, but in order to understand metonymy, the reader must *know beforehand* the relationship between the entities. Therefore, direct translation of some types of metonymy may not be comprehensible for the TT audience.



One common type of metonymy uses the location itself for an entity that is located there, e.g.:

A. Detroit	the US automobile industry
Hollywood	the US movie industry
Silicon Valley	high-tech companies located in the area
Wall Street	the US financial markets
Washington	the US federal government
The White House	the US President and staff
B. Capitol Hill	the US Congress
Houston	NASA Mission Control
Madison Avenue	the US advertising industry
Seventh Avenue	the US fashion industry
West Point [New York]	the US Military Academy
Annapolis [Maryland]	the US Naval Academy

While those in (A) might be familiar to some of the Japanese populace, those in (B) are not likely to be understood. On the other hand, little, if any, location metonymy in Japanese is likely to be understood by non-Japanese:

Uji 宇治	green tea
Oshima 大島	pongee (a kind of fabric)
Kabutocho 兜町	the stock market
Gion 祇園	the Kyoto pleasure district
Koshien 甲子園	the National High-School Baseball Tournament
Tsukiji 築地	Tokyo Metropolitan Central Wholesale Market (mainly fish)
Nagatacho 永田町	the Japanese Diet
Hagi 萩	pottery

## EXERCISE 3.9

Identify metonymy and translate the following.

- 飲酒運転でパトカーに捕まった。
- あの人はハンドルを握ると、人が変わってしまう。
- 手が足りない時には、いつでも遠慮なく言ってください。
- 三原さんはいつもパガニーニを聞いている。
- 時計が動かない。
- おやつは何にしましょうか。
- 電池がなくなったので、交換してください。
- 小林さんは黒帯を持っている。

9. もうすぐ、鍋が煮えますよ。
10. 町はひっそりと寝静まっていた。
11. The assemblywoman gave her word that she would not vote for the bill.
12. President Bush has bombed Afghanistan and Iraq.
13. The press treated the candidate horribly.
14. I received a pink slip much earlier than anticipated.
15. New England won the Super Bowl.
16. Four of the nation's five biggest title insurers were in the red during the third quarter.
17. The governor pled "the fifth" after pardoning members of his administration.
18. She is ready to take legal action to protect her name.
19. He quickly drank the bottle.
20. This paper proposes a new approach to the investigation of human cognitive capabilities.

### 3.6. Speech acts

Suppose that the person with whom you have been conversing amicably suddenly and calmly says, "You're obnoxious." What would you do? One possibility is to ask, "What do you mean (by that)?" In this case, you have apparently understood the meaning of the utterance, "You're obnoxious." (If you were a Japanese who does not understand English, you would not respond with a question; instead, you probably would simply smile to communicate that you are harmless.) What you do not understand here is the speaker's intention, i.e. the purpose in suddenly and calmly making such a severe comment. Does the person mean to offend you and start an altercation? Or is it meant as a joke? In any case, we have not understood an utterance if we cannot identify its communicative function(s). In other words, we know that language is used not only to *say* things, i.e. describe states of affairs, but also to *do* things actively. A theoretical framework that defines a communicative activity with reference to the intent of a speaker while speaking and the consequent effects achieved on a listener is called the *speech act theory*, originally developed by John Austin (1962).

In uttering a sentence, a speaker is generally involved in three different acts. First, there is a *locutionary act*, the act of speaking itself. In addition, the speaker intends an utterance to constitute an apology, command, promise, warning, etc. This intentional aspect of the speaker is called the *illocutionary act*, or *illocutionary force*.<sup>12</sup> Finally, the speaker may achieve a certain consequent

<sup>12</sup> Halliday (1985: 53) refers to the illocutionary act as *interpersonal meaning*.

response from the hearer (e.g. entertainment, inspiration, persuasion, fear): this is the *perlocutionary act*, or *perlocutionary effect*. The term *speech act* is frequently used interchangeably with the *illocutionary act/force*. While the illocutionary force can be implicit in the utterance, in some cases it is made explicit with a *performative verb*, e.g. *I admit I was stupid*, *He congratulates you*, *I order you to get out*, *We promise to return*. It is necessary to distinguish between the locution and the illocution because different locutions can have the same illocutionary force, and a single locution can have different illocutionary forces depending on the context.

Frequently, declarative sentences are utilized to make statements (e.g. *Shōsetsu wa amari yomimasen* 小説はあまり読みません ‘I rarely read novels’), interrogative sentences for asking questions (e.g. *Nīto-tte shittemasu ka* ニートって知ってますか ‘Do you know what *NEET* means?’), and imperative sentences for making commands (e.g. *Hayaku tabenasai* 早く食べなさい ‘Eat! Now!’). However, no consistent correspondences exist between the sentence types and the kinds of illocutionary force. For example, declarative sentences can be used to decline an offer of a loan of a book (e.g. *Shōsetsu wa amari yomimasen*), making a request (e.g. *Anō, okane ga tarinain desu* あの お、お金が足りないんです ‘Well... I don’t have enough money’), or asking a question (e.g. *Kore, henpin dekiru ka dō ka shiritai to omoimashite* これ、返品できるかどうか知りたいと思ひまして ‘I wonder if I can return this’). Likewise, interrogative sentences can be used for making a statement (e.g. *Dare ga sensō ni nanka ikitagaru?* 誰が戦争になんか行きたがる? ‘Who wants to go to war?’), to make a request (e.g. *Jikan wakarimasu?* 時間分かります? ‘Do you know what time it is?’), expressing reproof (e.g. *Konna keisan machigatchatta no?* こんな計算間違っちゃったの? ‘How did you make an error in such a simple calculation?’), etc. As these examples demonstrate, English and Japanese have in common different sentence types used to accomplish various speech acts on behalf of their speakers.

Recall the translation (discussed in Section 1.6: Translator competence) of the US national anthem (*The Star Spangled Banner*) in *Saving Private Ryan*.

The prisoner stood straight now, his legs still exposed. He sang, “Oh, say can you see...” That was all he knew; he kept singing it again, and again: “Can you see?... Oh, say can you see?” (Collins 1998a: 237–8)  
 捕虜のドイツ兵は、ズボンをまくったまま、まっすぐ立っていた。歌いはじめた。「ねえ、わかってるっていってよ.....」そこしか知らなかった。何度も、そこだけをくりかえした。「わかってるって.....わかってるっていって」(マックス・コリンズ『プライベート・ライアン』 p. 246)

The speech act conveyed by the prisoner's singing the song in this scene is clearly to beg for mercy by showing respect to the conqueror's home country. By contrast, its inaccurate translation as a love song, as shown above, obscures the prisoner's intention.

Another example that illustrates the importance of considering the speech act is the sentence, *shashin wa imēji desu* 写真はイメージです, which appears on much packaged food. The straightforward translation 'The picture is an image' is tautological. Such illustrations show foods typically attractively garnished and served in fancy tableware. What the sentence attempts to convey is that the picture on the package is different from or does not accurately represent the actual content; however, if you translate it thusly, it will sound fraudulent, which is not likely intended. 'Serving suggestion' may reflect the intended speech act more accurately.

### EXERCISE 3.10

Imagine typical situations in which the following sentences are used. Identify their illocutionary force(s), and translate them.

1. この度は、お父様のご逝去(せいきょ)、まことにご愁傷様でございます。
2. お返事が遅れて、申し訳ございません。
3. お煙草はご遠慮いただきます。
4. ペンキ塗りたて
5. お名前は、吉原さんでしたね。
6. (車の持ち主に) 素晴らしい車ですねえ。
7. コーヒーはいかがですか。
8. 初夏の候、皆様には益々御健勝のこととお喜び申し上げます。
9. そんなことをする前に、しなくちゃならないことがあるんじゃないんですか。
10. あなた、友達いないでしょう。
11. Thank you for not touching the artifacts.
12. You did a good job.
13. Long time no see.
14. Here's why you don't want to hire her.
15. Be careful going home tonight. I know where you live.
16. I would appreciate it if you would reconsider my grade.
17. Congratulations on your purchase of our product.
18. You really made me feel at home.
19. I just don't feel comfortable answering your questions.
20. I'll give you a hand later.

## EXERCISE 3.11

Paying special attention to the illocutionary force(s), translate the following texts.

- a. 日頃は弊社商品をご愛顧頂き、厚くお礼申し上げます。／さてこのたび、弊社が2000年8月からミレニアムを記念する特別企画商品として製造販売いたしました缶入りカップヌードル「タイムカン」(賞味期間10年間)の一部におきまして、缶内に空気が入る可能性があることが判明いたしました。今後、賞味期限が切れる2010年8月および9月までの間に油の酸化など品質に影響を与える可能性があるかと判断し、自主的に回収することいたしました。賞味期間の10年間を楽しみにご購入いただいたお客様にはご期待に添えない結果となってしまいまして、大変申し訳なく心からお詫び申し上げます。／つきましては、該当商品をお買い上げいただいたお客様には誠に恐縮ではございますが、下記送付先まで着払いにてお送りいただきますようお願い申し上げます。後日商品代金を送付させていただきます。(Adapted from 「日清食品 自主回収のお知らせ」)
- b. 裁判員制度導入の理由／国民のみなさんが裁判に参加することによって、国民のみなさんの視点、感覚が、裁判の内容に反映されることとなります。／その結果、裁判が身近になり、国民のみなさんの司法に対する理解と信頼が深まることが期待されています。／そして、国民のみなさんが、自分を取り巻く社会について考えることにつながり、より良い社会への第一歩となることが期待されています。／国民が裁判に参加する制度は、アメリカ、イギリス、フランス、ドイツ、イタリアなど世界の国々で広く行われています。(法務省ウェブサイト)
- c. Jury service lies at the heart of our American judicial system. It is the duty and responsibility of all qualified citizens, but it is also an opportunity to contribute to our system of justice and to our communities. For many, serving as a juror is a memorable and even a profound experience. While voting is a privilege of citizenship, jury service is a civic obligation and often the most direct participation that individuals have in their government. (Hon. Ronald M. George, Chief Justice of California)

### 3.7. Ambiguity and vagueness

#### 3.7.1. Ambiguity

To conclude this chapter about meaning, we consider the notions of *ambiguity* and *vagueness*. Many words, phrases, and sentences are polysemous, allowing

more than one interpretation in a given context. The possibility of multiple interpretations is referred to as **ambiguity**. Newmark (1988: 218–20) posits seven types of ambiguity. Six are listed below:

**A. Lexical ambiguity** consists of a word that can be interpreted in more than one way:

She's wearing a light coat. (as opposed to a heavy coat or a dark-color coat)

We went to the bank. ('financial institution' or 'river bank')

We rented a house. (obtained or granting temporal occupancy of the house)

He's a doctor. ('medical doctor', i.e. physician, or 'Ph.D.')

*Chikara ga tarinai* 力が足りない (lack of ability or lack of strength)

*Kinkyō o kiita* 近況を聞いた (heard about or asked about the current situation)

*Hanashi o suru* 話をする (give a speech or have a conversation)

*Hiraoka-san ni atta* 平岡さんに会った (met with Hiraoka or ran into her by accident)

Some words are not ambiguous within the SL, but become ambiguous when translated into the TL, e.g. *brother* (*ani* 兄 or *otōto* 弟), *rice* (*kome* 米 or *gohan* ご飯), *ticket* (*jōshaken* 乗車券 or *nyūjōken* 入場券), *kuruma* 車 ('car' or 'truck'), *daigaku* 大学 ('college' or 'university'), *tokei* 時計 ('watch' or 'clock'), as discussed in Section 2.1.4: Hyponymy.

**B. Grammatical ambiguity** occurs when a phrase permits more than one interpretation although the meaning of each word is uniquely determined.

modern language teaching (the teaching of a modern language or teaching a language by a modern method)

old man and woman (both are old or only the man is old)

Flying planes can be dangerous (to fly a plane can be dangerous or planes that are flying can be dangerous)

I saw her duck (I saw a duck belonging to her, or I saw her lower her head)

The house was shut (depicting the event of shutting a house or the state of the house being shut)

*nagai ronbun no jobun* 長い論文の序文 (either the thesis or its preface is long)

*kinben na Nihonjin* 勤勉な日本人 (referring to the Japanese people collectively, who are hardworking (non-restrictive), or only to those Japanese who are hardworking (restrictive))

*Hahaoya wa ureshisōni hashiru kodomo o oikaketa* 母親は嬉しそうに走る子供を追いかけた (either the mother or the child was joyful)

*Gakusei wa mina Bafuchin o yondeiru* 学生はみなバフチンを読んでいる (the students have read Bakhtin, or they are reading his book now)  
*Wakattara, oshiete kudasai* 分かったら教えてください ('Tell me when you figure it out' or 'if you figure it out')

Like lexical ambiguity, expressions need not be grammatically ambiguous in the SL, but ambiguity arises when they are translated into another language, e.g. *tomodachi* 友達 'a friend' or 'friends', *moshi kaetara* もし買えたら 'if one can afford' or 'if one could afford'.

- C. Pragmatic ambiguity** consists of an expression that can be used to signal something other than its literal meaning.

There's a bull in the field (could mean 'Let's get out of here!')  
 How interesting! (could be used ironically)

*Zensho shimasu* 善処します ('I'll take an appropriate step concerning the matter' or 'Forget about it!')  
 "Porushe katchatta" "Ē, ussō" 「ポルシェ買っちゃった」 ('I bought a Porsche') 「えー、うっそー」 ('You liar!' or 'Really?')

- D. Cultural ambiguity** arises when the function or the substance to which an expression refers changes at a point in time and the period background is unclear in the ST.

coach (a stagecoach or bus, depending on the time period)  
 entrée (means appetizer in Australian English; in American English it refers to the main course)  
 That's a bad jacket you're wearing (could mean an attractive jacket in young people's utterances)

*kyasshubakku* キャッシュバック (means 'refund' in Japanese)  
*kireru* 切れる (could mean 'go into a rage/go crazy' in young people's utterances)  
*hōru* 放る (means 'throw' in Tokyo and 'abandon' in Osaka dialect)

Many near-international words have different sense-components. For example, until recently, *feminisuto* フェミニスト meant 'womanizer' (whereas today it *can* mean 'feminist'); therefore, the translator needs to be sensitive to the ST's historical background and values.

FUTABATEI Shimei's celebrated novel *Ukigumo* (*The Drifting Clouds*, 1887–1889) opens with:<sup>13</sup>

<sup>13</sup> FUTABATEI Shimei (1864–1909) was a novelist, translator of Russian literature, and literary critic. Although unfinished, *Ukigumo* is considered by many to be Japan's first modern novel written in a realist style, including vernacular Japanese.

千早振る神無月(かみなづき)ももはや跡二日の余波(なごり)とな  
 った二十八日の午後三時頃に(二葉亭四迷『浮雲』)  
 Around 3 p.m. on the twenty-eighth of the tenth month

Regarding this phrase, Miyoshi (1974: 24) remarks:

There is also the matter of grammatical tense. Japanese has no clearly established tense, and forms for past and present are often interchanged without creating any confusion for the reader. *The Drifting Clouds* is for the most part written in such a past-present mixture, and this, though it might on occasion intensify reader involvement in the manner of the “historical present,” usually tends to obscure the linear time development. (The author himself is apparently halfhearted in tracing the passage of time, since the very first sentence contains an error: “at 3 p.m., the twenty-eighth of October, leaving only two days to the end of the month.”)

However, as Miller (1975: 2) points out, *kaminazukikannazuki* 神無月 refers to the tenth month of the lunar calendar, in which each month has either 29 or 30 days. Although the Gregorian calendar was introduced in 1872, many people still did not use it during Futabatei’s time. Therefore, it is more reasonable to consider that Futabatei employed the lunar calendar in *Ukigumo*.

- E. Metaphorical ambiguity** occurs when an expression can be interpreted both literally and metaphorically, for example:

Joan finally rolled up her sleeves and...

This is not my cup of tea.

They spilled the beans.

父親は幼い息子を水に投げ込んだ。

The father threw his little son into the water.

The father tried to teach his little son something in a barbaric way.

得意先に出向いた社員はてぶらで帰ってきた。

The employee who went to a client’s office came back empty-handed.

The employee came back with no results.

Normally, the translator must decide which interpretation should be adopted.



- F. Referential ambiguity** arises when the referent of an expression cannot be uniquely identifiable, e.g. Cambridge (in Massachusetts, USA or in England), Paul Simon (a musician or a US senator), *Fuchū-shi* 府中市 (in Tokyo or in Hiroshima Prefecture).

## EXERCISE 3.12

Identify ambiguity and translate one of the following.

- a. 彼のことを、私と息子は博士と呼んだ。そして博士は息子を、ルートと呼んだ。息子の頭のでっぺんが、ルート記号のように平らだったからだ。／「おお、なかなかこれは、賢い心が詰まっていそうだ」／髪がくしゃくしゃになるのも構わず頭を撫で回しながら、博士は言った。友だちにからかわれるのを嫌がり、いつも帽子を被っていた息子は、警戒して首をすくめた。／「これを使えば、無限の数字にも、目に見えない数字にも、ちゃんとした身分を与えることができる」／彼は埃の積もった仕事机の隅に、人差し指でその形を書いた。

(小川洋子『博士の愛した数式』)

- b. The cottage stands all on its own at the end of a rutted cart-track that leads off from the main road to the village, about a mile away. It is easy to drive past this gap in the hedgerows without seeing the small hand-painted wooden sign, faded and weathered, which is nailed to a post, bearing the name 'Ludlow'; and without realizing therefore that it leads to a human habitation. A slight hump in the terrain and a stand of beech trees screen the cottage and its out-buildings from the road. (David Lodge, *Home Truths*)

### 3.7.2. Vagueness

The second notion to consider is *vagueness*, i.e. lack of specificity. Kempson (1977: 123–6) recognizes four types of vagueness, three of which are relevant to the translation process.

- A. Referential vagueness** occurs when the meaning of the expression is in principle clear, but it may be difficult to decide whether or not the term can appropriately be applied to a certain object, e.g. city/town, hill/mountain, forest/woods. We agree that a city is where a larger number of people live, whereas a town is likely to be smaller. However, it may be difficult to decide whether a community should be characterized as a city or town. This referential vagueness tends to multiply in translation.

『ロメオとジュリエット』で有名なヴェローナは、今でも中世の趣を色濃く残している街です。

Verona, the literary locale of *Romeo and Juliet*, is a city/town that retains remarkable medieval elegance.

- B. Indeterminacy of meaning** arises when the meaning of an expression seems indeterminate, e.g. *Helen's book* can be used to describe the book Helen wrote, the book she owns, the book she has been reading, the book she has been told to read, etc. Another example is the adjective *good*, as in “She has good legs,” which can mean that she has healthy legs (e.g. no weak ankles), beautiful (good-looking) legs, or legs that support her functioning well as an athlete.

Translating *Ii bunshō ga kakenai to, shūshoku wa muzukashii* いい文章が書けないと、就職は難しい as ‘Without the ability to write good sentences, you will have difficulty in finding a job’ might sound vague and childish. On the other hand, overtranslating it as ‘the ability to write convincing prose’ or ‘the ability to write aesthetically pleasing texts’ could be risky. When the ST is indeterminate, matching its vagueness within the norm of the TT is dexterous, e.g. ‘It is difficult to find a job without good writing skills.’

- C. Lack of specification in the meaning of an expression** refers to a situation where the meaning is clear but is only generally specified, e.g. *neighbor*, which is unspecified for sex, race, age, etc. Another example is the verb *go*, which has a clearly specifiable meaning and yet covers a variety of actions. *He went to the station* can be used to describe walking, running, biking, driving a car, to mention only a few.

*Kinjo no hito* 近所の人 and *iku* 行く match ‘neighbor’ and ‘go’, respectively, in terms of underspecification. However, some seemingly translational equivalents do differ in specificity. *Korosu* 殺す is frequently translated as ‘kill’, but unlike *kill*, *korosu* encodes intentionality. Thus, *She was killed in a car accident* is possible, but not \**Kanojo wa jidōsha-jiko de korosareta* 彼女は自動車事故で殺された. *Kanojo wa jidōsha-jiko de shinda* 彼女は自動車事故で死んだ is a natural translation. The marked expression, ‘to murder’, is a more accurate translation of *korosu* when intent is relevant.

English verbs are generally less specific in intentionality; conversely, Japanese verbs are more sensitive to intent. *To overlook* can be used when one deliberately ignores something or when s/he simply fails to notice it. By contrast, *minogasu* 見逃す implies intention; therefore, when the action is not deliberate, it is prudent to mark it, e.g. *tsuihukkari minogashita* つい／うっかり見逃した ‘carelessly overlooked’, *minogashite shimatta* 見逃してしまった ‘unintentionally overlooked’.

In some cases, vague translations might be preferred. For example, Kono (1975: 108) provides this overly precise translation: *Yama ni wa amerika-matsu to, seiyō-momi to, seiyō-sugi ga shigetteita* 山にはアメリカ松と、西洋樅と、西洋杉が茂っていた。Although it may be a faithful translation of *Douglas fir, spruce, and cedar*, it is unnaturally specific unless the text is for forestry specialists.

## EXERCISE 3.13

Paying attention to ambiguity or vagueness, translate the following.

あいまいさは論理と対立するものではなくて、一種の論理であることを承認できるようになるには、社会が言語的にある成就に達してはなくてはならない。明晰な表現のあらかず論理が単線であるとすれば、あいまいな表現で伝える論理は複線で、また、いたるところで点線状になっていると考えてよい。

(外山滋比古『日本語の論理』p. 20)

## EXERCISE 3.14

The following is the opening of KODA Aya's *Nagareru*. Translate it into English. It is arguably the most difficult exercise in this book. Domenico Lagana (1975: 47–9) writes that *Kono uchi ni sōinai ga, doko kara haitte ii ka, katteguchi ga nakatta* このうちに相違ないが、どこからはいいいか、勝手口がなかった appeared at first glance to be a sentence easy to translate. However, analysis of its structure and recognition of all lexical meanings provided him no clue as to how to interpret the sentence as a whole. He eventually gave up hopelessly with: There is a house (or possibly houses) in a certain place. Currently, the house is not dissimilar to something else, probably to other houses (or looks long unchanged). Someone asks someone else a question: Where can someone (or who) or something (or what) go into it? A LOGICAL LEAP. In the past, there was no back door.

このうちに相違ないが、どこからはいいいか、勝手口がなかった。

往来が狭いし、たえず人通りがあつてそのたびに見とがめられているような急(せ)いた気がするし、しょうがない、切餅(きりもち)のみかげ石二枚分うちへひっこんでいる玄関へ立った。すぐそこが部屋らしい。云いあいでもないらしいが、ざわざわきんきん、調子を

張ったいろんな声が筒抜けてくる。待ってもとめどがなかった。いきなり中を見ない用心のために身を斜(はず)によけておいて、一尺ばかり格子(こうし)を引いた。と、うちじゅうがぴたっとみごとに鎮(しず)まった。どぶのみじんこ、と聯想(れんそう)が来た。もつとも自分もいっしょにみじんこにされてすくんでいと、

「どちら？」と、案外奥のほうからあどけなく舌ったるく云いかけられた。目見えの女中だと紹介者の名を云って答え、ちらちら窺(うかが)うと、ま、きたないのなんの、これが芸者家の玄関か！

(幸田文『流れる』)<sup>14</sup>

<sup>14</sup> KODA Aya's (1904–1990) *Flowing* “describes a failing geisha establishment through the eyes of a middle-aged maid [Rika] who begins to work there at the start of this novel. Little actually happens in the novel: we witness the dissolution of a once-viable way of life in a time of economic and emotional hardship. Through Rika’s eyes we observe the various goings-on as if observing a series of tableaux.” (Tansman 1993: 102)

# Discourse genre

---

A *discourse* is any coherent succession of sentences, spoken or written. A fluent language user can readily recognize a well-constructed discourse, a badly constructed discourse, and a random collection of sentences, but may not be able to pinpoint the reasons they are good, bad, or random. The term *discourse genre*, or *text genre*, refers to conventionalized patterns of discourse associated with a particular sociocultural “communicative event” (Hymes 1967). Discourse genre is a category to which a given text in a given culture is recognized as belonging, and within which the text is seen to share a type of communicative purpose and effect with other texts (Hervey and Higgins 2002: 57). An expectation of genre determines not only the text’s overall structure but also its vocabulary, syntax, and argumentation moves. A well-constructed discourse in any language, regardless of genre, obeys a variety of constraints designed to produce its characteristic discourse structure. An author who fails to fulfill audience expectations often provokes a negative reaction (Gill and Whedbee 1997: 164).

There are many discourse genres – academic abstract, business letter, instruction leaflet, job advertisement, legal document, mandate, personal letter, scholarly article, textbook, weather report, etc. Language users are normally able to identify the type of discourse they are reading or hearing. For example, someone might say: “This is not a business letter, it’s a personal one,” “This is called a fairy tale, but in fact it is a saga,” “At this point the news bulletin took on the character of an editorial,” or “That’s not the kind of remark you want to put into the minutes of the meeting” (Renkema 1993: 90).

Translating different text genres requires different strategic priorities. The norms governing all types of letter writing, as one example, vary considerably from language to language and from period to period. “Hence a woman writing to a friend in 1812 would no more have signed her letters *with love*...as a contemporary English woman might, any more than an Italian would conclude letters without a series of formal greetings to the recipient of the letter and his relations. In these cases,...the translator decodes and attempts to encode pragmatically” (Bassnett 1980/2002: 34).

A translation normally results in a text of the same genre as the original. That is, a narrative ST needs to be translated as a narrative in the TT; it should not sound, for example, like an expository text. For this, one needs to be able to recognize differences among genres. Many attempts have been made to establish a classification system of discourse genres. Larson (1984: 365–80), for example, identified six types: *narrative*, *procedural*, *expository*, *descriptive*, *hortatory*, and *repartee*. A given discourse typically contains a number of different basic genres: a narrative opens with a location description, but in most cases, one characteristic stands out as dominant.

## 4.1. Narrative discourse

### 4.1.1. General characteristics

*Narrative discourse* is the recounting of chains of real or fictional events, such as seen in biographies, folk stories, historical chronicles, memoirs, mythology, and personal accounts. In English, the text is normally and consistently in the past tense, typically in chronological order, and told in either the first- or third-person singular. Here are excerpts from Lewis Carroll's fantasy *Alice's Adventures in Wonderland* (first published in 1865) and its translation by YAGAWA Sumiko.

Alice was not a bit hurt, and she jumped up on to her feet in a moment: she looked up, but it was all dark overhead: before her was another long passage, and the White Rabbit was still in sight, hurrying down it. There was not a moment to be lost: away went Alice like the wind, and was just in time to hear it say, as it turned a corner, "Oh my ears and whiskers, how late it's getting!" She was close behind it when she turned the corner, but the Rabbit was no longer to be seen: she found herself in a long, low hall, which was lit up by a row of lamps hanging from the roof.

アリスはけがひとつなく、すぐさましゃんとして立ちあがってね。上を見てもいまきた方はまっくらだ。目のまえにはまた長い通路があって、さっきの白ウサギが相変わらずいそいで行く。こりゃーときもぐずぐずしちゃいられない。アリスは風のようにとんでいって、ウサギが角をまがる寸前にまにあってね。ウサギのやつ、こんなことつぶやいてる。「やれやれ、どうすんだい、たいした遅刻だよなあ！」アリスはすぐうしろまで迫っていたつもりなのに、角をまがるとウサギはもう見あたらなかった。そこはほそながい、天井のひくい大広間で、天井からはランプが一行ぶらさがって、あたりをてらしていた。(矢川澄子訳、ルイス・キャロル『不思議の国のアリス』 pp. 18–20)

Some modern Japanese writers use the past tense fairly consistently in narratives. The norm in the Japanese narrative style, however, is a mixture of past and non-past tenses, as illustrated by SHIGA Naoya's novel, *Takibi* (*Night Fires*), accompanied by its translation by Theodore Goossen.<sup>1</sup> Note that, although *Takibi* is a first-person narrative, no first-person pronoun appears overtly here.<sup>2</sup> In the next subsection, we will discuss the so-called Japanese tense and aspect markers.

その日は朝から雨だった。午(ひる)からずっと二階の自分の部屋で妻も一緒に、画家のSさん、宿の主のKさん達とトランプをして遊んでいた。部屋の中には煙草の煙が籠って、皆も少し疲れて来た。トランプにも厭きたし、菓子も食い過ぎた。三時頃だ。／一人が起って窓の障子を開けると、雨は何時かあがって、新緑の香を含んだ気持のいい山の冷々した空気が流れ込んで来た。煙草の煙が立ち迷っている。皆は生き返ったように互に顔を見交した。

(志賀直哉『焚火』 p. 243)

It had been raining since early morning. Around noon, all of us – my wife and I, the painter S-san, and the young innkeeper K-san and his wife – had gathered in my room to play cards. Now the room was heavy with tobacco smoke, our stomachs stuffed with snacks, the card game a bore. It was about three o'clock.

At last someone got up and slid open a window. The rain had stopped, and crisp mountain air, filled with the scent of fresh green leaves, flooded the room, scattering the stale smoke. We looked around at each other as though we had been brought back to life.

(Translation by Theodore Goossen, Shiga 1997: 52)

#### EXERCISE 4.1

Translate (a) into English or (b) into Japanese.

- a. 町の象舎から象が消えてしまったことを、僕は新聞で知った。僕はその日いつもと同じように六時十三分にセットした目覚まし時計のベルで目を覚まし、台所に行って、コーヒーをいれ、トース

<sup>1</sup> SHIGA Naoya (1883–1971) “has always posed something of a problem for Western readers: once hailed as the ‘god of prose’ ... by his native countrymen, his direct, powerful style does not come across well in English translation. ... As a result, whereas Tanizaki Jun'ichirō, Kawabata Yasunari, and Mishima Yukio have become common names within the household of world literature, Shiga has languished outside the door” (Goossen 2000: 191). This lyrical novel, *Takibi*, was praised by AKUTAGAWA Ryunosuke as “the epitome of Shiga's ‘plotless stories’” (p. 194).

<sup>2</sup> The Japanese language is a highly subjective, self-centered (self-oriented) language. Therefore, the “I” is usually assumed, but not overtly expressed (cf. Hirose and Hasegawa 2010).

トを焼き、FM放送のスイッチを入れ、トーストをかじりながら朝刊をテーブルの上に広げた。僕は一ページめから順番に新聞を読んでいく人間なので、その象消滅の記事に行きあたるまでかなりの時間がかかった。(村上春樹『象の消滅』p. 404)<sup>3</sup>

- b. I was in my room one night when I heard something in the corridor. I looked up from my work and saw an envelope slide under the door. It was a thick envelope, but not so thick it couldn't be pushed under the door. My name was written on the envelope, and what was inside purported to be a letter from my wife.

(Raymond Carver, *Blackbird Pie*, p. 491)

#### 4.1.2. Tense and aspect

Both of the verbal suffixes *-ta* (as in *tabe-ta*) and *-ru* or *-u* (as in *tabe-ru*, *nom-u*; hereafter, *-ru* represents both variants)<sup>4</sup> are used to refer to a situation in the past, present, or future. Nevertheless, they are frequently glossed as *past* and *nonpast tense markers*, respectively, mainly because they refer only to past or nonpast time in mono-clausal sentences in isolation:

昨日は、一日中家にいた／\*いる。

(\* indicates that the expression is unacceptable.)

I stayed home all day yesterday.

明日、買い物に\*行った／行く。

I'll go shopping tomorrow.

However, these markers are rarely used in isolated mono-clausal sentences. It may thus be confusing to think of them as genuine tense markers, especially when translating a narrative. For instance, the following passage would indeed be absurd:

<sup>3</sup> MURAKAMI Haruki's (b. 1949) *Zō no shōmetsu* (*The Elephant Vanishes*) is a story about the mysterious, unaccountable disappearance of an aged elephant and its keeper from a local elephant house.

<sup>4</sup> When the stem of a verb ends in a vowel (e.g. *tabe-*), the inflectional suffix *-ru* is added; when the stem ends in a consonant (e.g. *nom-*), the other variation *-u* is added. When the final consonant of the latter type is an "r" (e.g. *ir-*, *hair-*, *kaer-*), the verb deceptively looks like the former type (*iru* 要る, *hairu* 入る, *kaeru* 帰る). One way to test the distinction is to add *nai*. Verbs with a vowel-ending stem do not contain a "r" (*tabe-nai* 食べない), whereas those with a consonant-ending stem retain an "r" (*ir-a-nai* 要らない, *hair-a-nai* 入らない, *kaer-a-nai* 帰らない).



前途には、どうしようもない絶望がある。絶望にむかって、毎日を生きて行く。生きられる日々を、何とか仕合せに生きるより、仕方がない。仕合せとはその程度のものだとしか、考えられなかった。鉄瓶の湯を湯たんぽに入れる。そして冷たい寝床にはいる。寝つくまでのあいだ、彼女はからだをちぢめて、また頭の中で計算を試みるのだった。(石川達三『青春の蹉跌』p. 36)<sup>5</sup>

There is (= was) nothing but despair waiting for her. She is (= was) marching toward it. She tries (= tried) to satisfy herself as long as she can (= could) live. She couldn't recall happiness as anything more than such a trivial matter. She pours (= poured) hot water into a foot warmer. And she slips (= slipped) into a cold bed. Scrunching herself up, she thought about it again until she fell asleep.

There are several ways to account for the uses of *-ta* and *-ru*. But no single explanation can account for all of them. This section briefly examines how these suffixes are actually used in narrative texts. The distinction between tense and aspect is highly complex, so I will simplify it here for the purposes of understanding and performing translation. For a more detailed discussion, see Hasegawa 1999.

Kunihiro (1967: 56–68) identifies the following usages of *-ta* and *-ru*. Although whether the listed entries are all distinctive might be questioned, they show that *-ta* can be used to refer to a situation in the past (1–3), in the present (4–7), or in the future (8–9), and that *-ru* can be used to refer to a situation in the past (10), in the present (11–15), in the future (16), or to an atemporal one (17–21). (The English verbal expressions corresponding to those marked by *-ta* and *-ru* are in small capitals):

*-ta* is used to express:

1. A situation completed in the past or that lasted for a certain length of time in the past: *Haha ni tegami o kaita* 母に手紙を書いた ‘I WROTE a letter to my mother.’
2. Habitual repetition in the past: *Ano koro wa yoku undō shita* あの頃はよく運動した ‘I USED TO EXERCISE regularly in those days.’
3. A situation that occurred under a certain circumstance in the past: *Kaeru to suguni te o aratta* 帰ると直ぐに手を洗った ‘I WOULD WASH my hands immediately after I got home.’

<sup>5</sup> The plot line of ISHIKAWA Tatsuzo's (1905–1985) *Seishun no satetsu* (*Failed Youth*) resembles Theodore Dreiser's *An American Tragedy*. The protagonist, a poor law student who aspires to succeed, murdered his pregnant girlfriend in order to marry his rich uncle's daughter. The cited passage depicts the protagonist's widowed mother, who is psychologically dependent on him. It was filmed by KUMASHIRO Tatsumi in 1974.

4. A situation that materialized in the past and still exists: *Ōkiku natta ne* 大きくなったね ‘You’ve GROWN, haven’t you?’
5. Sudden discovery that a certain state has continuously existed (the so-called “-*ta* form of discovery”: *A, soko ni ita no* あ、そこにいたの ‘Oh, there you ARE!’
6. Sudden recall of a future event or plan that the speaker has heretofore known as definite: *A, ashita shiken ga atta* あ、明日試験があった ‘Oh, I HAVE an exam tomorrow!’
7. A request for the hearer’s confirmation of a fact (normally only in questions): *Anata wa donata deshita ka* あなたはどなたでしたか ‘Who WERE you?/What WAS your name?’
8. Proclamation or assertion of the realization of a situation which has not been realized: *Yoshi, katta!* よし、買った! ‘All right, (I’m sold) I’LL BUY it!’
9. A command: *Doita, doita!* どいた、どいた! ‘STEP back! STEP back!’

-*ru* is used to express:

10. A past event: *Kikizute naranai koto o iu ne* 聞き捨てならないことを言うね ‘You’ve SAID something I can’t ignore.’
11. A present state: *Kono hon wa sakki kara koko ni aru* この本はさっきからここにある ‘This book HAS BEEN here for a while.’
12. A present psychological state: *Hara ga tatsu* 腹が立つ ‘I’M ANGRY.’
13. A speech act (*hatsugen-genzai* 発言現在 ‘the utterance present’): *Yakusoku suru* 約束する ‘I PROMISE it.’
14. An event occurring in front of one’s eyes: *A, ueki ga ochiru* あ、植木が落ちる ‘Oh, the pot IS FALLING!’
15. A situation that is certain to occur in the future: *Ashita wa yasumi da* 明日は休みだ ‘Tomorrow is a holiday.’
16. The speaker’s present intention or plan: *Ashita Nihon e tatsu* 明日、日本へ発つ ‘I LEAVE for Japan tomorrow.’
17. Habitual repetition: *Itsumo 12-ji ni neru* いつも、12時に寝る ‘I always GO TO BED at 12 o’clock.’
18. A step-by-step procedure (e.g. in recipes): *Tsugi ni shio o ireru* 次に、塩を入れる ‘Next, ADD some salt.’
19. A situation regularly occurring under a certain condition: *Tabi o suru to, iro-iro manabu* 旅をすると、色々学ぶ ‘We LEARN a lot by travelling.’
20. A characteristic or general truth: *Ano hito wa yoku shaberu* あの人はよくしゃべる ‘He TALKS a lot.’
21. A command: *Suguni taberu!* 直ぐに食べる! ‘EAT it now!’

Ota (1972) posits two tense types: primary and secondary. The *primary tense* refers to a point on the past-present-future continuum; the *secondary tense* indicates the relationship between the event and a certain *reference time*. He

contends that, while English has both types, Japanese encodes only time-relationships: *-ta* indicates event time being prior to the reference time, and *-ru* otherwise. If no reference time is specified, the speech time serves as the reference time, making *-ta* and *-ru* resemble primary tenses. In a dependent construction, e.g. subordinate and relative clauses, the reference time is supplied by the construction on which it relies.

In dependent constructions, not only the main-clause time, but also the speech time can serve as the reference time (Miura 1974). For example:

家内の活けた花が明日の展覧会に出る。

Flowers that my wife HAS ARRANGED/WILL ARRANGE will be displayed in tomorrow's exhibition.

In one reading, the flowers had been arranged before the speech time (the primary tense), and in the other, they would be arranged before the exhibition (reference time), but not before the speech time (the secondary tense).

Miura also argues that the selection of *-ta* or *-ru* is not arbitrary in narrative discourse, and he provides the following example taken from KAWABATA Yasunari's *Yama no oto* (*The Sound of the Mountain*).<sup>6</sup>

- (a) 「おしだ。」と信吾はつぶやいた。(b) ぎゃあっと言った蟬とはちがう。(川端康成『山の音』p. 27)  
 (a) “This one's mute,” Shingo MUTTERED. (b) It is (= WAS) different from the one that had sung so loudly.

In (a), the reference time is the speech time, but in (b), the reference time is the point in the past established by (a). Miura (1974: 98) writes, “The author is suddenly putting himself in the past (or... in Shingo's place)... This shifting in point of reference is characteristic of Japanese and frequently occurs in narratives.”

Another way of explaining the usage of *-ta* and *-ru* is to consider them primarily *aspect*, not tense, markers, and that tense interpretation emerges as a derivative from the aspectual meanings. Miller (1975: 3–4) defines these notions as:

<sup>6</sup> KAWABATA Yasunari's *Yama no oto* is the story of an old man, Shingo, and his family. Near his retirement, Shingo experiences memory lapses and auditory hallucinations, and begins to think about his family – his son's affair with a woman, his feelings for his daughter-in-law, his daughter's marital troubles, and so on. Shingo realizes that he has not been a loving husband and father, which has resulted in the marital difficulties of his adult children. As typical of Kawabata, the story also depicts the transitory beauty of nature and seasons. It was made into a movie directed by NARUSE Mikio in 1954.

“Tense” is a grammatical term that is generally reserved for the verb systems of languages in which the different forms of the verbs are essentially, or mainly, concerned with identifying, marking, or... “expressing” differences in time, indicating when the action or event to which the verb has reference took place... “Aspect” is a grammatical term that is generally reserved for the verb systems of languages in which the different forms of the verb are concerned not with *when* something was done, but *how*, particularly and typically (e.g. the Slavic languages) with whether or not a given action was or is completed (over and done with) or was or is still continuing (not over and done with, uncompleted or incomplete).

Using *Kusamakura* by NATSUME Soseki, Miller provides numerous convincing examples.<sup>7</sup> For example, *irerareta* 入れられた ‘be shown into + *-ta*’ in (c) below is *perfective* (encoding the notion of completedness),<sup>8</sup> whereas *chigau* 違う ‘be different + *-ru*’ in (d) is *imperfective* (encoding the notion of incompleteness). *Kaishi shita* 開始した ‘begin + *-ta*’ in (e) is perfective and contrasts with the imperfective *ōrai suru* 往来する ‘go back and forth + *-ru*’ in (f).

(c)...六畳ほどの小さな座敷へ入れられた。(d) 昔し来た時とはまるで見当が違う。

(c) I WAS eventually shown into a small room about twelve feet by nine.

(d) This IS (= WAS) not at all as I had remembered the place from the last time I was there.

(e)...猛烈なる運動を開始した。(f) この爪が、...疾風の速度で通ることくに往来する。

(e) (The barber) BEGAN a violent exercise. (f) His fingernails...GO (= WENT) back and forth at whirlwind speed.

This explanation is based on the idea that more salient concepts than tense *per se* are (i) whether or not a certain change has occurred, and (ii) whether or not the speaker is certain about its occurrence. If the speaker is confident

<sup>7</sup> NATSUME Soseki (1867–1916) referred to *Kusamakura* as a “haiku novel.” It is an impressionistic account of an urban artist wandering about in a mountain village. Throughout, short scenes are juxtaposed. Unlike most novels, in which the plot unfolds along temporal sequences, *Kusamakura* “progresses along a line of accumulated present moments... Things happen, and the narrator reflects on them as they are happening, but he does not know, as the novelistic... narrator usually does, where things will turn next” (Miyoshi 1974: 63–4).

<sup>8</sup> Smith (1986: 101) defines perfective as indicating “a situation as a whole (that is, complete with initial and final endpoints).”

about a given situation having been completed, the hearer naturally interprets it as having occurred in the past. Tense thereby emerges as secondary.

What Miller has in mind departs from the traditional perfective-imperfective analysis, however. He claims that the perfective and imperfective aspects are not determined solely by the meaning of the predicate.

(g) 「先生、先生」と二声掛けた。(中略) (h) 「何です」と余は木瓜(ぼけ)の上へ顔を出す。(i) 帽子は草原へ落ちた。  
 (g) “Sensei, sensei,” she CALLED twice. . . (h) “Yes, what do you want?”  
 I RAISED my head above the quince bush. (i) My hat FELL on the grass.

*Kaketa* 掛けた in (g) and *ochita* 落ちた in (i) are perfective and so marked, but *dasu* 出す in (h) is naturally interpreted as perfective as well, for it is a punctual verb and the event occurred between (g) and (i). Miller (1975: 13) explains that *dasu* is marked as imperfective here because the protagonist “sticks his head out over the quince bush and leaves it visible there continuously during the following passage.”

The significance of this claim is that the Japanese aspect system is considered to reflect not the completion or incompleteness of a given situation, but, rather, the narrator’s rhetorical intention of the sentence. That is, in this example, three events are presented not solely because they are worth mentioning but also because the protagonist’s raising his head above the bush enabled the observation of event (i). This explanation is plausible because *Kusamakura* is in first-person narrative, i.e. the narrator is not omniscient. Thus, without event (h), it is impossible to narrate event (i).

Analyses based on the narrator’s involvement, *vis-à-vis* the sequentiality of situations, can more accurately account for uses of *-ta* and *-ru*. Nevertheless, many Japanese are inclined to consider that the prototypical uses of *-ta* and *-ru* are to mark tense. Soga (1983: 104), who insists that *-ta* and *-ru* are primarily tense markers, states:

If the past tense form is used, it indicates that the speaker perceives the situation to be remote, but if the non-past tense is used, it means that the past situation is perceived as if it were directly before the speaker. Put another way, the use of the past tense suggests a detached and objective attitude on the part of the speaker toward the situation, but the use of the non-past tense suggests the speaker’s subjective and psychological involvement with the situation. . . . [T]he difference in use between past and non-past tense markers reflects a difference in the speaker’s or writer’s perception of and psychological attitude toward the situation being described.

Some researchers consider that the *-ta* and *-ru* alternation should be regarded as a rhetorical phenomenon, as in the case of English, in which the present tense can be used for a past situation – the so-called *historical/narrative present*, which is considered to be a stylistic device with limited distribution (cf. Wolfson 1979, Schiffrin 1981, Fleischman 1990). Soga (1983: 219) states:

With the exception of the uses of *-ru* required by grammatical restrictions, it is quite possible for an author to use only the *-ta* form regardless of whether an event is “foreground” or “background.”<sup>9</sup> Likewise, although it may not be very common, it should be possible to use nothing but the non-past tense form regardless of the types of the events described. In the former case, the story will be perceived only in a matter-of-fact way, while in the latter it will be perceived as if the reader is experiencing the events himself. In this sense, therefore, it seems that proper uses of tense forms constitute an element of the effective specific style of an author or of a story.

Following Hopper (1979), Soga contends that background statements in Japanese narrative are frequently expressed with *-ru*, although it is possible to change them to *-ta* without making the discourse difficult to follow.

Regarding translation of Japanese narratives into English, I should mention that conventional rules can be violated, especially in creative writing, and that the Japanese way of using tense or time markers is more flexible than would be dictated by normative English grammar. For example, many, if not most, native speakers of English consider that “She told me yesterday that she’ll come to the meeting today” is more natural than the grammatically flawless “She told me yesterday that she would come to the meeting the day after.” If you dare violate conventions, however, you have to be very careful, because adherence to the conversion of Japanese *-ru* and *-ta* to English present and past tenses might hinder comprehension, or such a practice might result in unrefined renderings.

<sup>9</sup> Hopper (1979: 213) divides statements in narrative discourse into two categories: those signaling the major thread of the narrative and those providing supportive information. He calls the former *foreground*, and the latter *background*. Foreground statements express the events in chronological order, making the completion of one event a necessary condition for the next, and verbs that appear in the foreground tend to be punctual or perfective. Background statements need not be sequential with respect to foreground events, tend to amplify or comment on the main narrative events, and are concurrent with the main events and tend to be durative, stative, iterative, or imperfective.

## EXERCISE 4.2

Paying special attention to *-ta* and *-ru*, translate the following.

1. 文科省の奨学金に応募するので、出生届を取り寄せた。
2. こんなことを記事に書くなんて、絶対に許せない！
3. その頃、私は、車が欲しいのでスナックでアルバイトをしていました。
4. 林さんの事務所に行ったが、林さんはレインコートを着て出かけるばかりのところだった。
5. この件に関しては、次にお目にかかったときにお話します。
6. みんなが私の横領のことを知っていると思うと、いたたまれなかった。
7. あんなによく食べる人は見たことがない。
8. いくら支払い期限を守らなかったからといって、この罰金はないでしょう。
9. 不審な荷物を見かけた際には、決して触らず、すぐに警備員に通報してください。
10. 楽に儲けた金は、簡単に消えていく。
11. 彼は、奥さんは出張していると言った。
12. 切り立った崖の上に建つ校舎は、まるでお城のようでした。
13. 傍聴券を持っている人のみ、入室を許された。
14. 母は、何もかも知っているみたいだった。
15. 月曜日までに熱の下がった人は登校してもかまいませんが、下らなかった人は登校を見合わせてください。

## EXERCISE 4.3

a. Translate these opening lines of INOUE Yasushi's *Bōkansha*.

私が警視庁の取調室から釈放されて、二十日ぶりに自由を与えられたのは、四月中旬のある夜の八時ごろである。こうした変な時刻に釈放となったのは、取調べに当たっていた同じ京都の大学出の私の後輩にあたるK警部の思いやりからである。新聞社の写真班からフラッシュを浴びせられ、あの無礼なる紳士たちのあられもない質問の的に立たせられることから私を救ってくれたのである。／日比谷から銀座の方へと、私は宵の舗道を雑踏の中へ紛れて歩いていった。ひどくなまぐさい夜風が頬をなでている。いつか世は春になっていた。

(井上靖『傍観者』)

- b. This passage from MISHIMA Yukio's *Kinkakuji* depicts the protagonist right after his having set fire to the Kinkakuji temple.

身を起して、はるか谷間(たにあい)の金閣のほうを眺め下ろした。異様な音がそこからひびいて来た。爆竹のような音でもある。無数の人間の関節が一せいに鳴るような音でもある。／ここからは金閣の形は見えない。渦巻いている煙と、天に沖(ちゅう)している火が見えるだけである。木(こ)の間をおびただしい火の粉が飛び、金閣の空は金砂子(きんすなご)を撒いたようである。／私は膝を組んで永いことそれを眺めた。

(三島由紀夫『金閣寺』 pp. 563-4)

#### 4.1.3. Free indirect style

Analyzing NATSUME Soseki's *Sanshirō*, Takakura (1990) acknowledges that in general, the foreground/background distinction accurately predicts the choice of *-ta* or *-ru*. She points out, however, that not all sentences in a narrative could end with *-ta*, as demonstrated in (A-b) and (B-d).

- A. (a) 広田さんは髭の下から歯を出して笑った。(b) わりあい(わりあい)にきれいな歯を持っている／??持っていた。(夏目漱石『三四郎』)  
 (a) Mr. Hirota SMILED showing his teeth below his moustache.  
 (b) He HAS good-looking teeth.
- B. (c) 「おいでになりますか」と聞くと、先生は少し笑いながら、無言のまま首を横に振った。(d) 子供のような所作をする／??した。  
 (c) “Wouldn't you like to go out?” asked Sanshiro, and then Sensei smiled faintly and SHOOK his head without saying a word. (d) That is a childlike gesture.

Takakura confirms that sentences representing perception, exemplified by (b), normally occur with *-ru*, but they permit the *ta-ru* alternation. When *-ta* is selected, the perceiver disappears from the narrative, and the described situation is conceived as an objective fact in the voice of the narrator. Significantly, she reports that in sentences that represent a character's consciousness, exemplified by (d), *-ru* resists replacement with *-ta*.

The direct representation of a character's consciousness in a third-person narrative is called *free indirect style*. In English free indirect style, the person and tense resemble indirect speech, but some characteristics of direct speech can be maintained (see Banfield 1982 for further characteristics of free



indirect speech, which she refers to as *unspeakable sentences*). A canonical example of the free indirect style is the following passage:

(e) Mrs. Dalloway said she would buy the flowers herself. (f) For Lucy had her work cut out for her. (g) The doors would be taken off their hinges; (h) Rumpelmayer's men were coming. (i) And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach. (Virginia Woolf, *Mrs. Dalloway*)

Sentence (e) involves indirect speech, i.e. Mrs. Dalloway's speech reported by the narrator, but (f)–(i) directly represent Mrs. Dalloway's consciousness. Nevertheless, the tense is kept in the past, i.e. from the narrator's perspective.

In Japanese fiction, a character's consciousness is often represented by the exclusive use of private expressions (*vis-à-vis* public expressions) and the non-past tense. **Public expression** corresponds to the communicative function of language; **private expression** corresponds to the non-communicative, thought-expressing function of language (Hirose 1995). Public expression frequently, but not always, includes interactional devices, or addressee-oriented elements, e.g. (i) imperatives (e.g. *Tomare!*), (ii) certain sentence-final particles (e.g. *ze* 'I tell you'), (iii) vocatives (e.g. *oi* 'hey'), (iv) responses (e.g. *hai* 'yes', *iie* 'no'), (v) interactive expressions of various kinds (e.g. *sumimasen ga* 'Excuse me, but...', *koko dake no hanashi dakedo* 'it's between you and me'), (vi) polite language (e.g. *desulmasu*), and (vii) hearsay expressions (e.g. *da sō da* 'I hear that...').

Free indirect style can also occur in first-person narrative, where "I" refers to either the narrator or the protagonist. KODA Aya's *Nagareru* in Exercise 3.14 opens with このうちに相違ないが、どこからはいつていいか、勝手口がなかった。Alan Tansman (1993: 13) translates this passage as "This was certainly the house, but there was no kitchen door. Where was the entrance?" The demonstrative *this* is selected based on the protagonist's perspective – i.e. the house is in front of the protagonist – but *was* is the narrator's past tense. Similarly, the interrogative form of the second sentence reflects the protagonist's thought, but, again, the tense is anterior to the narrative time.

#### EXERCISE 4.4

- a. 「伊良部総合病院」の地下一階は人の行き来もなく閑散としていた。大森和雄は「神経科」と書かれたプレートをため息まじりに見上げている。外光がないだけに蛍光灯の青白い光がやけに頼り

なげで、心なしか空気までひんやりしているように思えた。／体(てい)よく追い払われたな——。和雄の中にはそんな思いがあった。身体の不調を訴え連日通いつめる和雄に、内科の若い医師は冷淡だった。昨日など採血のあと、「ヤクルトでも飲みますか」と皮肉られたほどだ。レントゲンを撮っても尿検査をしても異常は見つからず、今日はとうとう「一度うちの神経科に行ってみませんか」と提案されたのだ。(奥田英朗『イン・ザ・プール』)

- b. つい先程までばらついていた雨はやんだようだ。今日については——ワゴンタイプのスクーターから降りながら、三井礼治はほんの少し儲けたような気分になっていた。雨が本降りの最中にも配達はしたが、いずれも駐車場が地下にあるマンションで、全く濡れずに部屋までピザを送り届けられたのだ。／ケースに入れているとはいえ、宅配物を、しかも食べ物を持って雨の中を行き来するのは気持ちのいいものではない。身体が濡れるのも不快だ。  
(東野圭吾『ガリレオの苦悩』)

- c. Tom glanced behind him and saw the man coming out of the Green Cage, heading his way. Tom walked faster. There was no doubt the man was after him. Tom had noticed him five minutes ago, eyeing him carefully from a table as if he weren't quite sure, but almost. He had looked sure enough for Tom to down his drink in a hurry, pay and get out.

At the corner Tom leaned forward and trotted across Fifth Avenue. There was Raoul's. Should he take a chance and go in for another drink? Tempt fate and all that? Or should he beat it over to Park Avenue and try losing him in a few dark doorways? He went into Raoul's. (Patricia Highsmith, *The Talented Mr. Ripley*, p. 9)

- d. This is an excerpt from David Lodge's *Changing Places*, which appeared in Exercise 1.2d.

But as the plane taxis to the runway, he makes the mistake of looking out of the window at the wings bouncing gently up and down. The panels and rivets are almost painfully visible, the painted markings weathered, there are streaks of soot on the engine cowlings. It is borne in upon him that he is, after all, entrusting his life to a machine, the work of human hands, fallible and subject to decay. And so it goes on, even after the plane has climbed safely into the sky: periods of confidence and pleasure punctuated by spasms of panic and emptiness. (pp. 9–10)

## 4.2. Procedural discourse

*Procedural discourse* is used to prescribe, i.e. to provide step-by-step instructions, how to do something. For example:

すしめしの作り方：(1) 米をといで水加減したところに、布巾で汚れを拭いた昆布を入れ、30分おく。(2) 昆布を取り出して酒を加えて炊く。(3) 酢、砂糖、塩を混ぜて合わせ酢を作る。(4) 炊きたてのごはんをすし桶に移し、合わせ酢をまわしかけ、うちわであおぎながら木杓子でごはんを切るように素早く混ぜる。

How to make sushi rice:

1. After washing the rice and adding the appropriate amount of water, clean kombu kelp with a towel and place it in the water with the rice; soak for 30 minutes.
2. Take the kombu out, add sake and cook the rice.
3. Mix together vinegar, sugar, and salt to make the sushi vinegar.
4. Put the cooked rice in a bowl and add the sushi vinegar in a circular motion. Cool by fanning continuously while blending the vinegar into the rice with brisk, cutting motions with a wooden rice paddle.

Earthquake Safety: If you are indoors, duck or drop down to the floor. Take cover under a sturdy desk, table or other furniture. Hold on to it and be prepared to move with it. Hold the position until the ground stops shaking and it is safe to move. Stay clear of windows, fireplaces, woodstoves, and heavy furniture or appliances that may fall over. Stay inside to avoid being injured by falling glass or building parts. If you are in a crowded area, take cover where you are. Stay calm and encourage others to do likewise. (The Alaska Center for Resource Families)

地震安全対策：室内にいる場合は、まず、床に伏し、頑丈な机やテーブルなどの家具の下にもぐりこみ身を守ります。そして、その家具につかまり、家具が地震のゆれで動いた場合は一緒に移動します。揺れがおさまり安全が確認できるまで、そのままの姿勢でいてください。窓、暖炉、ストーブ、大きい家具や家電器具など、割れたり倒れたりする可能性のあるものからはできるだけ離れていきましょう。外に飛び出すと、落ちてくるガラスや外装の破片でけがをする恐れがあるので、室内にいる方が安全です。もし、混みあった場所で地震に遭った場合は、身近にあるもので体を保護しましょう。冷静を保ち、廻りの人達にも同様にしよう声をかけてください。(アラスカ州家族リソース・センター)

In procedural discourse, one salient difference between English and Japanese is the use of imperative forms. While English uses imperative forms as the

norm, Japanese does not normally use imperatives. In Japanese procedural writing, the use of simple declarative sentences, either with plain forms or polite forms, or the form of request with *kudasai* is the norm.

## EXERCISE 4.5

- a. 銭湯の入り方／まず番台で入浴料を払い、シャンプー等必要なものを買います。／空いているロッカーを探し、服を脱ぎます。(盗難被害防止のため忘れずに施錠しましょう。)／浴室に入り、空いている洗い場を探し、お風呂道具とイスとオケを揃えます。／先客が場所を決めている場合があるので、「ここよろしいですか」などと確認すると最善。／浴槽に入る前にシャワー、カランのお湯で、股間、わきの下、膝の裏、足指等を流します。(いきなり浴槽に入るのは最悪、浴槽が不衛生になりますし、嫌われます。)／タオルでさりげなく前を隠しながら浴槽に行き、湯加減を見ながらタオルを濯 [原文ママ] に置いて静かに入ります。<sup>10</sup> (熱かったら少し水を注してもよいですが、すぐに止めましょう。)／適当に温まったら上がり、ゆっくりと体を洗いましょう。／体が冷えてきたらまた入浴、この繰り返しです。(美春湯ウェブサイト)
- b. とにかく私はいつもズボンのポケットにかなりの量の小銭をためておくように心懸けている。右側のポケットに百円玉と五百円玉を入れ、左側に五十円玉と十円玉を入れる。一円玉と五円玉はヒップ・ポケットに入れるが原則として計算には使わない。両手を左右のポケットにつっこみ、右手で百円玉と五百円玉の金額を数え、それと並行して左手で五十円玉と十円玉の金額を数えるのだ。(村上春樹『世界の終わりとハードボイルド・ワンダーランド』 pp. 17-18)
- c. Removing a tree branch: (1) About one or two feet from the trunk, make an undercut one-third of the way up through the bottom of the branch. Your saw will get pinched if you cut too far up. (2) Make your second cut completely through the branch from the top side, about three inches out the branch from your first. (3) This should allow the branch to fall away without tearing the branch bark into the trunk. (TreeBoss.net website)
- d. Replacing memory: First turn off your computer, unplug it, ground yourself or wear an antistatic wrist strap, and remove the case. You might have to remove existing SIMMs. The SIMMs hold on to the memory slots by metal holders or plastic tabs on each side. If they're

<sup>10</sup> Like “[sic],” *genbun mama* 原文ママ or *mama* ママ is used within a quoted text to indicate that an incorrect or unusual spelling has been reproduced verbatim from the original. 濯 (ふち) means ‘deep water’, which is used wrongly here for 縁 (ふち) ‘a rim.’

held in place by plastic tabs, gently press both tabs outward and the SIMM is released. If instead there are metal tabs holding the SIMM in, you can use the small screwdrivers, although it is often easier to use your thumbnails.

Locate the notch on the SIMM; it enables memory to be installed in only one way. Match up the notch to the module. You usually tilt the SIMM at a 45-degree angle, push gently until it goes into the slot, and then tilt it upward to an upright position. For other SIMMs, press them straight in first, and then down at an angle. The bottom of the SIMM should completely fit into the slot and should be perfectly level before pulling or pushing the SIMM upward from the 45-degree angle. (Adapted from informIT website)

### 4.3. Expository discourse

*Expository discourse* is used to explain or argue a concept or topic, and consists of information that is logically, rather than temporally, related to the topic. Here are two texts on the same topic to exemplify expository discourse in Japanese and English:

ねずみ講ってなんでしょう？ 聞いた事があるし、違法らしいという事も知ってる。金を出して参加して、後から参加した人から金を受取るというシステムも知ってる。だけど、いざちゃんと説明しようとするとうどう言っているやら・・・。(中略)そこで、ねずみ講について、基本から考えてみたいと思います。／まず、ねずみ講という言葉の意味から考えてみましょう。／ねずみというのは、繁殖力が非常に高く、すぐ増える動物の代表です。講というのは「民間の金融組織」という意味です。つまり、「ねずみの様に増殖していく、民間の金銭配当組織」、それがねずみ講の意味です。

(OH!NO!YU! ウェブサイト「ねずみ講」)

What is a *rat scheme*? You've heard of it, and you know it's supposed to be against the law. You know that it involves paying money to join, then receiving money from people who join after you. But, if you had to actually explain it, you wouldn't be quite sure how to describe it... So, let's consider what a rat scheme is, starting from the basics. Let's take a look at the meaning of the name *rat scheme*. Rats are an example of animals with an extremely high reproduction rate and multiply very quickly. The *scheme* part of the name in Japanese indicates that it is a "private financial system". So a rat scheme is a "private system of money allotment that multiplies like rats". (From an article on *Nezumi-ko* [*Rat scheme*], OH!NO!YU! website)

Pyramid schemes now come in so many forms that they may be difficult to recognize immediately. However, they all share one overriding characteristic. They promise consumers or investors large profits based primarily on recruiting others to join their program, not based on profits from any real investment or real sale of goods to the public. Some schemes may purport to sell a product, but they often simply use the product to hide their pyramid structure. There are two tell-tale signs that a product is simply being used to disguise a pyramid scheme: inventory loading and a lack of retail sales. (Debra A. Valentine, General Counsel for the US Federal Trade Commission)

今日のピラミッド・スキームの形態は様々で、非常に判断が難しい場合もある。しかし、いくら形が変わっても、ピラミッド・スキームには必ず共通した特徴がある。それは、顧客や投資者に実際に投資したり物品を販売することなく、基本的には他者を組織に勧誘することのみで、高額のプロフィットを保障するというものである。中には、ごまかしのために、物品の販売という形を取るものもあるが、それらが単にピラミッド・スキーム隠匿の手段に過ぎない確乎たる目印は、大量買付けの強要と小売の欠如である。(米連邦取引委員会顧問、デブラ・バレンタイン)

## EXERCISE 4.6

- a. 風俗は滑稽に見えたときおしまひであり、美は珍奇からはじまって滑稽で終わる。つまり新鮮な美学の発展期には、人々はグロテスクな不快な印象を與へられますが、それが次第に一般化するにしたがって、平均的美の標準と見られ、古くなるにしたがって古ぼけた滑稽なものとして見られて行きます。

(三島由紀夫『文章読本』 pp. 28-9)<sup>11</sup>

- b. 私はこのエッセイに「一秒四文字の決断」といういさかきざつぽい傍題をつけたが、これは銜いでもなんでもなく、これこそが映画字幕翻訳のすべてであるとさえいたいからなのである。(中略) /なぜ一秒四文字なのか。映画は流れる風景だ。そして、

<sup>11</sup> *Bunshō tokuhon/dokuhon* 文章読本 ('a reader on style; instructions on how to write well') is a popular genre in Japan; many men and some women of letters write following an instruction book as if it is their bible. MISHIMA Yukio (1925-1970) wrote his *bunshō tokuhon* in 1959. Some other well-known *bunshō tokuhon* are: TANIZAKI Jun'ichiro 1935, SHIMIZU Ikutaro 1959, IWABUCHI Etsutaro 1978, MARUYA Saiichi 1977, NAKAMURA Shin'ichiro 1982, HASHIMOTO Osamu 1982, HONDA Katsuichi 1982, INOUE Hisashi 1987, NAKAJO Shohei 2000, SAITO Minako 2002, SHIMIZU Yoshinori 2004.

風景のなかを流れていくのは人生だ。一秒たりとも止まらない。セリフも流れれば、字幕も流れる。ところで、人間の判字能力というものはもちろん、個人の能力の差や、字句への習熟の度合いの差もあって、一概には決められない。ただ一つ、読書と違うところは、当然のことながら、字幕を読むと同時に画面を、あるいは逆に画面を食い入るように見ながら字幕を寸時に読まなくてはならないということだ。この両者の働きを勘案して専門家が計算した結果、映画鑑賞の際の判字能力は一秒間に四文字が限界であるとの結論に達したのである。したがって二秒のセリフなら八字、三秒のセリフなら十二字に制限される。

(山崎剛太郎「映画字幕の世界と翻訳者：一秒四文字の決断」)

- c. People say that what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think that what we're seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonances within our own innermost being and reality, so that we actually feel the rapture of being alive. (Campbell and Moyers 1988: 3)
- d. One of the most puzzling phenomena to emerge from the various ongoing conflicts in and around the Middle East is the suicide bomber. How do we explain suicide bombing? An initial impulse may be to ascribe suicide bombing to the lunacy of the bombers themselves, or to something inherent in the "mentality" of the bombers' ethnic or religious group – which to those on the outside always appears as uniquely backwards and brutal.

Ascribing a behavior to individual "craziness" or to a group's "mentality" is a seductive impulse – it offers an easy solution that absolves "us" and implicates "them." It releases one from the burden of seeking nuanced understanding of complex processes. That explanation, alas, is deeply flawed. (Noam Shpancer, "Understanding the Suicide Bomber," *Psychology Today*, September 23, 2010)

#### 4.4. Descriptive discourse

*Descriptive discourse* describes some entity in order to enable the reader to visualize it. Like expository discourse, descriptive discourse is normally not chronologically structured, and sometimes these two genres are grouped together. Descriptions frequently contain similes and, to a lesser extent, metaphors.

The excerpt from MISHIMA Yukio's *Kinkakuji* cited in Section 1.5 (Translation direction) is an example par excellence of descriptive discourse. The

following is another example drawn from Mishima's *Onnagata* 'an actor who plays female roles in kabuki' and its translation by Donald Keene.<sup>12</sup>

佐野川万菊は今の世にめづらしい眞女形(まおんながた)である。つまり器用に立役(たちやく)を兼ねたりすることのできない人である。花やかではあるが、陰湿であり、あらゆる線が繊細をきはめてゐる。力も、権勢も、忍耐も、膽力(たんりょく)も、智勇も、強い抵抗も、女性的表現といふ一つの關門(かんもん)を通さずしては決して表現しない人である。人間感情のすべてを女性的表現で濾過することのできる才能である。(三島由紀夫『女形』 pp. 335–6)

Mangiku Sanokawa was a true *onnagata*, a species seldom encountered nowadays. Unlike most contemporary *onnagata*, he was quite incapable of performing successfully in male roles. His stage presence was colorful, but with dark overtones; his every gesture was the essence of delicacy. Mangiku never expressed anything – not even strength, authority, endurance, or courage – except through the single medium open to him, feminine expression, but through this medium he could filter every variety of human emotion. (Mishima 1967/1997: 293)

The next example is from Rachel Carson's *Silent Spring*, also excerpted in Exercise 3.8, followed here by a translation by AOKI Ryoichi.

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings. The town lay in the midst of a checkerboard of prosperous farms, with fields of grain and hillsides of orchards, where, in spring, white clouds of bloom drifted above the green fields. In autumn, oak and maple and birch set up a blaze of color that flamed and flickered across a backdrop of pines. Then foxes barked in the hills and deer silently crossed the fields, half hidden in the mists of the fall mornings. (Carson 1962: 1)

アメリカの奥深くわけ入ったところに、ある町があった。生命あるものはみな、自然と一つだった。町のまわりには、豊かな田畑が碁盤の目のようにひろがり、穀物畑の続くその先は丘がもりあがり、斜面には果樹がしげっていた。春がくると、緑の野原のかなたに、白い花のかすみがつなびき、秋になれば、カンやカエデやカバが燃

<sup>12</sup> In MISHIMA Yukio's (1925–1970) *Onnagata*, the story unfolds in a kabuki troupe, where Masuyama, a student of literature, works as a stage assistant. He adores the feminine beauty displayed by Mangiku, their *onnagata* star, and falls in love with him. But Mangiku falls in love with Kawasaki, the young male stage director who has been hired for a special production. Kawasaki does not know Mangiku's feelings, however.



えるような紅葉のあやを織りなし、松の緑に映えて目に痛い。丘の森からキツネの吠え声がきこえ、シカが野原のもやのなかを見えつかくれつ音もなく駆けぬけた。

(青樹築一訳、レイチェル・カーソン『沈黙の春』p. 13)

## EXERCISE 4.7

- a. ある日の暮方の事である。一人の下人(げにん)が、羅生門(らしょうもん)の下で雨やみを待っていた。／広い門の下には、この男のほかに誰もいない。ただ、所々丹塗(にぬり)の剥(は)げた、大きな円柱(まるばしら)に、蟋蟀(きりぎりす)が一匹とまっている。羅生門が、朱雀大路(すざくおおじ)にある以上は、この男のほかにも、雨やみをする市女笠(いちめがさ)や揉鳥帽子(もみえぼし)が、もう二三人はありそうなものである。それが、この男のほかには誰もいない。(芥川龍之介『羅生門』)<sup>13</sup>
- b. 一夜のうちに海面が見えなくなってしまうほど激しい勢いで一気に浜辺に押し寄せる流氷。海も山もまちも全てが真っ白に雪化粧をして、ひっそりと佇む知床の大自然。厳冬の知床は、とても生き物の棲むところではないほど、全生命が凍りついてしまう場所であるような印象を与えます。／ところが、実際に知床を訪れると、間近に現れるエゾシカの群れや、灰色の大空を力強く羽ばたくオオワシやオジロワシたちの姿に驚きます。凍りついた海の中では、普段見かけることがない多種多様な生き物が泳いでいます。きっと、冬の知床は人が手を触れることのできない空間がいつもより増す分、野生の息遣いで一面満たされているのかも知れませんが。(中略)／知床は昔、アイヌの人々から、大地が尽きるところ「シリエトク」と呼ばれ、国内でも最も原始的な自然が残る場所の一つとして知られています。北海道の東北端、オホーツク海と根室海峡に挟まれて長く伸びる知床半島のほぼ北半分を区域とする国立公園です。オホーツクの青い海と流氷、海岸を縁取る豪快な海食崖、火山連峰と深い原生林、高山植物に覆われた個性的な山々の景観など、その険しく人を寄せつけない原始的な自然景観が評価され、1964年(昭和39年)に国立公園に指定されました。  
(セブン・イレブンみどりの基金ホームページ)

<sup>13</sup> AKUTAGAWA Ryunosuke (1892–1927) published his first short story, *Rashōmon*, in 1915. It is based on tales from the *Konjaku monogatari* 今昔物語, written in the late Heian period (794–1185). The story recounts the encounter between a lowly servant who has just lost his job and an old woman who is stealing hair from the dead corpses dumped in the rundown *Rashōmon*, the southern gate of the then ruined city of Kyoto. Starving to death, the man steals the old woman's clothes and disappears into the night.

- c. Northern California is an exporting region for containerized cargoes, and the Port of Oakland is a natural gateway for this market. Oakland's primary cargo base is comprised of a regional market that ranges as far north as the Oregon border, as far south as Tulare and as far east as Salt Lake City. This region's cargo, which normally moves by truck to or from Oakland, represents approximately 90% of Oakland's total throughput. Intermodal cargo, which moves to or from cities beyond the Rocky Mountains, comprises the remaining 10% of Oakland's total cargo throughput. (Port of Oakland website)
- d. By the mid-seventeenth century, the New York area known today as Kings County and Brooklyn was divided into six towns, one of which was the Dutch Breukelen. When George Washington sent General Charles Lee to secure New York's East River in 1776, the defensive key to the city lay on Brooklyn Heights. By the mid-nineteenth century, adjacent to Brooklyn Heights, long rows of brick buildings and brownstone houses dominated the Park Slope and South Brooklyn sections. Known for its four-story Victorian brownstones, much of Park Slope's initial development following the Civil War came about because of the horse car and trolley car.

#### 4.5. Hortatory discourse

*Hortatory discourse* exhorts the addressee to fulfill a proposal, suggestion, or command that appears within the discourse, e.g. dietary guidelines, a political speech, a sermon, warnings. It can sometimes be cautionary and even admonish the reader.

今、トライアスロンが熱い！！／このビラを見て、「いやいやトライアスロンとか無理だろう」と思ったそこのあなた！／トライアスロンは子供から老人まで、誰にでもできるスポーツなんです！！／この機会にトライアスロンを始めてみませんか？／興味のある人も興味のない人もまずは部室へ！（学習院大学トライアスロン同好会チラシ）

What's the hottest thing right now? The triathlon!

Think it's impossible to do?

The triathlon is a sport for everyone, from kids to the elderly!

Take this chance to try it out!

No matter if you're interested or not, come to our club room to learn more! (Gakushuin University Triathlon Club flyer)

Dear Friend,

On June 13, I'll be participating in a 20-mile walk as part of an event to raise money for the American Foundation for Suicide Prevention. The goal of this journey, which will begin at dusk and finish at dawn, is to raise funds for suicide prevention, erase the stigma surrounding suicide and its causes, encourage those suffering from mental illness to seek treatment, and show support for the families and friends of more than 32,000 Americans who die by suicide and more than 20 million people that suffer from depression each year. I am writing to you today to ask for your support of this effort.

皆さん、お元気ですか。／私は、今年の6月13日、全米自殺防止財団が主催する20マイル・ウォークに参加することにしました。これは、夕暮れに出発し、夜明けにゴールに到着するというイベントで、その目的は、自殺防止のための献金募集、自殺やその原因に対する世間の無理解の是正、精神障害を持つ人々が進んで治療を受けることの奨励、また、毎年三万二千人以上の自殺者や二千万人以上の鬱障害に苦しむ人々とその家族への援助などです。／このイベントの趣旨にご賛同いただき、ご援助いただければ幸いです。

#### EXERCISE 4.8

- a. 20年近く前、私がクルマに乗り始めた頃は、オイルだけ買って来て自分で交換すると、それなりに安くあがったものですが、今となっては廃油処理ボックスの値段なども考えると、経済的なメリットはほとんどないか、逆に高くつくことさえあります。／さらに、最近のクルマはジャッキアップしないと満足にドレンが回せなかったり、オイルフィルターを外すのにクルマの下に潜る必要があったり、どんどんDIYに向かなくなっています。設備が整わない状態での作業は危険を伴うので無理は禁物。／何から何まで自分でやらなくても、走行状況や距離に応じて交換時期を決め、オイルを選び、作業だけをプロに依頼するのも、立派なメンテナンスです。(&Power.com ウェブサイト [<http://www.and-power.com/car1.htm>])
- b. 実力社会を本当に徹底し始めたらどうなるのでしょうか。例えば同僚は全員ライバルになります。ベテランは新入りにはノウハウを絶対に教えなくなる。教えたら最後、自分が追い落とされてしまいます。したがって、いつも敵に囲まれているという非常に不安定な、穏やかな心では生きてはいけない社会になってしまうのです。／世界中の人が賛成しようと、私は徹底した実力主義には

反対です。終身雇用や年功序列を基本とした社会システムを支持します。／もちろん年功序列だけでは問題でしょう。(中略)しかし基本は、年功序列とか終身雇用のような、実力主義ではないものにすべきです。そうしたシステムがベースになっていると、社会全体が穏やかで安定したものになっていきます。安定した社会は国の底力でもあります。実際、日本はそうやって世界第二の経済大国を作りました。(藤原正彦『国家の品格』p. 25)

- c. Through MoveOn.org Political Action, you can change who has influence in politics – from a few big-money donors to a massive number of small donors. It’s a way to reward candidates who take a stand for us, support challengers driven by progressive values, and demonstrate grassroots support for those willing to fight for our interests. (MoveOn.org website)
- d. Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do this. (*Gettysburg Address*, Abraham Lincoln)

#### 4.6. Repartee discourse

*Repartee discourse* is used to recount a series of speech exchanges, e.g. a drama. Repartee is very challenging to translate, especially into Japanese because, for each utterance, we may have to determine a gender and regional variation, as well as a degree of honorification. Seidensticker (1989: 145) remarks that if the following conversation was held among four people – Maude, George, Aunt Margaret, and Uncle John – it would be impossible to record it in English without identification of who said each line:

“You didn’t!”  
 “Oh, yes, I did.”  
 “But why?”  
 “Can’t you guess?”  
 “Because I loved her.”  
 “You should have told me.”

This conversation must be written in English as something like:

“You didn’t!” exclaimed Maude.  
 “Oh, yes, I did,” said George.  
 “But why?” wondered Aunt Margaret.  
 “Can’t you guess?” said Uncle John.  
 “Because I loved her,” responded George.  
 “You should have told me,” said Aunt Margaret.

In Japanese, skillful use of gendered language and honorifics makes this sequence of utterances possible without overt reference to any speaker. For example:

「何もなかったって言ってよ！」  
 「どうしても自分をおさえることができなかつたんだ」  
 「でも、どうしてですか？」  
 「お前さんには分らんのかね」  
 「そこまで、あの人を好きになってしまった」  
 「せめて、私には言うてくださるべきでしたわね」

Conversations in a novel should not be too real (Tobita 1997: 121–2). Novelist SHIMIZU Yoshinori asserts that Japanese conversations in fiction are written in language created specifically to fulfill certain functions. If the writer depicts utterances of a supporting character (i.e. non-protagonist) as if transcribing a real, tape-recorded conversation, too much weight will be placed on that character and the story line will be ruined. Therefore, if, for example, a male supervisor in a novel asks his subordinate to carry out a task, it is considered appropriate and indeed conventional to write in unrealistic, stereotyped language, e.g. *Kyōjū ni yattoite kure tamae* 今日中にやっといてくれたまえ, because the reader will get the conveyed information without paying special attention to the actual locution of the utterance (Shimizu 2003: 34–6).

#### EXERCISE 4.9

- a. 私は持っていたお茶をひと口だけ飲んでのどをうるおすと、「はい、あとあげる。プーアール茶。」／と差し出した。／「あ、それ大好き。」／と彼女はか細い手でふたを受け取った。／「今、ここ

に着いたばかり。けっこう遠くから来たの。」／旅人特有のきらきら高揚した瞳で彼女は言って、川面を見つめた。／「観光？」／こんな何ひとつない所に何をしに来たんだろうと思って私はそうたずねた。／「うん、知ってる？ もうすぐここで100年に1度の見ものがあるのよ。」／彼女は言った。／「見もの？」／「うん、条件がそろえばね。」／「どんなこと？」／「まだ秘密。でも必ず教える。お茶をくれたから。」

(吉本ばなな『ムーンライト・シャドウ』 pp. 176-7)<sup>14</sup>

- b. Three characters, Kyono, Naruse, and Kuon, are discussing their next bank-robbery plan.

「成瀬、おまえは当日、市役所はどうするんだ？」響野(きょうの)が顔を上げた。

「今週の週末が休日出勤だから、その代休を取る」

「怪しまれないか？ 前回も前々回もおまえは職場を休んでいる」

「銀行強盗と俺の有給休暇を結びつけるような暇人はいない」

「気をつけたほうがいい。おまえはただでさえ目をつけられているんだ」

「そうなのか？」

「三十七歳で地方公務員の係長だというのは、それなりの順調なステップアップなんだろ？ 面白く思っていない奴らはいるさ」

「どうだろうな」

「ことあるたびに、羨望の台詞を投げかけてくるやつがいるだろうが？ 『さすがですねえ』だとか、『羨ましいです』だとか。おまえはそうすると謙遜するだろうからな、きっとさらに周りを苛立たせる」

「響野さんは全部お見通しだ」久遠は茶化した。

「ああ、なるほど」成瀬が大袈裟にうなずく。「だから、俺が離婚していると言うと、みんなの顔が輝くのか」(伊坂幸太郎『陽気なギャングが地球を回す』 pp. 45-6)<sup>15</sup>

- c. When we first considered writing a book about the internment of Japanese Americans during World War Two, we told a New York

<sup>14</sup> *Mūnraito shadō* is a story by YOSHIMOTO Banana about a young woman who has lost her boyfriend in a car accident. The scene in which she meets a mysterious stranger is depicted in this excerpt. This stranger informs the protagonist of a supernatural event which is about to happen...

<sup>15</sup> ISAKA Kotaro's (b. 1971) *Yōki na gyangu ga chikyū o mawasu* (*A Cheerful Gang Turns the Earth*) is a story about four people with unique talents – a master speaker, a pickpocket, a human lie detector, and a woman with a biological clock – who rob a bank, but they themselves are robbed as they make their getaway. Can they get the money back?

writer friend about the idea. “It’s a dead issue. These days you can hardly get people to read about a live issue. People are issued out.”

“I know it,” my husband said. “I’m issued out myself. The issue isn’t what we want to write about. Everyone knows an injustice was done. How many know what actually went on inside? If they think anything, they think concentration camps. But that conjures up Poland and Siberia. And these camps weren’t like that at all.”

So we set out to write about the life inside one of those camps – Manzanar – where my family spent three and a half years.

(Houston and Houston 1973: ix)

- d. This is a conversation between a mother and daughter in Kazuo Ishiguro’s *A Pale View of Hills* (p. 48).

“Perhaps you’ll get married and have children soon,” I said. “I miss little children.”

“I can’t think of anything I’d like less,” said Niki.

“Well, I suppose you’re still rather young.”

“It’s nothing to do with how young or old I am. I just don’t feel like having a lot of kids screaming around me.”

“Don’t worry, Niki,” I said, with a laugh. “I wasn’t insisting you became a mother just yet. I had this passing fancy just now to be a grandmother, that’s all. I thought perhaps you’d oblige, but it can wait.”

#### EXERCISE 4.10

The late Professor Richard Feynman was invited to an international conference of theoretical physics held in postwar Japan. He studied Japanese before he went to Japan, as well as during his stay in Tokyo. Translate the following into Japanese.

After visiting a number of universities I spent some months at the Yukawa Institute in Kyoto. I really enjoyed working there. Everything was so nice: You’d come to work, take your shoes off, and someone would come and serve you tea in the morning when you felt like it. It was very pleasant.

While in Tokyo I tried to learn Japanese with a vengeance. I worked much harder at it, and got to a point where I could go around in taxis and do things. I took lessons from a Japanese man every day for an hour.

One day he was teaching me the word for “see.” “All right,” he said. “You want to say, ‘May I see your garden?’ What do you say?”

I made up a sentence with the word that I had just learned.

“No, no!” he said. “When you say to someone, ‘Would you like to see my garden?’ you use the first ‘see.’ But when you want to see someone else’s garden, you must use another ‘see,’ which is more polite.”

“Would you like to *glance at* my lousy garden?” is essentially what you’re saying in the first case, but when you want to look at the other fella’s garden, you have to say something like, “May I *observe* your gorgeous garden?” So there’s two different words you have to use.

Then he gave me another one: “You go to a temple, and you want to look at the gardens...”

I made up a sentence, this time with the polite “see.”

“No, no!” he said. “In the temple, the gardens are much more elegant. So you have to say something that would be equivalent to ‘May I *hang my eyes* on your most exquisite gardens?’”

... At the institute the next day, I said to the guys in the office, “How would I say in Japanese, ‘I solve the Dirac Equation?’”

They said such-and-so.

“Ok. Now I want to say, ‘Would you solve the Dirac Equation?’...”

“Well, you have to use a different word for ‘solve,’” they say.

“Why?” I protested. “When *I* solve it, I do the same damn thing as when *you* solve it!”

“Well, yes, but it’s a different word – it’s more polite.”

I gave up. I decided that wasn’t the language for me, and stopped learning Japanese.

(Richard Feynman, *Surely You’re Joking, Mr. Feynman!*, p. 238)

#### 4.7. Reiss’s classification

Reiss (1971/2000: 163) proposes a rather different, triadic classification:

*informative* (communication of content)

*expressive* (communication of artistically organized content)

*operative* (communication of content with a persuasive character)

These types are frequently mixed in a text, but recognition of the basic text type helps determine appropriate translation strategies. If an essentially informative text employs poetic (expressive) language, attempting analogous poetic expressions in the TT is pointless. For example, the title of a newspaper article reads: *Otoko mo sunaru daiku to iu mono o onna mo shitemin to...*



男もすなる大工というものを女もしてみんと... (*Asahi Shimbun*, November 9, 1999), which parodies the opening of Ki no Tsurayuki's 紀貫之 (869–945) *Tosa nikki* 土佐日記, “*Wotoko mo sunaru nikki to ifu mono wo, onna mo shitemimu, tote, surunari* 男もすなる日記といふものを、女もしてみむ、とて、するなり ‘Diaries are things written by men, I am told. Nevertheless I am writing one, to see what a woman can do’ (translation by Geoffrey Sargent, Ki no Tsurayuki 936/1955: 82). This newspaper article reports a recent trend of an increasing number of women engaging in carpentry, long regarded as masculine, *ipso facto* a male domain. A forthrightly informative title such as ‘Women carpenters entering the workforce’ may be preferable here.

Reiss’s classification is sometimes of wider applicability than Larson’s. Naturally, accuracy is of primary significance in translation of informative texts; the translator normally has more freedom with such texts as novels (expressive) or advertisements (operative).

## EXERCISE 4.11

Identify the text type in Reiss’s classification and translate the following.

- a. 「enloop (エネループ)」は、充電してくり返し使える電池です。買ってすぐ使え、低温下や2年間放置した後でもパワーを発揮できる特長を持ち、2005年11月から日本で販売を開始しました。最初は単3形からスタートしましたが、現在は単1～単4形までラインアップを揃え、販売国数も60カ国以上に及び、販売数量も年々堅調な伸びを見せています。充電器も、急速充電器やUSB充電器、「enloop」を単1～単4形まで充電できるユニバーサル充電器など、ラインアップを拡大しています。また、様々な使用シーンを考慮し、まとめ買いや買い足しに便利な電池の多本数入りパックの展開、多くの人の手に触れる業務用途にも対応する電池ラベルの抗菌加工など、「enloop」は発売後も進化を続けています。個人のお客様から法人のお客様まで幅広くお使いいただき、性能だけでなく、環境性や経済性、デザイン性なども高い評価をいただいています。／三洋電機では、「エネルギー(energy)の循環(loop)」というコンセプトを持つ「enloop」を、さらに多くの方々にお使いいただけるよう、世界に向けて「くり返し使うライフスタイル」を提案してまいります。(SANYO ホームページ)
- b. The Green Card Lottery, officially called the Diversity Immigrant Visa Program, is a lottery for people who come from countries with low immigration rates to the United States. Each year 50,000 immigrant visas are made available through this program. None of these visas are available for people who come from countries that have sent more than 50,000 immigrants to the United States in the past five years. The US

Department of State holds the lottery every year and winners are chosen randomly from all qualified entries. Anyone who is selected in this lottery will be given the opportunity to apply for permanent residence. If permanent residence is granted, the individual will be authorized to live and work permanently in the United States. You will also be allowed to bring your spouse and any unmarried children under the age of 21 to the United States. (Green Card Lottery Website)

# Understanding the source text

---

When we read, we normally do not attempt to understand every single word or confirm how each word is related to other parts of the text, because such intensive reading is usually unnecessary and, on occasion, even distracting. But when we read for translation, we must understand the ST thoroughly to this level.

Before embarking on a translation, we need to read through the text as many times as necessary to understand:

1. the outline of its content
2. the meaning of each word and each sentence
3. the communicative value (speech acts) of each sentence
4. how each sentence is related to the surrounding sentences
5. the style and tone of writing
6. the text's place in time and space
7. information about the purpose of translation and the target audience

“[T]extual analysis, which is an essential preliminary to translation, should proceed from the ‘top down’, from the macro to the micro level, from text to sign” (Snell-Hornby 1988/1995: 69). If we are uncertain about some expressions, we must at least be aware of what we do not know, so that we may be able to find a way to fill in the gaps of our understanding. This chapter focuses on various issues related to text comprehension as a translation process.

Adequate knowledge of both vocabulary and grammar in the SL is essential for text understanding. Nevertheless, it has been noted and reported that in foreign-language learning, vocabulary typically receives more emphasis than does grammar. Moreover, learners tend to focus their attention on “content words,” typically nouns and verbs, and to neglect structural cues. Therefore, they sometimes fail to grasp the overall meaning of the text, even when they know the meanings of all of the words in it (Kern 2000: 76, Hasegawa and Kambara 2008: 96–7). Consider the following *mistranslation*:

私は、十九世紀、二十世紀の人類は、あまりにも物質文明に心を奪われて、心や自然などの存在をなおざりにして、人体の五感に心地よく感じるものに幸福を求め過ぎてはおるまいか、と思うのである。

I believe that the people of the nineteenth and twentieth centuries have had their hearts tainted by materialistic culture so that the existence of nature and the soul have been neglected. Though the human body feels comfortable via the five senses, people are excessively looking for happiness. (The order of *kokoro ya shizen* 心や自然 is reversed in this translation because ‘the soul and nature’ can be misinterpreted as ‘the soul and *its* nature’.)

This translation includes all essential words corresponding to those in the ST, but they are not arranged correctly. The latter half of the ST should be understood as: ‘...people are too eagerly seeking the comforts of material goods that appeal to the five senses’.

After considering reading as meaning-construction in Section 5.1, several grammatical phenomena that must receive special attention when one reads an ST for translation will be discussed. They are, nevertheless, not usually taught in Japanese-language courses: predicates and arguments (Section 5.2), argument recovery (Section 5.3), noun modification (Section 5.4), complex sentences (Section 5.5), evidentiality and egocentricity (Section 5.6), and revisiting the notion of ambiguity (Section 5.7).

## 5.1. Reading as constructing meaning

Traditionally, the locus of meaning has been considered to reside within the text itself. A text is thought to possess a fixed meaning, and the reader’s task is to retrieve its inherent meaning as accurately as possible by deciphering the text. However, skillful readers are undoubtedly aware that the act of reading requires much more than decoding sentences: it also demands that the readers actively *construct* a context of interpretation based on their existing knowledge and experience of the world, as well as their purposes of reading. In other words, meaning can be considered *something that is assigned to the text by its readers*. This conceptualization of reading is shrewdly characterized by Rosenblatt (1966: 1000): the text is akin to a musical score to be performed by a player. In this view, textual meaning is no longer fixed and static. A reader might understand a text in the same way on many separate occasions, or s/he might interpret the identical text differently each time by foregrounding different aspects.

Through *meaning construction*, or *sense-making*, derived from reading a text, readers modify their existing knowledge structures by integrating into

them the newly acquired information. To this end, they constantly hypothesize about the meaning of expressions on the basis of expectations created by their memory-stored knowledge or gained from the previous context (the *top-down process*). This hypothesis is then tested against what follows in the ST (the *bottom-up process*). Only if these two processes are compatible does adequate understanding take place. If they are not compatible, misunderstanding may result (Kusssmaul 1995: 22). Therefore, understanding a text is always an ongoing and tentative process, which permits continuous reinterpretation of the text (van Dijk 1997: 18).

This perspective of reading is referred to as *reader-response theory* (see Iser 1974, 1980; Fish 1980). According to this theory, because all readers bring their own knowledge and experiences to the understanding of a text, each interpretation is inevitably subjective and unique. It also holds that reading is close to writing in that both demand creativity, although any interpretation of a text must be accounted for by referring back to the text itself. This point can be illustrated by the following example taken from the intermediate-level Japanese textbook written by Miura and McGloin (1994: 8):

日本人留学生青山弘の日記

今日の午後四時ごろ成田を出て、今日の午後四時ごろこの町に着いた。日本から十数時間かかったのに、日本とアメリカの間には日付変更線というものがあるので、同じ日の同じ時間になってしまったのだ。空港には、**Friends of International Students**というグループのメンバーのルーカスさんという人が、迎えに来てくれていた。アパートが見つかるまで、ルーカスさんの家に泊めてもらうことになった。ルーカスさんは、自分をファースト・ネームで呼んでもらいたいと言うけれども、三十も年上の人なので、どうも「トム」とは呼びにくい。

In order to apprehend this passage, the reader needs to be able to supply covert or presupposed information, as well as to be able to make feasible hypotheses, for example:

1. *Hiroshi* is a common first name of a Japanese male.
2. This is a diary, so its episodes are most likely what the writer has experienced each day.
3. Therefore, the missing subject of the first sentence must be the writer himself.
4. *Narita* is the name of an airport in Japan. Therefore, the writer has left Japan by airplane.
5. Because the text explicitly states that the writer is a student studying abroad, this episode is probably about his trip to the country where he plans to study.

6. *Kono machi* is most likely in the United States because the text mentions the international date line between Japan and the United States.
7. It is the writer's flight from Narita to this town that took more than ten hours.
8. *Friends of International Students* is likely the name of a volunteer organization that hosts foreign students, and the writer had contacted this organization before he left Japan.
9. The writer had not met Mr. Lucas previously because he uses the phrase *X to iu hito* 'person called X'.
10. This diary was likely written at Mr. Lucas's home.

Now that the text is thoroughly understood, it can be translated as:

“Diary of Hiroshi Aoyama, a foreign student from Japan”

Leaving Narita about 4 p.m. today, I arrived in this town about 4 p.m. today. It took more than ten hours, but because of the international date line between Japan and the United States, I arrived here on the same day and at the same time as I had left. Mr. Lucas from *Friends of International Students* was waiting for me at the airport. It turned out that I'm staying at his house until I find an apartment. He wants me to call him by his first name, Tom, but because he's 30 years older than me, I feel uncomfortable doing so.

Active participation in interpreting a text, however, does not allow readers to construe it in any way they want. Iser (1974) argues that arbitrary and irrelevant interpretations are ruled out by the constraining force exerted by linguistic features of the text. Fish (1980), on the other hand, considers the stability of interpretation to be achieved by interpretive strategies rather than by the text itself. He proposes the concept of *interpretive communities* that share reading strategies. Because the community's culture fills the reader with assumptions and beliefs, people who belong to the same interpretive community tend to interpret the text in the way that is shaped by the expectations of their community and its acknowledged leaders.

Consider, for example, Exercise 1.5 in Chapter 1, where Tawara Machi's *tanka* was translated:

この時間君の不在を告げるベル  
どこで飲んでるだれと酔ってる

Late at night, alone in her apartment,<sup>1</sup> the protagonist is listening to the unanswered ring at the other end. Her lover is not home yet. Almost all native speakers of Japanese recognize the bell in this poem to be the sound of a telephone ringing. She cannot stop wondering where and with whom he is drinking. By contrast, most non-native speakers in my translation course construe the bell sound with a doorbell, and some with a clock. In the case of the doorbell, the protagonist supposedly goes to his apartment and rings the doorbell in vain. This setting does not appeal artistically to Japanese sensibility. The clock-bell construal conveys the idea that they are living together, and she is waiting for him to come home. Then the clock bell chimes, making her aware that it is already late. This situation is more poetic than the one with a doorbell.

The different interpretations of this *tanka* between native and non-native speakers of Japanese are no doubt partly due to the fact that “telephone bell” is no longer a common collocation, so that native speakers of English do not naturally associate “bell” with “telephone.” However, this cannot be the sole reason for the difference because it fails to account for the reason Japanese speakers do not construe “bell” to be doorbell or clock chime, even though *beru* in Japanese can also refer to them. This phenomenon strongly suggests the existence of an interpretive community whose members share interpretations shaped by communal expectations. Understanding even the simplest message potentially involves all our accumulated experience – the knowledge, beliefs, suppositions, inferences, and expectations that are the stuff of personal, social, and cultural life (Hervey and Higgins 2002: 7).

## 5.2. Predicates and arguments

Predicates and arguments are major building blocks of sentences. The underlined parts of the following sentences are referred to as *predicates*.

Meg <u>is an attorney</u> .	Nominal Predicate
The sky <u>is blue</u> .	Adjectival Predicate
Wesley <u>cried</u> .	Verbal Predicate

Predicates express ideas concerning some entities, e.g. about *Meg*, *the sky*, and *Wesley* in these examples. Such focal entities are called *arguments*. Some

---

<sup>1</sup> Almost all native speakers of Japanese automatically assume that the protagonist of this poem is a young woman. In my translation course, many assume this, too, but some consider the protagonist to be a young man. Although women as well as men stay out at night drinking, Japanese sensibility precludes such a reading as non-poetic. One may counter that the assumption of a female protagonist is due to the fact that the author is female. However, even if the author were anonymous, I believe Japanese readers would still assume the protagonist to be female. Is this a reflection of sexism?

arguments are obligatory, while others are optional. Understanding a predicate includes the ability to recognize how many and what kind of entities must be included as arguments. For instance, if one thinks that the verb *to put* requires two entities – someone who performs an act of putting and something which is put – his/her understanding of *to put* is inadequate because it also requires an expression for specifying the location of the something.

Nominal and adjectival predicates typically require only one argument and rarely two, whereas the arguments of verbs vary between zero and three. Some meteorological predicates require no argument; however, in order to comply with the strict grammatical constraint of English, “it” is used as a dummy subject, called the *expletive subject*.

It'll <u>snow</u> tomorrow.	Zero-place Predicate
Steve Jobs <u>is the CEO of Apple</u> . Alaska <u>is cold</u> . Joan <u>dances</u> well.	One-place Predicate
Chris <u>is a brother of</u> Kate. Hana <u>is fond of</u> red wine. Julius <u>resembles</u> his mother. Sue <u>bought</u> a house.	Two-place Predicate
Bill <u>donated</u> one million to the charity.	Three-place Predicate

## EXERCISE 5.1

Identify the number and the nature/characteristics of the obligatory arguments of each predicate and translate into Japanese or English.

- |                       |          |
|-----------------------|----------|
| 1. be the employer of | 6. 眠る    |
| 2. buy                | 7. 便利だ   |
| 3. admire             | 8. 壊す    |
| 4. invite             | 9. 行く    |
| 5. be boring          | 10. 寄贈する |

English grammar is rigid as to whether the argument can be omitted or not, e.g. *\*They went yesterday*, *\*I bought from Jean* (the asterisks indicate ungrammatical sentences). By contrast, Japanese employs omission as a major means of textual cohesion (cf. Section 3.4: Textual meaning). This strategy is demonstrated by the opening of Shimizu Yoshinori's hilarious novel, *Kokugo nyūshi mondai hisshōhō* (*Japanese Entrance Exams for Earnest*



*Young Men*), in which the protagonist, Ichiro, is introduced in the first sentence, followed by an examination question.<sup>2</sup> Ichiro is named again, and then for the next six sentences, no overt mention of him as the subject is made.

意欲がわかかなかったが、とにかく浅香一郎は最初の問題に目を通した。

- 次の文章を読んであとの問いに答えなさい。  
積極的な停滞というものがあるなら、消極的な破壊というものもあるだろうと人は言うかもしれない。なるほどそれはアイロニーである。濃密な気配にかかわる信念の自浄というものが、時として透明な悪意を持つことがあるということは万人の知るところであろう。  
ここまで読んで一郎は頭がぐらっとした。  
何が書いてあるか皆目わからないのだ。現代文の論説文を読むといつも必ず同じ気分を味わわされる。何を言いたいのかまるっきり理解できないのだ。  
ひとつひとつの言葉は、ほとんど知っているものばかりである。積極的、もわかるし、停滞もわかる。ところが、積極的な停滞とやられると、さっぱりお手あげである。頭にイメージが何も浮かばない。(清水義範『国語入試問題必勝法』 pp. 33–4)

The following is a list of the predicates (double-underlined) and their arguments (single-underlined). The ellipted arguments are marked by a “Ø”:

1. (浅香一郎は) 意欲がわかかなかった
2. 浅香一郎は最初の問題に目を通した (*me o tōsu* is a complex predicate that takes two arguments.)
3. 文章を読んで (Because this should be interpreted as an imperative clause, the subject omission is structurally permitted.)
4. あとの問いに答えなさい (This is an imperative clause.)
5. 積極的な停滞というものがある
6. 消極的な破壊というものもあるだろう (*darō* is an auxiliary.)
7. [積極的な...あるだろう]と人は言うかもしれない (*ka mo shirenai* is an auxiliary.)

<sup>2</sup> SHIMIZU Yoshinori (b. 1947) is often associated with the idea of pastiche (imitating previous works). “He assumes the exact verbal color of everything from scholarly tomes to bestsellers to advertising pamphlets with painfully absurd results” (Translator Hunter’s comment in Shimizu 1991: 259). *Kokugo nyūshi mondai hisshōhō* ridicules pointlessly abstruse styles of reading-comprehension test materials in college-entrance examinations and “teaches” how to determine the correct answers without even reading the examination texts. It won the YOSHIKAWA Eiji New Writer’s Award in 1988.

8. それはアイロニーである
9. 〔濃密な気配にかかわる〕 信念の自浄 (A relative-clause construction. The subject of *kakawaru* is the head of the relative clause, *shinnen no jijō*.)
10. 〔濃密な... というもの〕 が、時として透明な悪意を持つことがある (*koto ga aru* is an auxiliary.)
11. 〔濃密な... ということ〕 は万人の知るところであろう (*tokoro de arō* is an auxiliary. *Banjin* is the subject of *shiru*; *[nōmitsuna... to iu koto]* is its direct object.)
12. Ø ここまで読んで (*Ichirō ga yomu*.)
13. 一郎は頭がくらくらとした (*atama ga kuratto suru* is a complex predicate.)
14. 何が書いてある
15. Ø 〔何が書いてあるか〕 皆目わからないのだ (*noda* is an auxiliary. *Ichirō ga wakaranai*.)
16. Ø 現代文の論説文を読む (*Ichirō ga yomu*.)
17. Ø いつも必ず同じ気分を味わわされる (*Ichirō ga ajiawasareru*. We will not discuss the passive construction here.)
18. Ø 何を言いたい (*tai* is an auxiliary. The subject of *iu* can be the text or the writer.)
19. Ø 〔何を言いたいか〕 まるっきり理解できないのだ (*Ichirō ga rikai dekinai*.)
20. ひとつひとつの言葉は、Ø ほとんど知っている (*Ichirō ga hitotsu hitotsu no kotoba o shitte iru*.)
21. ひとつひとつの言葉は、〔ほとんど知っている〕 ものばかりである
22. Ø 積極的、もわかる (*Ichirō ga wakaru*.)
23. Ø 停滞もわかる (*Ichirō ga wakaru*.)
24. Ø 積極的な停滞とやられる (*Ichirō ga yarareru*.)
25. Ø さっぱりお手あげである (*Ichirō ga oteage de aru*.)
26. (一郎の) 頭にイメージが何も浮かばない

Probably not as explicitly as illustrated above, competent readers consciously or unconsciously recognize all of these predicates and identify all of their arguments. This process, called *parsing*, is a fundamental level of text comprehension.

This passage is translated by Jeffrey Hunter (Shimizu 1991: 239–40) with the underlined arguments supplied by him:

He didn't feel like it, but Ichiro Asaka skimmed through the first test problem anyway.

READ THE NEXT PASSAGE AND ANSWER THE QUESTIONS THAT FOLLOW:

Allowing the existence of such a thing as “active stasis,” one might well also speak of “passive destruction.” This, of course, would be irony.

For, as surely everyone knows, the self-absolution of certain intensely intimidated convictions may on occasion take on a transparent malice.

By the time he'd read this far, Ichiro's mind was in a fog.

He hadn't the slightest idea what he was reading. Whenever he read modern literary criticism, it was always the same. He could not begin to fathom what anyone was trying to say.

He knew all the words, one by one. He knew what "active" meant and he knew what "stasis" meant. But when they pulled an "active stasis" on him, he gave up. No image, no thing arose in his mind.

In Japanese, omission serves as the cement of text cohesion, whereas in English pronouns need to be supplied to serve a similar purpose. On the other hand, in English-to-Japanese translation, as novice English-to-Japanese translators find to their chagrin, repeating pronouns faithfully results in an unacceptable TT (see Chapter 1, Exercise 1.1a). Observe how awkward a back-translation of Hunter's translation would sound with repeating pronouns:

浅香一郎は意欲がわかかなかったが、とにかく彼は最初の問題に目を通した。(中略)

一郎がここまで読んだとき、彼の頭はくらっとした。

何を書いてあるか彼には皆目わからないのだ。彼は現代文の論説文を読むといつも必ず同じ気分を味わわれる。彼は人が何を言いたいのかまるっきり理解できないのだ。

ひとつひとつの言葉は、ほとんど彼が知っているものばかりである。彼は積極的、もわかるし、彼は停滞もわかる。ところが、彼は積極的な停滞とやられると、彼はさっぱりお手あげである。彼の頭にはイメージが何も浮かばない。

#### EXERCISE 5.2

Recover the covert (presupposed) arguments and translate the following into English, underlining the supplied arguments.

ノックの音がした。／玄関の戸を勢いよくたたく音だった。眠っていた大友順三は、それで目をさました。枕元の電気スタンドをつける。時計の針は、午前一時をさしていた。／しかし、医者という看板をかかげている以上、知らん顔はできない。居留守を決め込んだことがわかると、あとで問題になる。そんな事態は、彼の望まぬことだった。(星新一「計略と結果」)

### 5.3. Argument recovery

The conspicuously different text-forming strategies illustrated in previous sections make Japanese-to-English translation particularly difficult. Many non-native speakers of Japanese complain that Japanese sentences are ambiguous. However, native speakers rarely find well-written Japanese texts ambiguous because they provide sufficient cues for *argument recovery* at the sentence level. Nevertheless, recognizing those cues and making subtly phrased arguments more explicit, as Japanese-to-English translation may require, calls for quite a heightened knowledge and sensitivity to language. Even veteran translators occasionally fail to identify omitted arguments accurately. In this section we will examine some structural characteristics of Japanese that play a crucial role in argument recovery.

#### 5.3.1. *Wa* and *ga*

*Wa* and *ga* are key identifiers of arguments, as illustrated in the following excerpt from KAWABATA Yasunari's *Izu no odoriko* (*The Izu Dancer*) and Edward Seidensticker's translation.<sup>3</sup>

はしけはひどく揺れた。踊子はやはり唇をきつと閉ぢたまま一方をみつめてゐた。私が縄梯子に捉まらうとして振り返った時、さよならを言はうとしたが、それも止して、もう一ぺんただうなづいて見せた。(川端康成『伊豆の踊子』 p. 365)

The lighter pitched violently. The dancer stared fixedly ahead, her lips pressed tight together. As I started up the rope ladder to the ship I looked back. I wanted to say good-bye, but I only nodded again.

(Kawabata 1968: 28)

The subject of *sayonara o iō to shita* さよならを言はうとした and *unazuite miseta* うなづいて見せた are *odoriko* 踊子, although the translation identifies them with the narrator. A. Yamaguchi (1989: 8–9) contends that this sentence is indeed ambiguous, and that the proper construal takes into account the preceding paragraph, in which the dancer nods several times. However, argument recovery in this case need not depend on so much on context if we are aware of the fundamental difference between *wa* (the topic marker) and *ga* (the subject marker), as well as the characteristics of *toki* connections, which will be discussed in the next section.

<sup>3</sup> *Izu no odoriko*, published in 1925, brought KAWABATA Yasunari his first critical success. It is an autobiographical story wherein the young protagonist travels through the Izu Peninsula during a summer vacation. He meets a family of traveling entertainers and becomes obsessed with the 13-year old dancer and idealizes her beauty and grace.

A *topic* is a discourse notion, which can be sustained not only across clause boundaries but also over a lengthy stretch of sentences (or even an entire book can be on a single topic). By contrast, a *subject* is a grammatical notion that indicates a particular relationship between a noun phrase and a given predicate. That is, the scope of subject is limited to the clause in which it occurs. While a *wa*-marked entity can be a subject of multiple predicates, the scope of *ga*-marked subjects normally (although not necessarily) does not extend outside a single clause. Therefore, when we hear *watashi ga... toki* ‘when I...’, we expect the subject of the main clause to be distinct from *watashi*. Sentences such as *Watashi ga furimuita toki, (watashi wa) odoriko o mitsuketa* 私が振り向いた時、(私は) 踊子を見つけた, where the subjects of the subordinate clause and of the main clause are identical, sound very odd or are considered ungrammatical by some grammarians. In such cases, the multiclausal subject should be marked with *wa*: *Watashi wa, furimuita toki, odoriko o mitsuketa* 私は、振り向いた時、踊子を見つけた.<sup>4</sup> (*Watashi wa, furimuite, odoriko o mitsuketa* 私は振り向いて、踊子を見つけた is yet more natural.)

The next passage, taken from YOSHIMOTO Banana’s *Kitchen*, exemplifies the same type of error, avoidable by paying attention to the topic-subject marking distinction. Here, Yoichi has bought a computer and says to Mikage:

「そうだ。引っ越しハガキを作ってあげようではないか。」と雄一が言う。  
 「何、それ。」  
 「だって、この大都会で住所ナシ、電話ナシで生きていくつもり？」  
 「だって、また引っ越し時、また通知するかと思うと面倒で。」  
 私が言うと、「ちえっ。」と彼がつまらなそうにしたので、  
 「じゃ、お願いします。」と頼んだ。

(吉本ばなな『キッチン』 pp. 44–5)

“Right. Shouldn’t you be sending out change-of-address cards?”

“What are you talking about?”

“Well, how long do you intend to go on living in this huge city without an address or phone number?”

“But it seems like a lot of trouble, considering I’m going to move and I’d have to do it all again.”

“Fuck that!” he burst out, and then, softening, “Okay, just please do it.” (Translation by Megan Backus, Yoshimoto 1993a: 27)

<sup>4</sup> For further discussion of *wa* and *ga*, see Mikami 1953; Kuroda 1972, 1979; Kuno 1973; Hinds *et al.* 1987; Watanabe 1990; Brockett 1991; Currah and Prideaux 1991; Sheard 1991; Shibatani 1991; Noda 1996.

Here again, the *ga*-marked *kare* is the subject of the predicate *tsumaranasō ni shita* つまらなそうにした alone and does not extend its scope across the clause boundary indicated by the connective *node*; the subject of the underlined main clause should be someone distinct from *kare*. If there is no other entity, the most plausible entity is ‘I’ *watashi*, i.e. ‘I asked him to do so’ (see Section 5.6.2: Egocentricity).

### 5.3.2. Connectives

Awareness and knowledge of the idiosyncrasies of connectives makes Japanese-to-English translation manageable.<sup>5</sup> For example, the connective *-te* cannot be used when the connected situations occur simply spontaneously in succession (Hasegawa 1996). The following are all anomalous due to violation of this constraint:

- a. #私が家を出て、雨が降ってきた。  
I left home, and the rain started.
- b. #子供が会場に着いて、講演が始まった。  
The child arrived at the hall, and the lecture started.
- c. #高嶺が部屋に入って、電気がついた。  
Takamine entered the room, and the lights turned on.

*Te*-connection is very versatile and can be used whenever juxtaposition of two situations is more than a mere coincidence. For example, in (a') below, thunder and rain are naturally associated; in (b'), the arrival of the lecturer enables the lecture to start; and in (c'), Takamine caused the light to function by fixing it.

- a'. 雷が鳴って、雨が降ってきた。  
It thundered, and the rain started.
- b'. 講師が会場に着いて、講演が始まった。  
The lecturer arrived at the hall, and the lecture started.
- c'. 高嶺が直して、電気がついた。  
Takamine fixed the lights, and they went on.

In addition, when the connected acts are performed *intentionally* by a single individual, *-te* can be used:

- d. (私は) 家を出て、ドアに鍵をかけた。  
I left home and locked the door.

<sup>5</sup> Unfortunately, no books provide comprehensive information on the details needed in translation. Some helpful resources written in English are: Kuno 1973, Makino and Tsutsui 2008. Those written in Japanese are: Masuoka 1993, Noda *et al.* 2002, Nihongo Kijutsu Bunnō Kenkyūkai 2008.

However, if one of the acts is uncontrollable by the referent of the subject, and thus unintentional, the *te*-connection is anomalous:

- e. # (私は) 家を出て、ころんだ。  
I left home and fell down.

These characteristics of the *te*-connection assure the reader that the subjects of the connected clauses of (f) are the same person; otherwise, the person's looking back and some other person's saying *sayonara* would be deemed mere coincidence, violating appropriate *-te* usage.

- f. 振り向いて、さよならを言った。  
I/Someone turned back and said good-bye.

On the other hand, a sentence that expresses just a matter of temporal sequence can be appropriately expressed with the connective *-to*.

- a". 私が家を出ると、雨が降ってきた。  
b". 学生が会場に着くと、講演が始まった。  
c". 高嶺が部屋に入ると、電気がついた。

In contrast, when two acts are performed intentionally by the speaker, the use of *-to* is unacceptable:

- d'. # (私は) 家を出ると、ドアに鍵をかけた。

However, when the subject is a third person, both *-to* and *-te* connections are possible:

- g. 綾子は家を出ると、ドアに鍵をかけた。  
h. 綾子は家を出て、ドアに鍵をかけた。

In (h) the narrator depicts the two events as Ayako's intentional acts, whereas in (g) the narrator does so in a mere matter-of-fact way, from an observer's view point, without implying any intentional connection between them.

### EXERCISE 5.3

While paying close attention to covert arguments and the characteristics of connectives, translate the following into English.

1. 伝言を伝えると、怒ってしまった。
2. 使わないなら、あげない。

3. いくら言葉がきつかったからといって、退職するなんて、信じられない。
4. やっても、無駄だよ。
5. 知らないくせに、すぐ知ったかぶりをする。
6. しばらく会わないうちに、ずいぶん大きくなったね。
7. あの時、君の言うことをちゃんと聞けば、こんなことにはならなかっただろう。
8. 動くと撃つぞ。
9. 何度説明しても分からないなら、もう、説明はしない。
10. 面白いなら、読んでみます。

## EXERCISE 5.4

Paying particular attention to the *to*-connection in 伝えると and the covert subject of 席をたって行った, translate this passage.

最後に最前列の本店営業部長が立ち上がり、支店長を代表した形で、本店と支店とが一体となって預金増強の目標を目指す決意を述べはじめた時、総務部長が芥川常務に何か耳元で報告し、次いで芥川が万俵頭取に伝えると、そそくさと席をたって行った。  
(山崎豊子『華麗なる一族』)<sup>6</sup>

## 5.4. Noun modification

In Japanese all elements that modify a noun must precede that noun. This grammatical constraint can bring about long and complex noun modification constructions. This section examines noun modification constructions not generally introduced in Japanese-language textbooks: internally headed relative clauses (5.4.1), gapless relative clauses (5.4.2), and multi-layered relative clauses (5.4.3).

### 5.4.1. Internally headed relative clauses

English allows only *gapped externally headed relative clauses*:

I ate	<u>the apple</u>	[that/which Joan bought Ø].
	Head	Relative Clause

<sup>6</sup> Many of YAMASAKI Toyoko's (b. 1924) best-selling novels are loosely based on historical events. *Karei naru ichizoku* 'the family of exuberance' depicts the rise and fall of the powerful Manpyo family during post-WWII Japan and alludes to the bankruptcy of the Sanyo Special Steel Co. in 1965. The novel has been filmed once and twice dramatized on TV.



In this sentence, the *head* of the relative clause construction is *the apple*, which is located outside the relative clause. Placed within the relative clause, it functions as the direct object of the verb *bought*. This *gap* inside the relative clause is marked by “Ø.” This type of relative clause is most common in Japanese as well:

ジョーンがりんごを買った。	
[ジョーンが Ø 買った]	<u>りんご</u> を食べた。
Relative Clause	Head

However, Japanese also allows the head to appear inside the relative clause, i.e. an *internally headed relative clause*:

[ジョーンが りんごを買った] のを三分けてもらった。  
Head

I received three of the apples that Joan bought.

Literally (ungrammatical in English): ‘I received three of them from that Joan bought the apples.’

[りんごがテーブルの上にあった] のを食べた。  
Head

I ate the apple that was on the table.

Literally: ‘I ate that there was an apple on the table.’

The following examples of internally headed relative clauses in Japanese are drawn from Ohara (1996).

[父が三日前にお金を振り込んでおいてくれた] のを緑は今日引き出した。(p. 13)

Three days ago her father had wired her money, and Midori withdrew it today.

[太郎が三年前箆笥の奥にお金を隠しておいた] のを花子は偶然見つけ出した。(p. 48)

Taro had hidden money behind the closet three years ago, and Hanako found it accidentally.

The internally headed relative clause construction supports Ikegami’s (1981: 257) contention that Japanese tends to depict situations as *koto* 事 (≈ an event), rather than as *mono* 物 (≈ a thing). For example, in the following, many native speakers of Japanese prefer the a-type expression over the b-type:

- a. 私、太郎君のことが好きなの。  
 b. 私、太郎君が好きなの。

According to Ikegami, in the b-type expression, the act of reference to the individual, Taro in this case, is too definite. He (1988: 9) asserts that in Japanese text, “[a]n individuum is not seen in isolation; it is not clearly separated from what it stands contiguous with. It is merely a part of a larger whole, with which it may become merged to the extent of losing its identity.” Adapting Ikegami’s idea, Maynard (1997: 172) characterizes the same phenomenon as *scene-orientation* (as in Japanese) *vis-à-vis agent-orientation* (as in English). She contends, “[f]or Japanese people, the scene of an event as a whole assumes the primary focus of attention (in comparison to English, where the agent is the primary focus).”

The following excerpt, taken from Mori Ogai’s novel, *Seinen* ‘a young man’,<sup>7</sup> illustrates a case of ambiguous reference. The passage depicts the scene in which the protagonist, Jun’ichi, is visited by a girl, Oyuki-san. While they are looking at pictures in a Western magazine, Oyuki-san’s hip touches Jun’ichi’s. The naïve young man automatically pulls back:

純一は無意識に、殆ど反射的に坐を起って、大分遠くへ押し遣(や)られていた火鉢の傍(そば)へ行って、火箸(ひばし)を手にとって、「あ、火が消えそうになった、少しおこしましょうね」と云った。／「わたくしそんなに寒くないわ」極めて穏かな調子である。なぜ純一が坐を移したか、少しも感ぜないと見える。／「こんなに大きな帽子があるでしょうか」と云うのを、火をいじりながら覗(のぞ)いて見れば、雑誌のしまいの方にある婦人服の広告であった。

(森鷗外『青年』)

Jun’ichi almost automatically and unconsciously stood up and moved to the hibachi located at a distance. Picking up the hearth tongs, he said, “It’s going out. We need to put some more coal on the fire.”

“I’m not cold,” Oyuki-san said calmly, without appearing to suspect why Jun’ichi had moved away.

“What a huge hat,” she continued with surprise. Maneuvering the fire, Jun’ichi turned his gaze toward her. She was staring at an advertisement of women’s apparel at the end of the magazine.

<sup>7</sup> MORI Ogai (1862–1922) was a novelist, poet, and translator during the Meiji period. He also served as a medical officer in the Imperial Japanese Army and was promoted to the highest rank, Army Surgeon-General, in 1907. He was sent by the Army to study in Germany (1884–1888), during which time he developed an interest in European literature. Mori is highly praised for his crisp, modern writing style. The novel *Seinen*, which was inspired by NATSUME Soseki’s *Sanshiro*, is a portrait of a young man who aspires to become a novelist.

The predicate in question is *nozoite mireba* 覗いて見れば, which requires both subject and direct object. The subject here is clearly Jun'ichi, but the direct object is not apparent because this sentence is structurally ambiguous. One interpretation considers *no* as in *to iu no o* と云うのを as a personal pronoun, identical with *Sonna koto o itta no wa dare da* そんなことを言ったのは誰だ ‘Who said such a thing?’, where *no* is equivalent to *hito* 人. Then the translation would be:

“What a huge hat,” she continued with surprise. Maneuvering the fire, Jun'ichi glanced at her. What she was looking at was an advertisement of women's apparel toward the end of the magazine.

The alternative interpretation identifies “*Konna ni ōkina bōshi ga aru deshō ka*” *to iu no o* 「こんなに大きな帽子があるでしょうか」と云うのを as an internally headed relative clause whose head is *bōshi* 帽子:

“What a huge hat,” she continued with surprise. Maneuvering the fire, Jun'ichi glanced at the hat. It was in an advertisement of women's apparel toward the end of the magazine.

The second rendering sounds more logical than the first. However, the most natural interpretation of this passage is that Jun'ichi glanced at *the scene* in which Oyuki-san was looking at the big hat in the magazine. Isolating Oyuki-san or the photograph of the hat is artificial and unnecessary to understanding the text.

#### EXERCISE 5.5

Identify internally headed relative clauses and translate into English the following (derived from Ohara 1996).

1. 財布が落ちていたのを駅員が拾った。
2. 太郎が走ってきたのを花子は捕まえた。
3. 友達がアメリカから日本に一時帰国していたのと十年ぶりに再会した。
4. 太郎は先生が飛行場にお着きになったのを早速車でホテルへお連れした。
5. クラスでクッキーを焼いたのを父兄に売った。

## EXERCISE 5.6

Identify the internally headed relative clause, and translate this passage.

その母親が、その翌々年の秋に、町の病院の手術室からなかなか出て来ないのを、末の息子はいかめしげな木の扉の前で、旅行鞆を足もとにころがして、新幹線の時刻を気かけながら待っていた。結局は一時間も様子をうかがって、予後に万全を期して手間取っているだけで大事はないと医者 of 伝言を聞かされ、一緒に詰めていた姉にもすすめられて、病人の顔を見ずに、鞆をかかえて外へ飛び出した。その足でどうにか暮れ方の「ひかり」に間に合った。  
(古井由吉『瀬戸の先』 p. 167)

#### 5.4.2. Gapless relative clauses

In English, all relative clauses are externally headed and incorporate a “gap” that is filled with the entity that corresponds to the external head. By contrast, Japanese allows not only internally headed relative clauses, but also *gapless relative clauses*.<sup>8</sup> In fact, the latter type is very common. For example, consider [yaseru] *kusuri* 痩せる薬 ‘diet medicine’. *Kusuri* is the head, and [Ø *yaseru*] is a relative clause. The gap in this relative clause is the subject, i.e. the person who loses weight. However, it does not correspond to the head of the relative clause: *kusuri* does not lose weight. The meaning, with the gap filled in, is ‘if you take this medicine, you’ll lose weight’. Here are additional examples to illustrate this construction:

[トイレに行けない] コマーシャル  
the TV commercial that is too interesting to take a bathroom break

[コーヒーを買った] おつり  
the change from buying coffee

[人に優しくなれる] 本  
a book that helps you learn to be more considerate of others

[誰かが階段を下りてくる] 音  
the sound of someone descending the stairs

[逮捕された] 前日  
the day before X was arrested

<sup>8</sup> For further details of gapless relative clause construction, see Matsumoto (1988).

## EXERCISE 5.7

Identify the gapless relative clauses and then translate the following into English.

1. 財布を失くしてしまったので、家に帰るお金がない。
2. 昨日食べたレストランは、味はまあまあだが、気取りすぎ。
3. これは、息子がホームランを打ったユニフォームなんですよ。
4. 日本の冠婚葬祭のしきたりが分かる本を教えてください。
5. 母から胃が痛くなる話を聞かされた。
6. ギリシャ神話では、罪を犯した償いとして、ヘラクレスは12の難業を命じられた。
7. 大学入試に絶対受かる家庭教師を紹介します。
8. 落語に、うなぎを焼く匂いをおかずにご飯を食べるとい話があります。
9. 家を売った金を頭金にして、銀行から金を借りた。
10. 深酒をした翌日、「二日酔い」の状態でも「飲酒運転」ではない...と考えているドライバーも多いですが、たとえ飲酒をした翌日でも通常以上の酒気を帯びた状態で運転すれば「飲酒運転」になります。  
(神奈川県松田警察署「飲酒運転の落とし穴」)

## EXERCISE 5.8

This is a web counselor's response to a complaint that a woman's in-laws treat her child differently from the way they treat their own daughter's child. Paying particular attention to gapless relative clauses, translate it into English.

義姉さんは義両親にすれば実の娘なんですよ。どんなに嫁が良い嫁でも娘に勝てる訳ないんです。嫁の子より娘の子が可愛いのは当然でしょう。嫁が腹を痛めた子と娘が腹を痛めた子とは大違いですからね。(ウェブ人生相談より)

## EXERCISE 5.9

Identify the gapless relative clause and translate the following.

永井荷風には、一度だけ会ったことがある。実はそれだけでも、大したことなのだ。特に晩年、荷風は、奇人的性癖が強くなって来て、作家や知識人と付き合うのを、極端に嫌がったからだ。新聞記者を嫌ったのは、若い時からずっとだった。訛りで東京生まれでな

いことがばれた記者には、特ににべもなかった。そして記者の問いがどんな問いでも、返事は決まっていて、「どうぞ」という、ただ一言だった。だからどれほどねばり強い記者でも、しまいにはうんざりして、帰っていったのだという。

(ドナルド・キーン『声の残り』 p. 68)<sup>9</sup>

### 5.4.3. Multi-layered relative clauses

Japanese also allows relativization of an element from a relative clause or a subordinate clause, i.e. a *multi-layered relative clause*, which is prohibited in English. Consider:

来客のために近所の鮓屋まで使いに走ってもらった老母を、家から出てまもなく車にあてられて亡くした知人がいた。

(古井由吉『瀬田の先』 p. 166)

In English this complex structure may be broken up into simpler pieces in order to achieve clarity, as in the following rendering.

A friend of mine lost his mother in a car accident. On that day, he had guests and asked his mother to go to the nearby restaurant to get sushi for them. It was only a few blocks away from home where the accident happened.

This sentence consists of:

- a. [来客のために老母が近所の鮓屋まで使いに走った]  
For the sake of their guests, his mother hurried out to the nearby sushi shop.


<sup>9</sup> Born into an affluent family in Tokyo, NAGAI Kafu (1879–1959) studied in the United States and also lived in France. He wrote novels, plays, and numerous essays. An eccentric and bitter loner, he lamented the rapidly disappearing atmosphere of Edo Japanese tradition, while loving and frequenting pleasure quarters in downtown Tokyo. He wrote stories of prostitutes with elegant descriptions of the district bordered by the Sumida river. Seidensticker (1998: 23) writes: 永井荷風に惹かれて彼の作品を翻訳もした私ですが、そもそもなぜ荷風に惹かれたのかというと、東京に対して愛着をもっているからです。生前の荷風に一度も会ったことはありませんが、東京の町を歩くとき、彼はいつも私の師でした。(I was fascinated by NAGAI Kafu and translated his work. My affection for Kafu was based on our shared love for Tokyo. I never met him, but when I strolled around the city, he was always my guide.)

This act was requested by the *chijin* 知人:

- b. [(知人が) 来客のために [老母に近所の鮎屋まで使いに走って] もらった]

A friend of mine asked his mother to go to the nearby sushi shop (to order sushi) for the guests.

Then, *rōbo* 老母 is relativized:

- c. [来客のために [Ø 近所の鮎屋まで使いに走って]<sub>1</sub> もらった]<sub>2</sub> 老母
- 

This relativization crosses two clause boundaries, which is prohibited in English grammar. (English permits an element to cross, at most, one boundary.) The second half of the sentence begins with:

- d. [老母が家から出てまもなく] [老母が車にあてられた]  
[Lit.] Right after his mother left the house, his mother was hit by a car.

Because the subjects of the two clauses in (d) are identical, the first one is omitted. (We can consider the second subject to be omitted, but omitting the first makes the explanation simpler.)

- e. [Ø 家から出てまもなく] [老母が車にあてられた]  
Right after leaving the house, his mother was hit by a car.


Then, we make (e) a subordinate clause:

- f. [[家から出てまもなく] 老母が車にあてられて] [知人が老母を亡くした]  
A friend of mine lost his mother when his mother was hit by a car right after leaving the house.

Again, there are two occurrences of *rōbo* in (f), and the second is omitted:

- g. [[家から出てまもなく] Ø 車にあてられて] [知人が老母を亡くした]  
A friend of mine lost his mother when she was hit by a car right after leaving the house.

Then, *chijin*, too, is relativized:

- h. [[家から出てまもなく] 車にあてられて] [Ø 老母を亡くした] 知人がいた
- 

There was a friend of mine who lost his mother when, right after leaving the house, she was hit by a car.

Preposing *rōbo*, we obtain:

- i. [老母を、[[家から出てまもなく] 車にあてられて] 亡くした] 知人がいた

Modifying *rōbo* with (c) results in:

- j. [[来客のために近所の鮎屋まで使いに走ってもらった] 老母を、[[家から出てまもなく] 車にあてられて] 亡くした] 知人がいた

There was a friend of mine who lost his mother who was sent to the nearby sushi shop (to order sushi) for the guests, but right after leaving the house, she was hit by a car.

Because English grammar does not allow this type of relativization, many native speakers of English consider when they encounter such sentences that Japanese grammar is relatively relaxed, i.e. it imposes fewer restrictions than English grammar does. This is not a valid conclusion. We need to be aware that requirements and constraints of different languages vary remarkably.

#### EXERCISE 5.10

Identify the parts of multi-layered relative clauses and translate the following into English.

1. 着ている服が汚れている人は信用されない。
2. コンテストでは、演奏する曲が人気がある競演者は得をする。
3. 食べた人がみな食中毒に罹った卵の出荷元が判明した。
4. 最初に書いた小説が売れた作家が成功した例もある。
5. あの人は、話したら、次の日には会社中に広まってしまう人ですよ。

#### EXERCISE 5.11

Identify multi-layered headed relative clauses, and translate this passage.

黒田孝高(よしたか)とは、通称黒田官兵衛(かんべい)のことだ。天文15年11月29日(西暦では1546年12月22日となる)、黒田職隆(もとたか)の嫡男として姫路(ひめじ)に生まれ、永禄10年(1567年)頃に家督を継ぎ姫路城代となる。永禄12年(1569年)、赤松政秀(まさひで)



が、足利義昭(あしかが よしあき)を抱える織田信長(おだ のぶなが)に属した池田勝正(かつまさ)と別所安治(べっしょ やすはる)の支援を受け、3,000の兵を率いて姫路城に攻め込んでくるが、300の兵で奇襲攻撃を仕掛け撃退した、青山・土器山(かわらけやま)の戦いで、すでに天才ぶりを発揮している。(中略)その後、長篠(ながしの)の戦いで武田勝頼(かつより)を破った信長の配下に入り、天正4年(1576年)には、毛利輝元(もうり てるもと)が小早川隆景(こばやかかわ たかかげ)の水軍の将、浦宗勝(うら むねかつ)を5,000の兵で攻め込ませるが、英賀(あが)に上陸したところを、孝高は500の兵で攻撃し、退けた。(ア라운드還暦ウェブサイト, <http://hakusanjin.cocolog-nifty.com/blog/2009/02/post-e224.html> [December 28, 2010])

### 5.5. Complex sentences

In dealing with simple sentences, understanding may be intuitive, but when a text is made up of numerous complex (multi-clausal) sentences, knowledge of grammatical structures and an ability to parse sentences becomes critical for an accurate interpretation. When tackling a complex sentence, it is useful to begin by identifying all predicates and their arguments, and then map out how they relate to one another. This subsection demonstrates how to accomplish such a task. First, let us analyze the following:

人に何かあげる時、客に食事を出す時、自分の子供の先生に会った時、そのほかどういう時に何と言ったらよいかが決まっていて、それを覚えるのが、大事な社会教育だと言ってもよいだろう。

(Miura and McGloin 1994: 30)

First, we can divide this sentence into two parts:

- a. 人に何かあげる時、客に食事を出す時、自分の子供の先生に会った時、そのほかどういう時に何と言ったらよいかが決まっている。
- b. それを覚えるのが、大事な社会教育だと言ってもよいだろう。

The main construction of the first sentence is: *X no toki ni nan to ittara yoi ka ga kimatteiru*. The part denoted by X consists of four cases: (i) *hito ni nani ka ageru toki*, (ii) *kyaku ni shokuji o dasu toki*, (iii) *jibun no kodomo no sensei ni atta toki*, and (iv) *sono hoka no toki*. The *sore* in (b) anaphorically refers to *nan to ittara yoi ka* in (a). This analysis can be expressed as:

There are commonly used set phrases for such occasions as presenting gifts, serving meals to guests, meeting the teacher of one's child, and so on. It can be said that acquisition of such phrases would itself be an important aspect of societal education.

Here is a more challenging example:

車両（トロリーバスを除く。以下この条文及び次条において同じ。）は、左折し、右折し、横断し、若しくは回転するために軌道敷を横切の場合又は危険防止のためやむを得ない場合を除き、軌道敷内を通行してはならない。（飛田茂雄『翻訳の技法』p. 123）

The main construction is: *sharyō wa kidōshikinai o tsūkōshite wa naranai* 車両は軌道敷内を通行してはならない ‘Vehicles may not enter the railroad tracks.’ However, street cars are exempted from this regulation, and there are exceptional cases: (i) *sasetsushi, usetsushi, ōdanshi, moshiku wa kaiten suru tameni kidōshiki o yokogiru baai* 左折し、右折し、横断し、若しくは回転するために軌道敷を横切の場合 ‘when a vehicle moves onto railroad tracks in order to turn left or right, to cross the railroad tracks, or to make a U-turn’, and (ii) *kikenbōshi no tame yamu o enai baai* 危険防止のためやむを得ない場合 ‘when it is necessary in order to avoid danger’. A sample translation is:

No vehicles, except street cars (this exception applies in this and the following articles), shall enter the railroad tracks, unless necessary for making a left, right, or U-turn, crossing the tracks, or in case of emergency.

#### EXERCISE 5.12

First analyze the structure, laying out the parts of the text, and then translate either of the following.

- a. 車両等は、横断歩道に接近する場合には、当該横断歩道を通過する際に当該横断歩道によりその進路の前方を横断しようとする歩行者がないことが明らかな場合を除き、当該横断歩道の直前で

停止することができるような速度で進行しなければならない。  
 (「道路交通法」第三十八条第一項)

- b. It is unlawful for any person, while under the influence of any alcoholic beverage or drug, or under the combined influence of any alcoholic beverage and drug, to drive a vehicle and concurrently do any act forbidden by law, or neglect any duty imposed by law in driving the vehicle, which act or neglect proximately causes bodily injury to any person other than the driver. (California Vehicle Code Division 11, Chapter 12, Article 2, Section 23153 (a))

## EXERCISE 5.13

Analyzing the structure, translate the following passage. (It is the continuation of the text about the *Nezumi-kō* ‘rat scheme’ introduced in Section 4.3.)

ねずみ講というのは俗称で、法律上の正式な名称を、「無限連鎖講」と言い、「無限連鎖講の防止に関する法律」で禁止されています。(中略)／無限連鎖講の防止に関する法律第二条によれば、無限連鎖講の定義は以下ようになります。／「金品(財産権を表彰する証券又は証書を含む。以下この条において同じ。)を出えんする加入者が無限に増加するものであるとして、先に加入したものが先順位者、以下これに連鎖して段階的に二以上の倍率をもって増加する後続の加入者がそれぞれの段階に応じた後順位者となり、順次先順位者が後順位者の出えんする金品から自己の出えんした金品の価格又は数量を上回る価格又は数量の金品を受領することを内容とする金品の配当組織をいう」

## EXERCISE 5.14

After analyzing the structure, translate the following text into Japanese while maintaining the level of formality of the ST. The translation of “humanity” warrants special attention.

In June 1996, history was made... and lived! The Nemean Games were reborn.

The ancient Greeks celebrated festivals at Nemea that were part of the cycle of games at Delphi, Isthmia, and (best known today) Olympia. At each one of these four sites in rotation, for a brief period each

year, wars and hostilities were suspended by a sacred truce, and all Greeks – Spartans and Athenians, Corinthians and Argives, Macedonians and Cretans – gathered in recognition of their common humanity. This impulse toward peace – albeit limited to a few days each year – was the first in the history of an organized, regular, and international scale. Thus, the ancient festivals at Nemea, Olympia, Delphi, and Isthmia are the direct ancestors of today's Olympic games as well as of the United Nations.

The Society for the Revival for the Nemean Games (which now has more than 1,800 members from around the world) was founded in the belief that there is today scope and perhaps even the need for the average person – regardless of ethnicity, language, religion, gender, age, or athletic ability – to participate in an international athletic festival. And so it happened in 1996. More than 1,300 people from 45 different countries, ranging in age from 10 to 93, added their footprints to those of ages long ago while more than 8,000 spectators looked on.

No records were kept and no medals were awarded. Families with picnics on the slopes of the stadium were as much a part of the festival as the runners. Races were organized by gender and age, and were interspersed with music and dances.... (Adapted from the Nemea Games brochure, <http://nemeacenter.berkeley.edu/projects/stadium/revival-nemean-games> [January 13, 2011])

## 5.6. Evidentiality and egocentricity

### 5.6.1. Evidentiality

The Japanese language forces users to draw clear lines between the self and others. It does so by making it difficult or awkward to express human sensations, feelings, desires, or mental activities when the speaker does not have *direct access to the source*, i.e. other than oneself. This restriction is subsumed under the rubric of *evidentiality* (or *accessibility of information*) (e.g. Chafe and Nichols 1986, Kamio 1997, Hasegawa and Hirose 2005). The direct representation of such subjective experiences (e.g. represented consciousness) other than the speaker's own yields what Banfield (1982) refers to as an *unspeakable sentence* – i.e. one which cannot occur naturally in spoken language.

The predicates that are subject to this constraint are sometimes called *psych predicates* (see Kuroda 1973, Shibatani 1990: 383–5). They can be used only to describe the speaking self, and no others. For example, in (a), *samui* can take *watashi* as subject, but not *haha*, as in (b). When the subject is not the speaker, some *evidential expression* is necessary, as in (c).

- a. 私は寒い。  
 b. #母は寒い。  
 c. 母は [寒がっている／寒そうだ] 。

This restriction on psych predicates and their potential subjects is so inflexible that when the predicate is polysemous, the function of the subject necessarily shifts to conform to this restriction. In (d), *kanashii* indicates that the subject is sad (subject = experiencer). In (e), by contrast, the mother is the stimulus/source that causes *the speaker's* sad feeling, ‘Mother makes me sad’, not ‘Mother feels sad’, which violates the constraint.

- d. 私は悲しい。            I feel sad.  
 e. 母は悲しい。            Mother makes me sad.

Expressions of desire also belong to the category of psych predicates. The construction Verb + *-tai* can be used with a first-person subject, e.g. (f), but not with other subjects, e.g. (g). As with the expressions of sensation, an evidential expression is necessary for a third-person subject, e.g. (h).

- f. 私はコーヒーを飲みたい。  
 g. #母はコーヒーを飲みたい。  
 h. 母はコーヒーを [飲みたがっている／飲みたそうだ] 。

*Omou* is another type of psych predicate, and, as such, it cannot be used to describe a third person’s mental state (see Nakau 1994).

- i. 私は、母は病気だと思う。  
 j. 母は病気だと思う。  
 k. 母は(自分は) 病気だと思っている。

In (i), the main-clause subject, *watashi*, of which *omou* is predicative, is overtly present. In (j), by contrast, *watashi* is the covert subject, and it might seem that *haha* could be taken as the overtly-present potential subject of *omou*. However, this construal is impossible: the subject of *omou* must still be *watashi*. For a third-person subject, the auxiliary verb phrase *-te iru* must be added to *omou*, as in (k).<sup>10</sup>

<sup>10</sup> This constraint is due to the fact that *omou* is a **modality** expression. Nakau (1994: 46) defines modality as the speaker’s mental attitude toward the proposition or the speech act *at the time of the utterance*, conceived as the speaker’s instantaneous present. As a modality expression, *omou* refers to the instantaneous present. Of all the mental attitudes that manifest themselves simultaneously with the time of speech, it is only his/her own mental attitude that the speaker can have accessible to him/her (p. 51). Therefore, the use of *omou* with a third-person subject results in anomaly. *Omotte iru*, on the other hand, is an expression for the continuous present and can be used to describe the mental activity of a third person as well as the speaker.

In ordinary conversation, others' mental states are not directly accessible to the speaker. This constraint is not on the potential grammatical subject *per se*, but, rather, on accessibility to information. So, you would not hear someone say *Akiko wa byōki da to omotta* 明子は病気だと思った to mean 'Akiko thought she was ill'. In the context of a novel, on the other hand, the author can freely use psych predicates with third-person subjects because s/he, as creator, can be omniscient, and therefore has direct access to a character's mental state. In fact, expressions such as (I) are common in narrative fiction.

1. 明子は、その時、母は病気だと思った。

#### EXERCISE 5.15

Paying attention to the evidential expression, translate the following.

この不況の折、ただでさえ子持ちの女性の就職は見通しが暗いのに、せっかく企業から内定を決めてもらっても、保育園が決まるまで入社を待って欲しいなどと要望すれば、採用見送りを検討されてしまうだろう。（『朝日新聞』1994年4月20日）

### 5.6.2. Egocentricity

The linguistic phenomenon of evidentiality reflects a strong awareness of the self in Japanese language usage, however primordial and simplistic such a notion may be. In order to use the language appropriately, the speaker needs to be aware of the distinction between self and all others. This fact runs counter to many researchers in anthropology, linguistics, and sociology who contend that the Japanese people lack the concept of the individualistic self akin to the Western notion of self. Some even insist that Japan is a "selfless" society. Actual observation of Japanese society clearly demonstrates these notions to be myths.

Quite the contrary, Japanese is a highly *egocentric language*, in which the presence of "I" as the speaker is so obvious as not to have to be expressed overtly (Hirose and Hasegawa 2010: 43). Consider the following examples with verbs of perception. If *watashi (ni) wa* is inserted into (b, d, f), for example, the sentences will convey that, although other people might disagree, *to me*, something is visible/audible/odoriferous.

- a. I (can) see a bus over there.
- b. 向こうにバスが見える。
- c. I heard a strange noise somewhere in the house.
- d. 家のどこかで変な物音が聞こえた。

- e. I could smell (something) burning.  
 f. 何か焦げるにおいがした。

A similar egocentricity is commonly observed in diary English. The following examples are taken from Helen Fielding's *Bridget Jones: The Edge of Reason* (pp. 56–68), a novel in diary format.

- g. When ( ) finally arrived at Guildhall, Mark was pacing up and down outside in black tie and big overcoat.  
 ギルドホールにようやく到着したら、マークが黒ネクタイに大きなオーバーを着て外を行ったり来たりしていた。
- h. After ( ) had explained it a few more times Charlie suddenly saw the light.  
 もう二三回説明したら、チャーリーは急に納得したようだ。
- i. Mark has gone off to his flat to change before work so ( ) can have little cigarette and develop inner growth...  
 マークは仕事前に着替えるためアパートに帰った。だから、少しタバコを吸って、心を高めることができる。

The missing subjects, indicated by the empty parentheses, all refer to the writer of the diary. This style resembles ordinary, non-diary, writing in Japanese. Therefore, when the subject is unclear in the Japanese sentence, it might be helpful to invoke how diaries are phrased in English.

## EXERCISE 5.16

Recover the covert arguments, and translate the sentences into English.

1. 部屋にいと、ガラスの壊れる音がした。
2. トンネルを抜けると、広々とした茶畑が見えた。
3. 時間があれば、手伝って欲しいのですが。
4. そのニュースを聞いた時、とても悲しくなった。
5. そのとき、何か足に触れるのを感じた。

## EXERCISE 5.17

Translate the following passage, recovering the missing arguments.

家庭には、保護者自身が子どもとの触れ合いの場を積極的に持ち、子どもを理解しようと努めることを望みたい。ボランティア活動や地域における行事等に親子で参加する、家族と一緒に会話をしながら

ら食事をする機会をできるだけ持つよう日頃から心を配る、時にはハイキングなどの野外活動を子どもと一緒に楽しむなど、形は様々な考えられよう。大事なことは、こうした機会を持つということである。このような親子の活動を通して、地域における保護者同士の情報交換や様々な連携も期待でき、ひいては地域を挙げての取組にもつながるものとする。（文部省審議会答申書）

#### EXERCISE 5.18

Identify the referents of the pronouns and demonstratives and translate the following passage into Japanese.

A group of little boys and girls, all wearing the same-color uniforms, assembled in front of a Catholic school is what I imagine when thinking about school uniforms. This is probably what most people imagine, too. School uniforms have been associated with students attending European and private schools. Such pictures of students dressed in school uniforms may have contributed to stereotyping and a negative attitude toward school-enforcement of uniform policies. They are displayed as robots without the ability to express themselves in a society that says you must express yourself and be an individual at all costs. The problem is that the cost of expressing yourself and being an individual is high in some cases. In Detroit, a 15-year-old boy was killed for his \$86 basketball shoes. I believe that price is too high. It would be better to be laughed at and teased about wearing a nerdy uniform than to be shot by some gang member that doesn't like the color of the pants I'm wearing. (Adapted from "School Uniforms," 123HelpMe.com)

### 5.7. Ambiguity revisited

Japanese is frequently said to be an ambiguous language. If the language is really so ambiguous, then one would think that communication in Japanese would be the scene of frequent misunderstandings. Misunderstanding does occur in Japanese speech communities, but they seem neither overwhelmingly numerous nor any more frequent than miscommunication in English speech communities. In this final section of Chapter 5, let us reconsider the concept of ambiguity as it pertains to the act of translation.

All natural languages by necessity tolerate ambiguity to a great extent. Consider the California Vehicle Code examined in Exercise 5.12b or the definition of *nezumi-kō* translated in Exercise 5.13. Legal documents are



written in an elaborate style designed specifically to minimize ambiguity. However, such painstaking effort ironically can make documents very difficult, even impossible, for ordinary readers to comprehend. The way humans process language is based on information accumulation. Therefore, if information has already been supplied to the reader, repeating that information is not only unnecessary but also may hinder the reader's comprehension of the other parts of the content being transmitted. Each language omits already supplied information in different ways, and this is familiar terrain to the translator.

When we discussed the nature of ambiguity in Section 3.7.1, we identified six categories: lexical, grammatical, pragmatic, cultural, metaphorical, and referential. These are all universal characteristics, not specific to Japanese or English. Nevertheless, Japanese is said to be more ambiguous than English, for example in identification of the subjects of clauses, and critics cite the possibility of multiple interpretations.

Sampling dozens of literary texts to obtain illustrative examples of ambiguity caused by implicit subjects in preparation for writing Section 5.3 above (Argument recovery), however, I found only extremely rare cases of genuine ambiguity. Based on that survey of texts, I conclude that Japanese sentences are no more ambiguous than English sentences. The cues for subject recovery are scattered everywhere, implicit though they may be, as discussed in Section 5.3.

In recent decades, meaning is considered diffuse “in the sense that it is not located in the word or grammatical category but is signaled by a variety of means which cross the traditional boundaries of word, phrase, clause, sentence, and even text” (Baker 2000: 22). Rather than searching for and anticipating a specific piece of information at an identical location as in English prose, Japanese-to-English translators train themselves to be alert to the detection of many subtle cues diffused throughout the text.

The alleged ambiguity of Japanese has been artificially created by comparing it with English, or other languages. Jakobson (1959/2000: 116) points out that languages differ “essentially in what they *must* convey and not in what they *can* convey” (emphasis added). What is obligatory to encode varies from language to language. In English, countable nouns must be marked either singular or plural; in Japanese, the distinction is optional. In English, the conditional is customarily differentiated, whether purely hypothetical or known to be counterfactual; in Japanese, such distinctions are not expressed by specialized constructions. These and other examples make Japanese sentences appear ambiguous when attempting Japanese-to-English translation.

On the other hand, in Japanese conversation, the social relationship between the speaker and the addressee is identified by honorifics and other linguistic means; in English, encoding such information is optional. In Japanese, when the speaker/writer is involved in the depicted event, it is frequently obligatory to indicate whether it is judged positively or negatively, e.g. *Kare wa tegami*

*o kureta* 彼は手紙をくれた (positive) vs. *Kare wa tegami o yokoshite kita* 彼は手紙をよこしてきた (negative). But this aspect is normally not mentioned in English sentences. In Japanese, self-referencing expressions must be selected according to the speaker's gender, age, dialect, and the formality and the temporal frame of the speech situation, e.g. *asshi*, *atai*, *boku* 僕, *gusei* 愚生, *jibun* 自分, *midomo* 身共, *oira*, *ore* 俺, *sessha* 拙者, *shōsei* 小生, *uchi*, *ware* 我, *watakushi*, *watashi* 私, etc. English self-referencing, by contrast, can appear vague (i.e. not specific enough) when attempting to translate into Japanese; which of the above Japanese pronouns should be chosen will be up to the translator. Inasmuch as obligatory elements are language specific, the challenge to translators is simply to know all of the ways that clues to meaning are provided and to make the meaning overt when it is needed by the readers of the TT.

# Translation techniques

---

Translation techniques have been introduced and discussed throughout this book. In this chapter we review and categorize these techniques on an abstract level.

### 6.1. Seven types of translation techniques

Translation strategies are complex and frequently overlapping, but the seven types of techniques suggested by translation theory specialists Vinay and Darbelnet (1958/1995) help us to approach the complexity. We need not concern ourselves here with details of the categories, but they do provide a feasible framework for translation practice: borrowing (6.1.1), calque (6.1.2), literal translation (6.1.3), transposition (6.1.4), modulation (6.1.5), equivalence (6.1.6), and adaptation (6.1.7).

#### 6.1.1. Borrowing

*Borrowing* (*loan words*, *shakuyō* 借用) to deal with the lack of a close equivalent in the TL is the simplest translation technique. This strategy is particularly prominent in English-to-Japanese translation in technical fields, e.g. computers, pharmaceuticals, and telecommunications. For example:

A buffer overflow is one of the most common security holes in compiled applications. It occurs when a program tries to store more data in a buffer (temporary data storage area) than it was intended to hold.

バッファオーバーフローは、コンパイルされたアプリケーションのセキュリティ・ホールのもっとも代表的なものである。これは、プログラムがホールドしたメモリ領域(バッファ)を超えてデータをインプットした場合に起こる。

Borrowing can be used to introduce the flavor of the SL culture, e.g. for Japanese, カラオケ → *karaoke*, 日系二世 → *nisei*, 漫画 → *manga*, 禅 → *zen*; for English, *charity* → チャリティー, *diet* → ダイエット, *multimedia* → マルチメディア, *shower* → シャワー. It is also widely used to create stylistic effects or an air of sophistication:

#### DESIGNS THAT ARE STYLISH AND SUSTAINABLE

Since 1837, TIFFANY & CO. has looked first to the beauty of the natural world for design inspiration. We have also looked to the bounty of that world for the precious materials that give form and life to our designs. This influence can be seen in many of our most memorable creations, from Jean Schlumberger's fantastical use of flowers and exotic birds to Elsa Peretti's stylized renderings of starfish, beans and apples. (From the Tiffany website)

スタイリッシュでサステナブルなデザイン／1837年の創業以来、なによりもまず自然界の美しさに、ティファニーはデザインインスピレーションを得てきました。そして、私たちのデザインに形を与え、命を吹き込む貴重な素材についても、豊かな自然の恵みを活用しています。花やエキゾチックな鳥をモチーフにしたジーン・シュランバーゼーの幻想的なデザインから、独特なスタイルで表現されたエルサ・ペレッティのスターフィッシュやビーン、アップルまで、ティファニーの代表的な作品の多くに自然の力が息づいているのです。(同テキスト、ティファニー社訳)

However, this strategy does not work well in Japanese-to-English translation because most Japanese words are unrecognizable to most English speakers. One common technique uses the loan word followed by a short explanatory word, e.g. 椎茸 → *shiitake mushroom*, 浅草寺 → *Sensoji temple*, そば → *soba noodles*, 畳 → *tatami mat*, 能 → *Nō play*, ポン酢 → *ponzu sauce*, 羊羹 → *yokan jellied sweets*, 浴衣 → *yukata robe*. This strategy is helpful for dealing with culture-specific words, modern concepts, and buzz words. In helping with comprehension of unfamiliar names, borrowing can be expanded slightly by adding an identification, e.g. medieval warlord KURODA Mototaka (see Chapter 5, Exercise 5.11), Diet member OZAKI Yukio. Particularly when the word or name is repeated several times in the text, this strategy allows the original word to stand by itself once it has been introduced.

In the case of English-to-Japanese translation, one convenient device translators may turn to is *rubi* ルビ, or *furigana* 振り仮名. Conventionally, *rubi* is supplied to *kanji* as a reading aid. In translation, this convention can be exploited to add the ST word to its rendering in Japanese. The following are excerpts from Max Collins's 1998 book, *Saving Private Ryan*, and its translation by FUSHIMI Iwan:

“Thunder!” Miller yelled.

A moment later came the response: “Flash! Come on across!” (p. 134)

「<sup>サンダー</sup>雷！」ミラーがどなった。

ほどなく合言葉が返ってきた。「<sup>フラッシュ</sup>閃光！こっちへ来い！」(p. 136)

Sergeant Hill called out the code word: “Thunder!”

Long seconds passed with no response.

“Thunder, goddamn it, thunder! Or we open up on you...”

A man’s voice drifted down to them: “*Ne tirez pas! On est francais!*”

(p. 144)

ヒル軍曹が、合言葉を叫んだ。「<sup>サンダー</sup>雷！」

かなり長いあいだ、返事がなかった。

「サンダー、くそ、サンダーだ！ 答えないと撃つぞ！」

男の声が上からふってきた。「<sup>ヌ・テイレ・パス</sup>撃たないで！<sup>オキ・フランセ</sup>フランス人だ！」

(p. 147)

Loan words in the ST may cause special problems in translation, identified as *faux amis*, or *false friends*. False friends are pairs of expressions in different languages that appear similar, but which differ in meaning. While Japanese has borrowed a huge number of words from English, such loan words are often semantically not identical with the original. They are sometimes referred to as *wasei eigo* 和製英語 (see Section 6.4.1). The deviation of meaning of words after their introduction into another language is quite natural and inevitable; once a word is transplanted to foreign soil, it usually evolves to suit its new environment.

#### 和製英語の例

#### Meaning in Japanese

アバウト (about)	perfunctory, e.g. アバウトな人
アフターサービス (after service)	after-sales service, product support
オーダーストップ (order stop)	last order
オールドミス (old Miss)	a spinster
ゴールデンアワー (golden hour)	prime time
コンセント (concent)	a wall outlet, a receptacle (>concentric plug)
サービス (service)	complimentary service (without charge)/gift
スキンシップ (skinship)	bonding
バイキング (viking)	buffet service
プリスクール (preschool)	Japanese and English bilingual school for children before attending an elementary school
フリーター (freeter)	part-time worker
フリーダイヤル (free dial)	toll-free telephone number
ブレイクする (break)	to break into stardom

### 6.1.2. Calque

A *calque* (*loan translation*, *hon'yaku shakuyō* 翻訳借用) is a special kind of borrowing whereby elements of an expression in the SL are translated literally into the TL (normally into noun phrases), e.g. Japanese to English: 秋祭 (あきまつり) → *autumn festival*, 牛丼 (ぎゅうどん) → *beef bowl*, 公衆浴場 (こうしゅうよくじょう) → *public bath*, 麦茶 (むぎちゃ) → *barley tea*; English to Japanese: *electric chair* → 電気椅子 (でんきいす), *Fifth Street* → 五番街 (ごばんがい), *independent variable* → 独立変数 (どくりつへんすう), *loan word* → 借用語 (しゃくようご), *Salvation Army* → 救世軍 (きゅうせいぐん), *securities market* → 証券市場 (しょうけんしじょう), *solar cell* → 太陽電池 (たいようでんち).

### 6.1.3. Literal translation

*Literal translation* is word-for-word replacement of words closely following the SL syntactic structure in the TL, normally at clause level. (When at word level, it is recognized as calque.) More frequently used between languages with common ancestry than between unrelated languages such as Japanese and English, it is sometimes useful to the reader to understand the ST, as in studying a foreign language. Some examples in English-to-Japanese translation are: *the book I just bought* → *watashi ga katta tokoro no hon* 私が買ったところの本, *Have a good weekend* → *Yoi shūmatsu o yoi* 週末を, *What made her do it?* → *Nani ga kanojo o sō saseta ka* 何が彼女をそうさせたか (see also Section 6.1.4).

During the Meiji era (1868–1912), literal translation from English, French, German, and Russian became a driving force of Japanese language change. In recent decades, because of a large number of non-native speakers employing Japanese to communicate globally, as well as the advent of machine translation software, non-idiomatic Japanese is ubiquitous, although to a lesser extent than non-idiomatic English. Some Japanese native speakers are amused and fascinated by such deviant Japanese. Rather than simply criticizing or abhorring literal translation, I hope Japanese people will learn to appreciate deviant usage of their language in terms of the possibility of extension and expansion of current usage.

Nevertheless, overly close correspondence to the syntax of the SL can seriously impair the effectiveness of communication in the TL and can even come out sounding ridiculous. In business and other practical communications (i.e. translation of pragmatic texts), therefore, literal translation is normally inappropriate.

### 6.1.4. Transposition

*Transposition* involves rendering of an SL element using TL elements which are semantically, but not formally, equivalent. This strategy is particularly

significant in translation between Japanese and English. Many scholars contend that Japanese favors *verbal constructions*, whereas English tends to prefer *nominal constructions* (Tokieda 1950, Yanabu 1979, Seidensticker and Anzai 1983, Toyama 1987, Naruse 1996, Hirako 1999, K. Inoue 2004).

The primary function of the noun is to represent a human/animal or a thing. However, some nouns represent meaning that is semantically an *event* or an *attribute*, i.e. a characteristic or feature of something. Such nouns are called *abstract nouns* (Larson 1984: 226). For example, “Obedience is important” means “That people obey is important” or “It is important that people obey.” An abstract noun can be paraphrased in verbal, adjectival, or adverbial forms:

<i>Love</i> is patient.	People who <i>love</i> are patient.
He persuaded her by <i>kindness</i> .	He persuaded her by being a <i>kind</i> person.
<i>Quickness</i> is necessary.	It is necessary that people act <i>quickly</i> .

Stating the situation with a verb, adjective, or adverb – rather than with an abstract noun – often brings the grammar closer to the semantic structure (i.e. the intended meaning structure); therefore, the message is often easier to understand (p. 227).

Abstract nouns express dynamic phenomena as static concepts: e.g. *Kare wa uso o tsuku* 彼は嘘をつく ‘He tells a lie’ depicts an event or a habitual behavior, whereas *Kare wa usotsuki da* 彼は嘘つきだ ‘He is a liar’ refers to the concept of a static personal attribute.

English is equipped with a rich repertoire of abstract nouns, and they are frequently used, most notably as the subjects of sentences. In contrast, Japanese does not get along well with abstract nouns. In fact, Japanese has far fewer abstract nouns than does English, and to a surprising degree. Ono (1978: 55–62) reports that even abstract nouns for such basic concepts as *right* and *wrong* did not exist in Old Japanese, so that when *zen* 善 and *aku* 悪 were borrowed from Chinese, there were no *kun-yomi* 訓読み (equivalent Japanese words) for these *kanji*.

In 1930s Japan, a silent movie entitled *Nani ga kanojo o sō saseta ka* 何が彼女をさうさせたか created a sensation and achieved box-office success. This success was reportedly due in great part to its linguistically eccentric title; it used familiar vocabulary and familiar grammatical structure, but it juxtaposed an abstract subject (*nani*) to the causative predicate (*saseta*), which just did not happen in normal Japanese. Even today, after decades of noticeable rhetorical-style changes influenced mostly by English, this type of sentence continues to sound odd (*suwari ga warui* 座りが悪い) to Japanese ears (Hasegawa *et al.*, forthcoming).

Translating a verbal construction in a Japanese sentence by transposing it into a nominal construction in English makes the TT rendering more sophisticated and objective:

これが分かれば、問題はずっと解決しやすくなる。

If we recognize this, the problem will become more manageable.

(Verbal construction)

Recognition of this will help us resolve the problem. (Nominal construction)

Expressions with a nominal construction are more abstract and thus can be more detached emotionally than those with a verbal construction. Each of these two types has its own advantages and disadvantages, depending on the meaning of the passage as well as the genre of the discourse in question. Recall Exercise 3.5 in Chapter 3, which begins with “Public humiliation is a surprisingly effective and low-cost way of deterring criminals and expressing the moral order of a community.” A straightforward translation would render this as follows:

公の場で屈辱的行為を科すことは、犯罪の防止や地域社会の倫理観の表現として非常に効果的、かつ低コストな手段である。

The problem here is the assertion that *ōyake no ba de kutsujokuteki kōi o kasu koto* 公の場で屈辱的行為を科すこと is *chiiki shakai no rinrikan no hyōgen* 地域社会の倫理観の表現. While the English original does not carry a particularly negative impact, the literal Japanese translation would imply that the community is barbaric enough to select such a punishment as *an expression of its moral values*. Closer to the original would be:

公の場で屈辱的行為を科すことは、犯罪の防止や公衆道徳を徹底させるためには非常に効果的、かつ低コストな手段である。

The difference under discussion appears to lie in the emotional detachment of the nominal construction, *public humiliation*, on the one hand, and the Japanese verbal construction that depicts an actual event, which might be deemed as inappropriate as a means of *a societal moral expression*.

#### EXERCISE 6.1

Translate the following sentences two ways, first with a verbal construction and second with a nominal construction.

1. お支払いが期日に間に合わなかった場合には、罰金が科せられます。
2. 平常から、顧客と親密な会話を絶やさないことが大切だ。
3. 生活習慣病が増えているにも拘らず、日本の平均寿命は確実に延びている。



4. バングラデシュでは人口が急激に増えて、食糧不足が起こっている。
5. 意見が一致しなかったので、法案は可決されなかった。
6. 再契約が決まって、全員安堵した。
7. 金利が下がるにつれ、家を買う人が増えている。
8. 地震にともなう津波が押し寄せ、海辺の村は完全に破壊された。
9. ご協力いただいたおかげで、ようやくこの試作品が完成しました。
10. 富が増えていくのを見るのが彼の楽しみだった。

## EXERCISE 6.2

Translate the following sentences two ways, first with a verbal construction, and second with a nominal construction.

1. In the absence of practice in listening to others, the children developed limited social skills.
2. The increase in violent crime in the region created panic among the local residents.
3. Perfectionism can lead to procrastination.
4. Despite the improvement in dental health achieved through the use of fluoride, the incidence of cavities continues to be widespread in many countries.
5. Alexithymia involves not only the inability to express emotions but also the inability to identify emotional states in self or others.

## EXERCISE 6.3

Translate the following passage using nominal constructions.

何を笑うかで、その人間がわかるという。考えると恐ろしいことだが、たしかにそういう面がありそうだ。とすれば、どういう文章を好むかでその人の何かがわかるし、また、何を言うか、どう書くかで、その人がどんな人間かわかるというのも、かなり真実に近いだろう。／表現には必ず、どうあらわすかという方法の問題がつきまとう。私たちは、見たまま聞いたままに、話したり書いたりするわけにはいかない。見たもの、聞いたことは、たいていの場合、こと

ばの形をしていないからだ。表現の第一歩は、ことばでないものごとばにすることから始まる。／見たり聞いたり感じたり考えたりする、その現実や感覚や思考や空想などを、すべて言語的に解釈することが必要だ。言語表現には必ず、語や句や文というなんらかの区切りがあり、それらはきまって時間的に流れる。だから、私たちが何かをことばであらわそうとすれば、自分のまわりに切れ目なく広がる表現対象を、ことばというものの性格に合わせて分節し、感覚的あるいは空間的あるいは抽象的な存在をも必ず時間的に組みなおす作業が求められる。そういういわば翻訳過程で、その人間のものの見方、認識のしかたが明るみになる。(中村明『現代名文案内』p. 9)

### 6.1.5. Modulation

**Modulation** is a variation of the form of the message that is accomplished by changing its point of view. For example, 起こさないでください, literally ‘Don’t wake me up’, is modulated, producing the more common expression *Do not disturb*; 禁煙 (きんえん), literally ‘smoking prohibited’, becomes *no smoking*; 後日引換券 ‘ticket for a later day’ becomes *rain check*; 立ち入り禁止 ‘entering is prohibited’ is usually expressed as *keep out*; 非常口 (ひじょうぐち), which is literally ‘emergency exit’, is also expressed as *fire exit*; ペンキ塗り立て ‘just painted’ is *wet paint*; 満室 (まんしつ) ‘all rooms full’ would be *no vacancy*.

This is the technique Edward Seidensticker employed in his translation of the opening passage of KAWABATA Yasunari’s novel, *Yukiguni* (*Snow Country*).

国境の長いトンネルを抜けると雪国であった。(川端康成『雪国』)  
The train came out of the long tunnel into the snow country.

(Kawabata 1981)

The use of “come” in Seidensticker’s translation indicates that the narrator, who is located in the snow country, observed the train coming out of the tunnel. In contrast, the narrator of the original text was inside the train and discovered that he was in the snow country after the train went through the tunnel.

For another example, Y. Nakamura (2001: 9–10) reported his surprise when he saw the following sign in the two languages in a Japanese hotel:

貴重品、こわれもの、危険物等のお預けはご遠慮願います。  
The management will not be responsible for valuables and fragile articles.

He interprets the English version as meaning *Tō hoteru de wa kichōhin ya kowareyasui mono ni taishite sekinin o oimasan* 当ホテルでは貴重品やこわれやすい物に対して責任を負いません, which sounds unacceptably discourteous. The two possible interpretations, he surmises, reflect different principles underlying Western and Japanese societies: the former appealing to contracts, and the latter, to mutual restraints.

### 6.1.6. Equivalence

*Equivalence* refers to the strategy that creates “equivalent texts” by using different structural or stylistic methods. This is the most frequently used translation technique. For example, greetings and situational expressions are normally replaced with their functional equivalents. Some examples in Japanese-to-English translation are: お元気ですか → *How have you been?*,<sup>1</sup> 元気でね/お大事に → *Take care*, じゃ、また → *Bye*. Examples in English-to-Japanese translation are: *Bingo!* → あたり~/ピンポン, *Long time no see* → 久しぶり, *Ouch!* → いた!, *whew* → やれやれ.

Idioms, clichés, proverbs, and the like are replaced with semantically equivalent expressions, e.g. for English, 朝飯前(あさめしまえ) → *a piece of cake*, 油を売る → *to waste time*, 蛙(かえる)の子は蛙 → *like father, like son*, どんぐりの背比べ(せいくらべ) → *everyone is pretty much like another*, 負け惜しみ → *sour grapes*; for Japanese, *count me in* → 参加します/入れて~, *ignorance is bliss* → 知らぬが仏, *make good* → 補償する, *once in a blue moon* → 類(たぐい)まれな, *red-carpet treatment* → 下へも置かぬもてなし.

Using a superordinate or hyponym of the original expression, discussed in Section 2.1.4, is an equivalence strategy. Examples are: 市町村役場(しちょうそんやくば) → *local government office*, セーラー服 → *school uniform*, 手 → *hand*, 乗り物 → *car*, 文庫本 → *paperback*, 放送局 → *radio station*.

Equivalence can also be achieved by paraphrasing, e.g. Japanese to English: 相合傘(あいあいがさ) → *an umbrella shared by lovers/lovers under the same umbrella*, 内弁慶(うちべんけい) → *bossy at home and timid outside*, 神棚(かみだな) → *a household Shinto altar*, 紅一点(こういつてん) → *only one woman in the company*, 猫舌(ねこじた) → *a person who must drink hot beverages very slowly*, 破れた障子(しょうじ) → *sliding doors with torn paper coverings*, 浪人(ろうにん) → *students who failed their entrance exams and are studying for another round*; English to Japanese: *electoral college* → アメリカ大統領選挙の選挙人団, *rotten apple* → 悪影響をおよぼすもの, *straw man argument* → 論点のすり替え.

<sup>1</sup> *Ogenki desu ka* is considered by many as equivalent to “How are you?” However, while “How are you?” can be used daily, *Ogenki desu ka* cannot be. Therefore, a better translation would be “How have you been?”

## EXERCISE 6.4

Here is an excerpt from MIYAMOTO Teru's *Hoshi-boshi no kanashimi*.<sup>2</sup> Applying appropriate techniques, translate it into English.

汚れた獅子の座像を両端にすえた石の橋の真ん中で、二人の青年が小石を投げ合って遊んでいた。二人は欄干を背にして、向かい側の欄干の下に置いた牛乳瓶の中に小石を放り込もうとしているのだ。ぼくは二人に見覚えがあった。同じ予備校の同じ教室で、いつも最前列の席に腰かけて授業を受けている二人だった。ぼくがなぜ二人を覚えていたのかというと、ひとは同性のぼくでさえ一瞬はっとするくらい彫りの深い秀麗な顔立ちで、もうひとりの方は何かの漫画に登場してくる三枚目に共通して見られるような、気の毒なくらいに滑稽な造作でひときわ目立っていたからだった。二人は必ず一緒に予備校にやって来、一緒に予備校の玄関を出て行った。

(宮本輝『星々の悲しみ』)

## EXERCISE 6.5

Applying appropriate techniques, translate the following into Japanese.

Most picture the nineteenth-century Southern Belle as a beautiful, pampered young girl on her way to a fancy ball wearing an elegant gown. Some define such girls as coy, willful, selfish, and totally dependent on the men in their life. In reality the wealthy young girls of the South were generally well educated in the areas of reading, writing, arithmetic, music, art, and the French language. Learning to sew and do needlework were also an important part of their education since clothes were all hand sewn back then. The purpose of their education was to prepare them for advantageous marriage.

(Adapted from <http://ashlandbelle.com/Belles.html> [January 5, 2011])

### 6.1.7. Adaptation

*Adaptation* is used when the type of situation in the ST is totally unknown in the TL culture. The translator must create a similar but different situation.

<sup>2</sup> MIYAMOTO Teru (b. 1947) is a popular novelist who won the 1977 DAZAI Osamu Prize for *Doro no kawa* 泥の河 (*Mud River*). *Hoshi-boshi no kanashimi* 'the sorrow of the stars' is about a teenage boy who has failed a college-entrance examination. During a college-preparatory school year he makes friends with two boys, and they steal a huge painting entitled *Hoshi-boshi no kanashimi* from a local coffee shop...

This category can also lead to cultural substitution, e.g. Japanese to English: お御籤(みくじ) → *an oracle*, カステラ → *sponge cake*, 下駄(げた) → *clogs*, 暖簾(のれん) → *curtain*, 坊主頭(ぼうずあたま) → *a crew cut*, English to Japanese: *Bat/Bar Mitzvah* → 成人式(せいじんしき), *blue book* → 答案用紙(とうあんようし), *demon* → なまはげ, *indentured servant* → 丁稚(でっち). Silence can be the best adaptation in such cases as いただきます, said before a meal.

The following are YANASE Naoki's translations from Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871), which apply a kind of adaptation technique:

...that begins with an M, such as mouse-traps, and the moon, and memory, and muchness (*Wonderland*)

ねの字ではじまるものはぜんぶです...たとえば、鼠捕り、ねぼすけ、念力、ねほりはほり

"I beg your pardon?" said Alice.

"It isn't respectable to beg," said the King. (*Looking-Glass*)

「あのう、失礼ですが」アリスはいった。

「失礼なことなら申すな」キングがいった。

#### EXERCISE 6.6

1. 文楽は、音楽的に内容を物語る「浄瑠璃」と、それを演奏する「三味線」と、それに連れて演技する「人形」の三つの要素からなっています。
2. 民主党が野党時代にもっとも激しく追及していたのは、官僚の天下りだった。ところが政権につくと、日本郵政の社長や人事院の総裁に天下り官僚をすえ、あっさりその方針をひるがえしてしまった。
3. 飲み会で盛り上がると起こる「イッキ」コール。最近はいッキ飲みを禁止しているお店も多いとは言え、急性アルコール中毒で救急車で運ばれる人は後をたちません。ひどい場合は死者が出ることもあります。そして、いッキ飲みをさせた側が加害者として責任を追及されるケースも増えてきています。
4. 「おたく」とは、マンガやゲームなどに強い関心と深い造詣を持つ「趣味人」に対する俗称です。アニメファンなどが人と話すとき、相手を名前ではなく「おたく」と呼んでいたことから、1983年、ロリコンマンガ誌『漫画ブリッコ』のコラムで評論家の中森明夫氏がそうした人々を「おたく」と呼んだのが始めとされています。

5. 学者が他人の学説を引用するのは、決して他人のふんどしで相撲を取りたいからではありません。研究したい問題について、今までどんな学説が発表されていて、それぞれにどんな問題点があるのかをきっちり整理しておくことが、自分のオリジナルな見解を述べるための基礎となるからです。（「研究ごっこ」のパラドックス, <http://www.hmt.u-toyama.ac.jp/chubun/ohno/hitoriyogari.htm> [December 26, 2010])

## 6.2. Omission in translation

Omission is a drastic strategy, but in some contexts, omitting some part of the ST may be feasible if the ST is exceedingly repetitious or if the information being conveyed is judged not vital but, rather, distracting to the reader. In the following passage, consider whether the underlined part needs to be translated:

実は海外では、日本学の半分の研究者たちが日本は仏教国だと考えている。理由がある。江戸時代初期に、キリシタン禁圧と宗門人別改めと寺檀制度の確立によって、日本人すべてが仏教徒ということになったからである。／もう半分の研究者たちは、日本をシントーイズムの国だとみなしている。シントーイズムは「神道イズム」のことで、簡単にいえば神社信仰あるいは神祇信仰をいう。

(松岡正剛『神道の成立』)

Half of overseas Japanologists consider Japan to be a Buddhist country. Their basis for such an understanding are three events that took place during the early seventeenth century: the prohibition of Christianity, the establishment of family registration by Buddhist sect, and compulsory affiliation with a Buddhist temple. The other half regard Japan as a country of “Shintoism”; that is, faith in Shinto shrines or earthly deities.

(MATSUOKA Seigow, “The Establishment of Shinto”)

## 6.3. Information addition/deletion and offsetting

When the ST contains culturally bound information, translation loss is inevitable unless missing background information is supplied by the translator. Decisions as to whether or not to provide such information and how much of it to provide must be based on the nature of the ST and the translation purpose. For instance, if HIGUCHI Ichiyo, Jingu Kogo, and Murasaki Shikibu

are not explained in the translation of the following passage, they mean nothing to most English-speaking readers.

日本銀行券の肖像として女性が採用されたのは、樋口一葉が初めてですが、女性の肖像としては、明治期の政府紙幣において神功皇后（じんぐうこうごう）が採用されています。また、肖像ではありませんが、二千円札の裏面に紫式部（むらさきしきぶ）の顔が描かれています。（国立印刷局ウェブサイト）

The first woman whose portrait was featured on the front of Bank of Japan notes was HIGUCHI Ichiyo (1872–1896), a Meiji-period novelist who focused on the lives of poor women, including those who worked in the pleasure quarters. During the Meiji period, however, one of the national banks issued a note with a portrait of Empress Jingu (c. AD 169–269), a legendary figure whose portrait was drawn from imagination. Currently, the back of the 2,000-yen note features Murasaki Shikibu (c. 978–1014), a court lady who wrote the famous early eleventh-century novel, *The Tale of Genji*. (National Printing Bureau website)

When some information is lost in one place in a translation, it can be compensated for at some other place. For example, a Japanese utterance using the addressee's name with *-chan* might be rendered in English by an informal speech style and/or use of a nickname. For another example, recall the following excerpt used in Section 2.1.1 (Proper nouns).

「(前略) それよりあれ [a dog] をどうして家へ連れて行くかゞ問題だな、大阪まで汽車で、それから自動車でも行くか」

「そんなことをしないでって阪急は平気なんですよ。ちょっと頭から風呂敷か何か被せてやれば、人間と一緒に乗せてくれるんです」

(谷崎潤一郎『蓼喰ふ虫』 p. 48)

... The question is how you are to get him home. A train to Osaka and then a taxi?"

"It's much easier. He can ride on the electric train all the way. Just muzzle him with something and he can go right along with the rest of us. (Translation by Edward Seidensticker, Tanizaki 1955: 46)

Seidensticker translated *Hankyū* 阪急 simply as *the electric train*, but, for most Kansai residents, *Hankyū* is not an ordinary railway, for it serves the most prestigious areas in the Kansai region. The ST continues as follows:

「へえ、そりやハイカラだなあ、日本にもそんな電車があるのか」  
 「日本だって馬鹿に出来ないでせう、どうだす、小父さん？」  
 “We have electric cars like that now? Japan is catching up with the world.”  
 “Oh, we have everything.” Hiroshi brought a trace of the Osaka dialect into his speech. (Translation by Edward Seidensticker)

The translation loss in the previous passage can be offset somewhat by changing the little boy’s utterance:

“My goodness, that’s modern! Are there such trains in Japan now?”  
 “Of course, the Hankyu line is for the high-class people.”

## 6.4. Contrastive rhetoric

Rhetorical structures vary considerably from one language to another, as researchers have confirmed since the pioneering work of Robert Kaplan (1966, 1972). Crosslinguistic investigation of rhetorical styles is referred to as *contrastive rhetoric*. If translators, unaware of such fundamental differences, transfer their assumptions about English organizational patterns to Japanese text, or vice versa, their interpretations of the ST could be distorted. This subsection discusses several characteristic differences between English and Japanese, to enable the translator to make necessary adjustments in the TT.

### 6.4.1. Text organization

In Japanese writing, the primary idea often appears in the middle of the discourse, rather than at the beginning. For instance, the following is the opening of an essay entitled, 日本の大学とアメリカの大学 ‘Japanese Colleges vs. US Colleges’ (Miura and McGloin 1994: 98).

日本の高校生は、大学に入るために一生けんめい勉強しなければならない。有名な大学に入れば、将来一流の会社などに就職しやすいからである。日本の高校では、三年生が一番上だが、三年生になると、部活動をやめて勉強ばかりする生徒が増える。毎日自分の学校へ行くのはもちろんだが、授業が終わっても、すぐには家へ帰らず、塾や予備校へ行って勉強する。入学試験にパスし、希望の大学



に入れた場合はいいが、試験に落ちた生徒は、もっとやさしい大学に入るか、卒業後一年間浪人する。つまり、一年間予備校などで勉強しながら、次の年の入学試験を待つのである。／アメリカの高校生は、これと比べると楽である。宿題も比較的少ないし、入学試験のための勉強もあまりなくてよい。そして、アルバイトとかスポーツとかデートにじゅうぶん時間をかけることができる。／しかし、大学に入ってから、アメリカの方がずっときびしい。アメリカでは、宿題も試験もレポートもたくさんあるし、先生が授業を休むことなどほとんどない。日本の大学では、まず先生がよく休む。宿題、試験、レポートなども少ない。コースのために本をたくさん買わされたり、読まされたりすることも少ない。クラスへ行って、先生の講義をよく聞いて、ノートをよく取り、それをよく覚えれば、試験でいい点がもらえるのだから、アメリカの大学とはずいぶん違う。

In Japan, high-school students must study very hard in order to get into college. This is because if they are accepted by a famous university, it becomes easy for them to get a job with a top company. In Japanese high schools, the third year is the final year. The number of third-year students who give up extracurricular and club activities and do nothing but study is increasing. These students of course go to school every day. But even when their classes are over, they do not go home. Instead, they attend cram schools or preparatory schools. All is well if students pass the college-entrance exam and get into the university of their choice. However, those who fail the exam must either attend a lower-ranked university or take a year off. That is, for one year they study at prep school, waiting to take the entrance exam in the following year.

US high-school students, by comparison, have it much easier. They have less homework, and do not have to study as much for college-entrance exams. Additionally, they have free time that they can spend on part-time jobs, sports, dating, and so on.

However, once they enter college, US students have a much harder time. In US colleges, there is a lot of homework and there are many exams held and reports to be written, and professors rarely cancel class. In Japan, on the other hand, professors often cancel class; there is not much homework, and tests and reports are rare. Students are also not often required to buy or read a large number of books for their classes. Japanese universities are quite different from those in the United States because students can score well on exams simply by attending class, paying attention to the lectures, taking careful notes, and memorizing them.

Even though the title states clearly that this essay is about colleges and universities, because the first sentence is about high-school students, readers tend to consider that the main theme of this essay is a comparison of Japanese and US high schools.

For another example, the following is an excerpt from NAGAE Akira's magazine column to introduce Stephen Walsh's *Hazukashii wasei-eigo* 'Embarrassing Japanglish' (*Weekly Asahi*, October 28, 2005). The book being reviewed is not mentioned until the fourth paragraph of the article:

国立国語研究所「外来語」委員会が、外来語の言い換え提案を発表した。「トラウマ」は「心の傷」とか、「アミューズメント」は「娯楽」とか、「ハイブリッド」は「複合型」というふうに。私の仕事はフリーランスのライターであるが、これからは自由契約ライターと言い換える？／外来語の濫用はやめたほうがいいよ、というのはよくわかる。でも提案された言い換えはほとんど漢語ばかり。もっと和語っぽい言い換えはできないのか。「アミューズメント」は「遊び」とか、「ハイブリッド」は「合わせ」とか。「フリーランス」は「お気楽」？／それはさておき、外来語の濫用も問題だけど、和製英語もどうかと思う。英語のようで英語じゃないから、英和辞典を引いても意味がわからない。もちろん外国人には通じない。／ステューベン・ウォルシュの『恥ずかしい和製英語』は、在日英国人による和製英語についての本である。「妄想を呼ぶ誤解」「微妙な違い」など5つの章に分かれている。たとえばテレビ討論などの「パネラー」という言葉から英国人が想像するのは、ヘルメットに作業着姿の人だという。「パネラー」とは車の車体を修理したり、家の外装材の取り付けや修理をする人のことだから。正しくは **panelist** (パネリスト) である。

Hinds (1990) argues that English-speaking writers normally follow strictly either a deductive or an inductive organizational pattern. In *deductive writing*, the thesis statement appears in the initial position, whereas in *inductive writing*, it appears in the final position. He contends that English-speaking readers normally expect that an essay is organized in the deductive style, and if they do not find a thesis statement at the beginning, they assume that the essay is arranged in the inductive style. On the other hand, Hinds has found that in East Asian writing styles the thesis statement is typically buried within the passage. He calls such a strategy *delayed introduction of purpose* with the topic implied but not explicitly stated. This style is encouraged in Asian societies because writing that is too explicit is not respected, or is even found offensive. Another noteworthy characteristic regarding contrastive rhetoric is H. Kobayashi's (1984) finding that most US students favor the

general-to-specific patterning of an essay, whereas Japanese students typically prefer a specific-to-general style.

Translators normally do not change the ST's organization. However, Schäffner and Adab (1997: 331) point out that such adjustments may occasionally be necessary. They discuss the case of project proposals for European Union grants written in English by Finnish applicants.

This is where two different rhetorical norms may clash. The rhetorical norm governing the proposals written in English is close to the one prevailing in Anglo-American scientific rhetoric, especially as regards grant applications. In these, the style is assertive and straight to the point. It does not hide the merits of the applicants. The text is reader-friendly in that it uses metatext and other structural signals to guide the reader. The Finnish rhetorical tradition is different. It is more implicit and impersonal. It starts from a background and tends to leave it to the reader to infer the aims of the project as well as the merits of the researchers. Praising oneself is felt to be impolite, and metatext is frowned upon as a sign of underestimating the reader's intelligence. The "point" of the text tends to be left towards the end of the text. Thus a Finnish applicant or a Finnish translator who is not aware of the rhetorical difference may end up producing an English text which is grammatically correct but rhetorically deviant.

Riggs (1991) asserts that Japanese essays and magazine articles, written for a small and relatively homogeneous readership, are frequently organized loosely and may need to be reorganized into English texts that are comprehensible to a highly heterogeneous international readership. When one translates such an ST, the first draft of translation may have no opening paragraph to present the argument, few or no transitions among sentences or paragraphs, and often no conclusion. The translator then needs to supply the missing elements and to restructure the TT to suit the English expository conventions.

Although not as drastic as what Riggs discusses, Exercise 4.11a in Chapter 4 presents a possibility for minor restructuring:

「enloop (エネループ)」は、充電してくり返し使える電池です。買ってすぐ使え、低温下や2年間放置した後でもパワーを発揮できる特長を持ち、2005年11月から日本で販売を開始しました。最初は単3形からスタートしましたが、現在は単1～単4形までラインアップを揃え、販売国数も60カ国以上に及び、販売数量も年々堅調な伸

びを見せています。充電器も、急速充電器やUSB充電器、「eneloop」を単1～単4形まで充電できるユニバーサル充電器など、ラインアップを拡大しています。また、様々な使用シーンを考慮し、まとめ買いや買い足しに便利な電池の多本数入りパックの展開、多くの人の手に触れる業務用途にも対応する電池ラベルの抗菌加工など、「eneloop」は発売後も進化を続けています。個人のお客様から法人のお客様まで幅広くお使いいただき、性能だけでなく、環境性や経済性、デザイン性なども高い評価をいただいています。／三洋電機では、「エネルギー (energy) の循環 (loop)」というコンセプトを持つ「eneloop」を、さらに多くの方々にお使いいただけるよう、世界に向けて「くり返し使うライフスタイル」を提案してまいります。  
(SANYO ホームページ)

There is nothing odd in this text, but when translated into English, the explanation of the name *eneloop* sounds out of place. I, therefore, prefer to move it to right after the first sentence:

Eneloop is a rechargeable battery. The name comes from a combination of “Energy” and “Loop,” complementing Sanyo Electric Company’s motto of a “Sustainable Lifestyle.” Eneloop is ready-to-use and can be used in low temperatures. It can also maintain its charge for more than two years. Eneloops were first made available in Japan in November 2005. They were first available only as AA batteries, but now the AAA size up to the D size are available. They are sold in more than 60 countries and their sales are continuously rising. There is also a wide variety of chargers that can charge eneloops, from ultra fast chargers to USB chargers, as well as universal chargers that can charge any type of Eneloop battery. Eneloops can be used many different ways, so buying in bulk, buying in packs, and buying additional batteries have been made easy. The labels on the batteries have been treated with anti-microbial agents in order to facilitate use in a work environment in which many people touch the same battery. This is one of the many improvements we have made on the Eneloop since its launch. Our batteries have seen both personal use and business use, and have been critically acclaimed for not only their performance but also their environmentally conscious and economical design.

(SANYO website)

Riggs (1991) also cautions that verbatim translation of the titles of Japanese essays/articles is often less than satisfactory. Her examples are:

日本政治の特質と展開  
 [Verbatim] The Characteristics and Development of Japanese Politics  
 [Revised] Postwar Japanese Politics at a Turning Point

日本詩歌の特質  
 [Verbatim] The Characteristics of Japanese Poetry  
 [Revised] Antidote for Anomie: Poetry for the Computer Age

急増したカード破産  
 [Verbatim] The Drastic Increase in Credit Card Bankruptcy  
 [Revised] Credit Quicksand

Indeed, the title of the essay in Exercise 6.9 below is inappropriate. When you translate it, also supply an acceptable title.

#### 6.4.2. Paragraphs

Between Japanese and English, an adjustment that is frequently called for concerns paragraph breaks. Compared to Japanese, English writing has significantly fewer breaks (K. Inoue 2004: 95); conversely, Japanese writing utilizes frequent line breaks. One may even encounter Japanese texts that place a line break after every *kuten* 句点 (。). This is due to the fact that the concept of paragraph has not been clearly established in Japanese writing (Hojo 2004: 41).

Let us examine whether there is a discrepancy between STs and TTs in regard to paragraphing. The following table compares the number of paragraphs in the first section or chapter of the STs with their corresponding TTs.

Source Text	Author	ST Par	Translator	TT Par
<i>After Babel</i>	George Steiner	20	亀山健吉	20
<i>Alice's Adventures in Wonderland</i>	Lewis Carroll	17	矢川澄子	17
<i>A Pale View of Hills</i>	Kazuo Ishiguro	12	小野寺健	12
<i>Saving Private Ryan</i>	Max Collins	13	伏見威蕃	13
<i>The Cop and the Anthem</i>	O. Henry	48	大久保康雄	48
<i>The Moon and Sixpence</i>	Somerset Maugham	7	中野好夫	7
<i>The Selfish Gene</i>	Richard Dawkins	32	日高敏隆他	32
『女形』	三島由紀夫	13	Donald Keene	10
『キッチン』	吉本ばなな	17	Megan Backus	11
『樹々は緑か』	吉行淳之介	44	Adam Kabat	42

(Continued)

Source Text	Author	ST Par	Translator	TT Par
『中国行きのスロ ウ・ボート』	村上春樹	19	Jay Rubin	16
『春は馬車に乗って』	横光利一	36	Dennis Keene	34
『砂の女』	阿部公房	7	Dale Saunders	7
『雪国』	川端康成	48	Edward Seidensticker	42

Clearly shown by this table is the fact that paragraph breaks are maintained in English-to-Japanese translation, whereas they are likely to be changed in Japanese-to-English translation. Moreover, when paragraphs are adjusted, English TTs invariably have fewer paragraphs. Although we do not investigate how paragraphs are combined in English TTs, Japanese-to-English translators should be aware that such an adjustment might be called for in order to produce quality TTs. (For an excellent discussion of paragraph adjustment in translation, see Hojo 2004: 41–59.)

#### 6.4.3. Verbiage

Nida (1964: 126) asserts that in order to guarantee efficiency of communication against distortion by noise or other incidental factors, languages tend to be redundant, syntactically as well as semantically. The amount of redundancy differs from language to language, but, according to Nida, it is normally somewhere around 50 percent. That is, languages “seem to reflect a kind of equilibrium between the unexpected and the predictable.”

Japanese is more tolerant of verbosity than is English (Terry 1985, Wakabayashi 1990, Kato 2005). For example, Japanese accepts word repetition to a great extent, but English does not accommodate excessive repetition, so rewording of the text utilizing synonyms or paraphrases may be necessary, e.g. *Capitol, White House, Washington* for the *United States government* (see also Section 3.4: Textual meaning).

As a consequence, repetition does not have the same significance or connotations in the two languages. In English, it may be interpreted as clumsiness on the part of the writer, whereas in Japanese it normally conveys a “reassuring continuity” (Wakabayashi 1990: 60). On the other hand, English allows repetition as an intensifier, but such repetition in Japanese diminishes the significance or even results in absurdity, as exemplified below, taken from Kono (1975: 121):

But O heart! heart! heart! (Walt Whitman, *O Captain! My Captain!*)  
だが、おお、心臓！ 心臓！ 心臓！（F氏訳）

I shall give way – I shall say yes – I shall let myself marry him – I cannot help it!...O my heart – O – O – O! (Thomas Hardy, *Tess of the d'Urbervilles*)

わたしは負ける——わたしはイエスといってしまう——わたしはあの人のものになる——どうにもしかたがないもの！……ああ、わたしの心臓——おお、おお、おお！（K・I氏訳）

Seidensticker and Anzai's *Nihonbun no hon'yaku* 日本文の翻訳 (1983), in which the Japanese passages appear to be written by Anzai, provides excellent examples of high tolerance of verbiage in Japanese prose:

さて、受動態では動作主（by 以下）が表に現れないことが多いとすると、これはつまり、逆に言えば、動作主が不明であったり、不確実であったり、ないしはわざと表に出したくない場合、受動態が都合がいいということになる。これをさらにもう一步推し進めて考えれば、受動態はある行為を主体的な行為として捉えるのではなく、もっと客観的、ないしは間接的に、むしろ一つの「出来事」として捉えるものだということと言えそうだ。(p. 106)

[Close to the original wording] Now, if the actor (an entity following *by*) is frequently not overtly present in the passive voice, it, in turn and said conversely, indicates that the passive voice is a convenient means when the actor is unknown, uncertain, or to be deliberately effaced. If we go one step further along this line of thinking, the passive voice can be said to treat a certain action not as an intentional *act*, but, rather, objectively and indirectly, as an *event*.

[Revised] The fact that the actor (an entity following *by*) is frequently not overtly present in the passive voice indicates that the passive voice is a convenient means when the actor is unknown, uncertain, or to be deliberately effaced. In other words, the passive voice treats a certain action not as an intentional *act*, but, rather, objectively as an *event*.

Terry (1985) cautions that whenever the translator encounters *saki ni nobeta tōri* 先に述べた通り or its variations, it is wise to ask him/herself whether such repetition is really necessary. He also recognizes that Japanese writers repeat without noting that they are repeating. If the translator decides to retain the repetition, it must be signaled by “as noted earlier,” “as indicated above,” or the like.

## EXERCISE 6.7

Translate, first close to the original wording, and then revise to omit the extra verbiage.

どんな国語からどんな国語に翻訳するにしても同じことが言えるが、特に日本語と英語のように、まったく系統を異にする言語間では、原文の構造をそのまま機械的に直訳したのでは、文章の構成法が根本的に違うのを無理矢理乗り越えようとするのだから、訳文は非常にわかりにくいものになってしまう。原文の難易度と比較して、訳文の難易度が非常に高くなってしまふのである。  
(Seidensticker and Anzai 1983: 9)

## EXERCISE 6.8

Discard extra verbiage, and translate the following passage.

ことばは、もともと「カセット」のようなものだ、と私は考える。「カセット」とは、case、つまり箱の小さなもので、フランス語で言う cassette であり、宝石箱という意味で使われる。テープ・レコーダーで使うカセット・テープも同じ意味から出ている。／小さな宝石箱がある。中に宝石を入れることができる。どんな宝石でも入れることができる。が、できたばかりの宝石箱には、まだ何も入っていない。／しかし、宝石箱は外から見ると、それだけできれいで、魅力がある。その上に、何か入っていそう、きつと入っているだろう、という気持ちが、見る者を惹きつける。／新しく造られたばかりのことばは、このカセットに似ている。それじたいが、第一に魅力である。そして、中にはきつと深い意味がこめられているに違いない、という漠然とした期待が、人々を惹きつける。／美しい宝石箱は、人々に求められ、飾られたりするが、やがて、宝石をしまうのに使われる。はじめに、それが美しいから求められ、やがて使われるのである。／ことばは、生まれたはじめには意味は乏しい。意味は乏しくても、ことばじしんが人々を惹きつける。だから使われ、やがて豊かな意味をもつようになるのだ、と私は考える。  
(柳父章『翻訳とはなにか—日本語と翻訳文化』 pp. 24–5)

#### 6.4.4. Phaticism

Phatic language (see also Section 2.4.2) plays a particularly important role in Japanese writing. However, in Japanese-to-English translation, phaticism should be toned down or even omitted entirely.



もう一つ、訳文を見て気がつくのは、先ほどの実例の研究 (1) で問題にした「動作主+他動詞+目的語」という構文が、ここでも顔を出しているということだ。(中略) どの場合にも、原文には影も形もないのに、その内容を「解析」して、英語として自然で的確な表現に移しかえようとする、この「動作主+他動詞+目的語」の構文が顔を出してくるのである。非常に興味深い現象だと思うが、読者はどうお考えになるだろうか。(Seidensticker and Anzai 1983: 20-1)

[Close to the original wording] Another characteristic we recognize in this translation is that it consists of the “Actor + Transitive Verb + Object” construction, which was discussed earlier in regard to Example (1)... In all cases, when one analyzes content and attempts to translate it into natural and efficient English, one needs to use this “Actor + Transitive Verb + Object” construction even when it does not exist in the original sentence. I think it is a very interesting phenomenon. What do you think about it?

[Revised] Another point to observe in this translation is that it consists of the “Actor + Transitive Verb + Object” construction, which was discussed earlier in regard to Example (1)... In all cases, when one analyzes content and attempts to translate it into natural and efficient English, this construction is obligatory.

Rhetorical questions are commonly used by Japanese writers in order to achieve rapport with the reader (Wakabayashi 1990: 60). Although the rhetorical question is also available in English, the frequency of its occurrence is drastically different between the two languages. Terry (1985) argues that rhetorical questions are didactic by nature, and that English readers may feel they are being talked down to when such questions are used.

こうした指摘は、これからわれわれの試みようとすることにたいして、確かに有用な手がかりを与えてくれるが、さらに興味深いのは、谷崎が「名文」を書く秘訣として最後に挙げていた実践的な方法である。つまり最初はまず、一応「日本文を西洋流に組み立て」、その後で、単に西洋流の文法の必要上入れたにすぎない言葉を消去してゆき、「国文の持つ簡素な形式に還元する」よう工夫すればよい、という方法である。／この方法論を逆に応用すれば、これは実はそのまま、日本文を英訳する際の基本的な方法論になるのではあるまいか。(Seidensticker and Anzai 1983: 12)

[Close to the original wording] These comments certainly provide suggestions useful for what we are attempting in this book, but what

is more interesting is the practical method that Tanizaki posited as the final key to eloquent writing. That is, at the beginning, construct a Japanese sentence first in the same manner as with a Western language, and then convert it into the simple style of Japanese by deleting those words that were inserted merely to fulfill grammatical requirements of the Western language. If we use this method inversely, can it not serve as a basic method for Japanese-to-English translation?

[Revised] These comments certainly provide suggestions useful for what we are attempting in this book, but of more interest is the practical method that Tanizaki posited as the final key to eloquent writing. That is, commence by constructing a Japanese sentence first in the same manner as with a Western language; then convert it into the simple style of Japanese by deleting those words that were inserted merely to fulfill grammatical requirements of the Western language. Used inversely, it can also serve as a basic method for Japanese-to-English translation.

#### EXERCISE 6.9

Tone down the phaticism, and translate the following. Make sure to supply an appropriate title.

個人的な話で恐縮だが、私は大学卒業後まず精神科病院(網走)に7年、大学病院(札幌)に15年、総合病院(東京)に8年勤務し現在に至っている。計画的転勤とか大学の医局人事ではなく、偶然が重なった職歴にすぎない。インターン制度が廃止された直後だったし、卒後すぐに精神科病院に就職したので、他科研修など一度も経験したことがない。30年間ずっと精神科医療だけをやってきた。ここでは、若い研修医のために各施設の長所短所を思いつくまま述べてみたい。もちろん、これは私の管見にすぎないので読者各位には異論もあろうがどうかお許し願いたい。(笠原敏彦「精神科医30年の回想」)

# Translation studies

---

The academic discipline that investigates issues involved in the practice of translation is called *translation studies*. This name was originally proposed by James Holmes in his seminal article “The name and nature of translation studies” (Holmes 1972/2000). Translation studies covers the whole spectrum of professional and/or academic concerns, including description of the phenomenon of translating, development of theoretical frameworks and assessment criteria, individual case studies, the training of translators, and the history of translation practices in various parts of the world. Translation studies as an independent academic discipline had become solidly established by the mid 1990s, perhaps as “*the discipline of the 1990s*” (Baker 1998: viii).

Although translation studies itself is young, discussions on translation and translating go far back in recorded history. This chapter presents several influential works on translation that are general in nature and scope. Knowledge of such works will help readers to perceive their translation activities in a broad perspective, although this book does not attempt to be comprehensive. For excellent overviews of the review of relevant literature in translation studies, see Munday (2001) and Pym (2010).

### 7.1. Premodern translation theories

The question that the students in my translation course most frequently raise is: how intensely should we adhere to the ST diction (i.e. wording), or, conversely, how much freedom can a translator assume in his/her practice of translation? They occasionally encounter in their peer-review exercises such peculiarly literal renderings as what follows and wonder if they are appropriate:

ぼくとそんなに歳の違わない坊主頭の運転手は、一度車内から身を乗り出して相手を睨みつけたあと、何気なくこちらに視線を移してきた。（宮本輝『星々の悲しみ』）

The monk-headed driver, who was about the same age as me, brought his line of vision to me nonchalantly after he stuck his body out of the truck to glare at his traffic opponent.

A shrewd, but perhaps not very helpful, answer to this question might be “as accurately as possible, as freely as necessary” (Ingo 1991: 50).

For about 2,000 years after Cicero’s work in the first century BC (Cicero 46 BC/1960),<sup>1</sup> discussions of translation were mainly limited to the dichotomy of word and sense; scholars argued whether translations should consist of rendering *word-for-word* (i.e. *literal, faithful*) or *sense-for-sense* (i.e. *free*), with prevailing opinion swinging from one side to the other (Snell-Hornby 1988/1995: 9). In classical times, it was the norm for translators working from Greek to provide a word-for-word rendering which would serve as an aid to the Latin readers who were reasonably acquainted with the Greek language (Hatim and Munday 2004: 11). Cicero writes, “If I render word for word, the result will sound uncouth, and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translator” (cited by Nida 1964: 13).

In Bible translation, which has played a significant role in Western translation traditions, the norm was also word-for-word transliteration of the “sacred word of God,” as can be inferred from the King James version of the Bible:<sup>2</sup>

And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth. (John 1: 14)

St. Jerome (347–420 AD), who, like Cicero, otherwise disparaged word-for-word, nevertheless insisted:

Now I not only admit but freely announce that in translating from the Greek – *except of course in the case of the Holy Scripture, where even the syntax contains a mystery* – I render not word-for-word, but sense-for-sense. (Jerome 395/1997: 25, emphasis added)

<sup>1</sup> Marcus Tullius Cicero (106–43 BC) was a Roman philosopher, translator, lawyer, and statesman; he is considered one of Rome’s greatest orators and prose stylists. He translated Greek philosophical treatises into Latin.

<sup>2</sup> The *Authorized King James Version* is an English translation of the Christian Bible begun in 1604 and completed in 1611 by the Church of England.

## EXERCISE 7.1

For each text, create two translations: one as a literal rendering and the other using the free approach.

- a. 年末なにかとお忙しい中、皆様にはいよいよご清栄のことと拝察いたし、なによりとお喜び申し上げます。／平素は格別のお引立てを賜り、厚くお礼申し上げます。／さて、このたび弊社では新翻訳ソフト『ロゼッタストーン』を開発、販売いたすこととなりました。この『ロゼッタストーン』は従来の翻訳ソフトにはない優れた性能を備えた画期的製品で、自信をもってお客様におすすめてできるものでございます。／つきましては、一般発表に先立ち、お得意様方には是非ともご高覧いただきたく、下記のとおり発表会を開催いたすこととなりました。ご多忙中のところまことに恐縮ではございますが、是非ご来場くださいますようご案内申し上げます。
- b. Thank you for applying for the research position at ABC Corporation. We received a large number of applications for the position from highly qualified applicants. While we are impressed with your qualifications, after careful consideration we have decided that the credentials of another candidate are a better fit for our needs at this time. Thank you again for your interest, and we wish you success in your continued job search and future endeavors.

In the seventeenth century, English poet and critic John Dryden (1631–1700) categorized translations into three types (Dryden 1680/1992: 17):

**Metaphrase:** “turning an author word by word, and line by line, from one language into another.”

**Paraphrase:** “translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense; and that too is admitted to be amplified, but not altered.”

**Imitation:** “the translator... assumes the liberty, not only to vary from the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original... as he pleases.”

Dryden considered *paraphrase* the appropriate mode of translation, and he advocated creation of a TT that the original author would have written had s/he known the TL: e.g. he endeavored to make the ancient Roman poet

Virgil (70–19 BC) speak “such English as he would himself have spoken, if he had been born in England, and in this present age” (p. 26).

#### EXERCISE 7.2

The following is the opening of NATSUME Soseki’s *Kusamakura*. Do you think (a–c) qualify as its translations? If you do, are they good translations? Why or why not? (Alan Turney’s translation is provided in Appendix D.)

山路を登りながら、こう考えた。智に働けば角が立つ。情に棹させば流される。意地を通せば窮屈だ。とかくに人の世は住みにくい。住みにくさが高じると、安い所へ引き越したくなる。どこへ越しても住みにくいと悟った時、詩が生れて、画が出来る。

(夏目漱石『草枕』)

- a. As I climbed the mountain path, I thought this. If one works with knowledge, corners will stand up. If one puts a pole into emotions, one will be swept away. If one insists on one’s will, one will be constrained. Whichever way, the world of people is difficult to live in. As the difficulty of living elevates, one begins to desire to move to an easier place. When one understands that wherever one moves, it is difficult to live, then poetry is born, and art is created.
- b. As I was walking up a mountain road, this thought came to mind. If logic is used, conflict will arise. If one’s passion is followed, the tide of emotion will take the person away. Following one’s own convictions will lead to confinement. Basically, life is difficult. When life gets harder, it is natural to want to find an easier place in which to live. When one finally realizes that life is hard no matter where one moves, poetry and art emerge.
- c. My grandpa told me this: If you’re a smartass, people will hate you, and if you’re emotional, they’ll think you’re a wimp. And being a stubborn mule will get you nowhere. Now you must be thinking that the grass is greener on the other side, but it isn’t. You’ll see that art is your only true escape. (Prepared by Johnny George)

In the early nineteenth century, the German theologian, philosopher, and translator Friedrich Schleiermacher (1768–1834) wrote a much-quoted treatise, *On the Different Methods of Translating*, in which he moved beyond the discussion of the traditional word-for-word vs. sense-for-sense dichotomy. Considering ways to bring the ST writer and the TT reader together, he contended that there are only two possibilities:

Either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he leaves the reader alone as much as possible and moves the writer toward the reader.

(Translation by Waltraud Bartscht, Schleiermacher 1813/1992: 42)

Schleiermacher called the first method *alienation* and the latter *naturalization*. He contended that the perfect translation in the first case – leaving the writer alone as much as possible and moving the reader toward the writer – would be such that, had the author learned the TL, s/he would have translated the ST in the same way. In the second case – leaving the reader alone as much as possible and moving the writer toward the reader – the ideal would be such that, had the author originally written the text in the TL, s/he would have written it in the same way. In alienation translation, the author, who is also the translator, understands the text perfectly, but because s/he is not a native speaker of the TL, the TT retains foreignness. On the other hand, in Schleiermacher's framework, Dryden's approach would be characterized as a case of naturalization, moving the writer (e.g. a speaker of Latin) toward the reader (e.g. a speaker of seventeenth-century English) as if the writer spoke that version of English. Schleiermacher favored the method that moves the reader toward the ST. That is, the translator should communicate to the reader the images or impressions of the original work gained by virtue of knowledge of the SL and further put the reader in the translator's viewpoint, which is foreign to the reader.

In the eighteenth century, fluent translation (moving the writer toward the reader) was the norm, but since then, the pendulum appears to have begun to swing in the other direction, at least in translation studies. By the end of the twentieth century, taking the reader to the writer had become commonplace. In this view, "translation ideally opens a window on to something different, enriching the language and culture with foreign elements" (France 2000: 5). (These tendencies apply only to literary pieces or philosophical treatises. In pragmatic translation, which did not receive the attention of scholars until recently, naturalization has always been the norm.)

The alienation method was taken up later by Venuti (1995: 305–6) as *foreignization*, and the naturalization method as *domestication*. The foreignization style of translation renders the text in the TT in ways that may seem unnatural or strange in order to highlight the original characteristics of the ST, as a way of resisting the dominance of the target culture. We tend to believe that translations should read naturally and smoothly, as if the original author were a native speaker of (a contemporary version of) the TL. However, the original author is normally not a native speaker of the TL, so s/he may express ideas in a way that native speakers of the TL never would.

## EXERCISE 7.3

The following passage is the opening of NATSUME Soseki's *Kokoro* and its translations.<sup>3</sup> Relatively speaking, which translation is moving the author toward the reader and which is moving the reader toward the author? Why do you think so?

私はその人を常に先生と呼んでいた。だから此所(ここ)でもただ先生と書くだけで本名は打ち明けない。これは世間を憚かる遠慮というよりも、その方が私にとって自然だからである。私はその人の記憶を呼び起すごとに、すぐ「先生」と云いたくなる。筆を執っても心持は同じ事である。余所々々(よそよそ)しい頭文字などはとても使う気にならない。(夏目漱石『こころ』)

- a. I never called him anything else, so I will write about him here only as the *sensei* without mentioning his name, not because of any hesitation in doing so, but simply because the *sensei* comes naturally to my mind when I think of him. As for his initial I could never bring myself to resort to such an unfeeling manner of designating him (Translation by Kondo Ineko, Natsume 1950).
- b. I always called him “Sensei.” I shall therefore refer to him simply as “Sensei,” and not by his real name. It is not because I consider it more discreet, but it is because I find it more natural that I do so. Whenever the memory of him comes back to me now, I find that I think of him as “Sensei” still. And with pen in hand, I cannot bring myself to write of him in any other way (Translation by Edwin McClellan, Natsume 1957).

## EXERCISE 7.4

Translate the following text in two ways: alienation/foreignization and naturalization/domestication. In alienation, consider the target audience as members of the San Francisco Japanese community who preserve Japanese traditions. They need to have this announcement translated into English because many members do not read Japanese. For the naturalized rendering, translate the text into English according to standard conventions.

<sup>3</sup> In *Kokoro*, Soseki traces a relationship between the young man protagonist and an older man the protagonist calls *Sensei*. In the first part is their meeting; the protagonist gradually gains Sensei's trust. The final part is a letter from Sensei to the protagonist telling him that in his earlier life he had betrayed his best friend, resulting in the friend's suicide. Sensei has been tormented by it for most of his life, and finally he decides to release himself to death. Many consider this work Soseki's masterpiece.



夫山田太郎儀かねてより病氣療養中のところ、六月十三日正午永眠いたしました。／ここに生前のご厚誼を深謝し謹んで通知申し上げます。／葬儀告別式は下記の通り執り行います。／尚、勝手ながらご香典ご供花の儀は固くご辞退申し上げます。

日時 六月十八日 午後一時～二時半

場所 サンフランシスコ仏教会

1881 Pine Street, San Francisco, CA 94109

喪主 山田花子

#### EXERCISE 7.5

Translate the following text into Japanese in two ways: alienation/foreignization and naturalization/domestication. The content here is quite different from Japanese convention; how would you adapt your translation so that it will sound natural?

Murray Barnson Emeneau, emeritus professor of Sanskrit and Linguistics and the last surviving student of Edward Sapir, died in Berkeley on August 29, 2005 at the age of 101. He is survived by his beloved stepdaughter, Mrs. Phyllis Savage, of Tustin, California. He has been buried next to his wife and family in Nova Scotia, Canada. A campus memorial is tentatively planned for spring 2006.

## 7.2. Mid-twentieth century translation theories

In the 1940s and 1950s, researchers began to analyze translation more systematically and to apply theories developed in Linguistics. During this period, many academic disciplines outside the natural sciences and engineering were redefined; in order to gain legitimacy as modern academic disciplines, they had to be *scientific*. Translation studies reflected this intellectual climate.

[L]inguistics had already come to be recognized as a fully fledged scientific discipline, and had developed an impressive range of research methods and tools of analysis. Given that language is the raw material of translation and that translation studies needed a role model to follow in order to establish itself in the academy, Linguistics naturally became the main source of theoretical and pedagogical insights.

(Baker 2000: 21)

The key issue during this period up to the 1970s was *equivalence*. In earlier days, opinions varied as to what should be equivalent, whether words or something smaller or larger than words would suffice. “Gradually the concept of the translation unit emerged, which lies between the level of the word and the sentence” (Snell-Hornby 1988/1995: 16). The text was seen as a linear sequence of units, and translation was perceived as a *transcoding* process (i.e. the conversion of one code system to another) involving the substitution of equivalent units. According to this concept of translation, when equivalence cannot be found, it must be created.

Jakobson (1959/2000: 114) considers translation as a type of *reported speech*: “[T]he translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes.” For a message to be equivalent in two languages, the code-units must necessarily be different because they belong to two different sign systems that partition reality differently. For example, *cheese* is not completely equivalent to Russian *сыр*, because cottage cheese is not a kind of *сыр*, which necessarily involves fermentation. Likewise, 水 is not completely equivalent to *water* because, unlike *water*, it cannot co-occur with *atsui* ‘hot’, i.e. \**atsui mizu* 熱い水 ‘hot water’.

Nida (Nida 1964, Nida and Taber 1969) attempted to make translation more “scientific” by incorporating concepts and terminology from the then-prevailing theory of *Classical Transformational Grammar*, an early version of generative transformational grammar, which consists of a set of rules that generate all and only well-formed sentences of a language (Chomsky 1957, 1965). The theory posits two levels of representation: a *deep structure* and a *surface structure*. The deep structure represents the semantic relations of a sentence, consisting of simple, basic forms (*kernel sentences*); it is mapped onto the surface structure by *transformational rules*. For example, in those days both *The plan was criticized by some members of Congress* (in the passive voice) and *Did some members of Congress criticize the plan?* (an interrogative sentence) were supposed to be derived from the single kernel sentence *Some members of Congress criticized the plan*, which is in the active voice and in the declarative form.

In Nida’s theory, the surface form of the ST should not be translated directly into the TT, but, rather, should first be broken down into kernel sentences, for they are believed to be much more similar across languages than surface forms. The deep structures would then be transferred into corresponding kernel sentences in the TL, and finally would be restructured semantically and stylistically into the surface structure of the TL as appropriate for the TT audience. As an example, he gives the phrase *in whom we have redemption through his blood, the forgiveness of sins, according to the riches of his grace* (Ephesians I: 7), which can be analyzed as consisting of the following kernels (Nida and Taber 1969: 52–3):

1. God redeems us.
2. Christ dies (sheds his blood).
3. God forgives.
4. We sin.
5. God shows grace richly.

Although the practicality of this method is questionable, it helps clarify the meaning when the ST sentence is very complex. Here is one Japanese version of this text, although it is rather different and difficult to understand, for reference:

わたしたちは、御子にあって、神の豊かな恵みのゆえに、その血によるあがない、すなわち、罪過のゆるしを受けたのである。  
(日本聖書協会『口語訳聖書』「エペソ人への手紙」)

Classical Transformational Grammar has long since been superseded by other approaches; however, the technique for breaking down very complex sentences may still be useful. Some of our students misunderstood the following passage. By breaking it down into simple sentences, such mistakes can be avoided:

アメリカ人の禅に対する関心は、二十世紀の初頭からすでに芽生えていたが、戦後はいわゆる日本ブームの一環としてにわかにたかまり、禅の研究やその実地の修行のために来日する知識人が多くなり、ニューヨークを始め各地に、アメリカ人を主体とする座禅の会があいついで誕生しつつある。(芳賀洞然『禅入門』 p. 13)

[Example of **mistranslation**] After the war and the Japanese boom, Americans in the twentieth century suddenly found interest in Zen research and ascetics. Because people could not fluidly travel to Japan, American Zen meditation societies appeared in places like New York one after another.

Break down:

1. Americans had been interested in Zen since early in the twentieth century.
2. Their interest in Zen escalated drastically during the postwar Japan boom.
3. Many (American) intellectuals have come to Japan.
4. They study Zen and its ascetic practices.
5. The number of such visitors has increased.

6. Zen meditation centers have been springing up in many cities like New York.
7. These centers are for Americans.

[Sample translation] Although Americans had been interested in Zen since early in the twentieth century, it was during the postwar Japan boom that their interest rapidly increased. Many intellectuals have come to Japan to study Zen and its ascetic practices, and American Zen meditation centers have been established in New York and many other cities.

Another influential concept proposed by Nida is the dichotomy of formal and dynamic equivalence. *Formal equivalence* “focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept... This means, for example, that the message in the receptor culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness” (Nida 1964: 159). *Dynamic equivalence*, subsequently re-termed *functional equivalence* in Nida and Taber (1969), is based on the principle of *equivalent effect*, i.e. the assumption that the relationship between the TL reader and the TL message should be substantially the same as that between the SL reader and the SL message. For example, in Biblical translation, the *Lamb* in *Lamb of God* symbolizes for many innocence in the context of sacrifice. Formal equivalence would create problems in a society such as that of Eskimos, where the lamb does not exist and can therefore not be symbolic of anything. The dynamic equivalent for those Arctic people for whom the *seal* is naturally associated with innocence, might be *Seal of God*. Nida describes a dynamic-equivalence translation as one of which a bilingual and bicultural person can say, “That is just the way we would say it” (Nida 1964: 166).

Partly because the discipline of linguistics was not well developed at the time, linguistically oriented approaches prior to the 1970s have been criticized as simplistic, prescriptive, divorced from context, as well as instigating an illusory and deceptive notion of science. In linguistics-oriented studies, translation difficulties were “perceived as essentially formal in nature: lack of equivalence at word level, culture-specific items, difficult syntax, non-matching of grammatical categories such as gender...” (Baker 2000: 21). Critics question: How one can expect a TT to elicit the same response as the ST in different cultures and at different times? Likewise, whether or not such a goal has been achieved is nothing but the subjective judgment of the translator or analyst. Nida and Taber (1969: 24) nevertheless insist that “there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose.”

EXERCISE 7.6

What is the effect of the following text? Translate it into English while maintaining the dynamic equivalence.

「おまちどうさま」  
ラーメンがカウンターの中から差し出される。  
と、知人は目を疑った。  
おばさんの親指がラーメン汁の中に、ぶっすりと浸かっている。  
彼は思わず、「指、指・・・」と連呼した。  
「指は熱くないから心配しなくていいのよ～」と、おばさんは言った。  
(文芸イマジン)

EXERCISE 7.7

Maintaining the dynamic equivalence, translate the following into Japanese.

Three friends were shipwrecked on a desert island. While looking for food one day, they came across a golden lamp. When they rubbed the lamp, a genie appeared and said that each of them could have one (and only one) wish.

The first man said, “I wish I had a plane so I could fly home.” An airplane appeared and he flew away from the island.

The second man said, “I wish I had a boat to go home in.” The genie created a boat and the man happily drove away.

The third man hung his head sadly and said, “Gee, I wish my friends hadn’t left me all alone here!”

EXERCISE 7.8

Translate the following texts into English. What are their likely effects on the Japanese audience? Is it possible to preserve the dynamic equivalence in your translation for the average American newspaper/magazine reader?

- a. 後期高齢者医療制度とは、2008年4月から実施された新しい制度で、75歳以上の人を一律に「後期高齢者」として、独立した医療保険に強制加入させるものです。そのねらいは、75歳以上になると医療費がかさむため、受けられる医療を制限することによって

医療費の増加を抑えることにあります。／この制度では、75歳になると、それまで給与所得者の扶養家族になっていて、保険料支払い義務がなかった人も、生活保護受給者以外は、全員保険料を払うことになります。そして、ほとんどの場合、保険料は年金からの天引きという形で徴収されます。保険料滞納の罰則はことさら厳しく、一年以上におよぶと、保険証を取り上げられてしまいます。／なお、「後期高齢者」という名称に対して多くの批判が集まり、この制度自身も「現代の姥捨て山」と言われています。

(投稿、<http://pastebin.com/uJgHSYXz> [November 13, 2010])

- b. 4月1日から、75歳以上の方々のための長寿医療制度（後期高齢者医療制度）が始まりました。／その第一の目的は、高齢者の一人ひとりの気持ちと健康状態にあっつきめ細かな医療サービスを提供することです。複数の病気にかかったり、治療が長期にわたる高齢者の方が自分で担当医を選び、気持ちと健康状態に応じた医療が継続的に受けられるようになりました。／第二の目的は、保険料負担を公平にし、安定的な仕組みをつくることです。これまでの制度では、税金で保険料を補助できる財政的に豊かな市区町村に住んでいる方とそうでない方とは保険料の格差がありました。また同じ年金をもらっている高齢者の方でも、扶養家族になっている方は保険料の負担がありませんでしたが、そうでない方には負担がありました。この負担の不公平を解消し、安定的な仕組みをつくるために、国や地方自治体の税金から5割、現役世代の保険料から4割をご負担いただき、残りの1割を75歳以上の方にご負担いただくことになりました。（自由民主党「75歳からの医療制度 安心のための7つのポイント」）

### 7.3. Skopos theory

The 1970s and 1980s witnessed a move in translation studies from linguistics-oriented to communication-oriented approaches. Snell-Hornby (2006: 49) characterizes this turn as from the “prescriptive, source-text oriented, linguistic and atomistic” to the “descriptive, target-oriented, functional and systemic.” This section introduces one such approach referred to as the *skopos theory*, developed in Germany in the late 1970s by Hans Vermeer (1978) and Katharina Reiss (Reiss and Vermeer 1984).

In the *skopos* theory (derived from the Greek word for *aim* or *purpose*; the plural form is *skopoi*), translation is viewed as a *chain of human actions*, not as a process of transcoding. A text is seen as an offering of information made by a producer to a recipient. Translation is then characterized as an offering to members of the TL in the *target culture* of information that is similar to that originally provided in the SL from the *source culture*. That

is, a translation is a secondary offer of information, imitating the primary offer (Schäffner 1997: 236).

Typically, a translation project begins with an *initiator* who commissions a translation to accomplish a particular purpose or function when the TT is read by the *target-text audience*. The target-text audience could be an initiator of the translation who wishes to understand the ST. The purpose or function is called the *skopos* of the translation project. The skopos theory considers that what determines an appropriate method and strategy is the skopos of the TT specified by the initiator, not the ST as such or the function assigned to it by the author, nor its effect on the *source-text audience*, as was postulated by the equivalence-based translation theorists (Nord 1991: 39). The initiator's aim or purpose can be drastically different from that of the original author. For example, the purpose of Jonathan Swift's *Gulliver's Travels* was originally as a satire on contemporary social ills, but today, it is translated and read as a fantasy adventure tale (Reiss 1971/2000: 162).

Note that scholars have long recognized the significance of the purpose of translation. For example, Nida writes:

The particular purposes of the translator are also important factors in dictating the type of translation. Of course, it is assumed that the translator has purposes generally similar to, or at least compatible with, those of the original author, but this is not necessarily so.... [T]he purposes of the translator are the primary ones to be considered in studying the types of translation which result, the principal purposes that underlie the choice of one or another way to render a particular message are important. (1964: 157)

However, previous theories never considered the presence of the initiator, who plays a pivotal role in the skopos theory. The initiator expects the translator to produce a TT that conforms to the requirements of his/her purpose. Although a TT need not be a faithful imitation of the ST, fidelity to the ST is one possible aim. In that case, the skopos theory does not differ much from previous theories based on translation equivalence. Furthermore, when members of the target-text audience receive a text as a translation of a foreign language text, they expect a certain resemblance to exist between the two. "This expectation is based on a (culture-specific) concept of translation specifying what kind of relationship should exist between a text that is called a translation and the other text it is said to be a translation of" (Nord 1991: 39). The skopos theory does not, therefore, unqualifiedly promote free translation.

The skopos of the TT and of the ST may differ, and the relationship between the ST and the TT is determined according to the skopos of the translation. It is up to the translator, as an expert, to decide what strategies to take, as well as to determine the possible rearrangement of content that

will be made as alterations of the ST. The method may be adaptation to the target culture or having the target-text audience learn about the source culture. The translator should be aware that no translation is possible without identifying the aim or purpose of the translation, and that any ST can be rendered in multiple accurate or preferable translations.

The skopos theory identifies five broad translation types (Snell-Hornby 2006: 52–3):

- A. The word-for-word translation as once used by Bible translators in the form of glosses. It reproduces the linear sequence of words, irrespective of any rules (grammatical, stylistic, etc.) of the TL system.
- B. The grammar translation as used in foreign-language teaching to test knowledge of vocabulary and grammar. The rules of TL syntax are observed, and the linguistic meaning is clear, but normally it is a rendering that is functional only at the sentence level, and is not adequate in a larger context.
- C. The documentary or scholarly translation that reflects Schleiermacher's maxim of "moving the reader toward the author." The text is seen in its entirety, but the translation is oriented toward the ST and aims at informing the reader of the content.
- D. The communicative or instrumental translation that is oriented toward the target culture, using its conventions and idioms. The text function typically remains unchanged, and the TT may not be immediately recognizable as a translation.
- E. The adapting or modifying translation, in which the ST functions as raw material to serve a particular skopos, as with multimedial or multimodal translation, or when news reports are used by press agencies.

The plausibility of the skopos theory is clearest in translation of pragmatic texts, as opposed to literary texts. In translation of manuals, for example, the resemblance between the ST and TT is irrelevant. As Viaggio says, the reader "wants a manual that will tell him clearly and concisely how to use his gadget. For him, there is only one manual: his, in Spanish; whether or not it happens to be a translation or an adaptation from another language is absolutely immaterial" (Viaggio 1994: 104). In this kind of pragmatic-text translation, nothing is more important than its acceptability in the target culture (p. 102).

#### EXERCISE 7.9

- a. [For American consumers] ノートタイプや液晶一体型タイプのコンピュータを接続したときには、映像が投写されないことがあります。コンピュータの信号を外部に出力させる設定をおこなってください。設定のしかたは、それぞれのコンピュータにより異なる



りますので、接続したコンピュータの取扱説明書「外部出力のしかた」「外部モニターへの出力」などをご覧ください。なお、コンピュータの信号を外部に出力させる設定をおこなうと、LCD画面に映像が出なくなるものがあります。

(エプソン液晶プロジェクターマニュアル)

- b. [For Japanese consumers] Place the brush head in your mouth before turning on your Sonicare and keep your mouth closed during brushing, otherwise toothpaste may splatter. You may experience a slight tickling or tingling sensation when using an electronic toothbrush such as Sonicare for the first time. As you become accustomed to brushing with Sonicare this sensitivity will diminish.

(Philips Sonicare toothbrush manual)

#### EXERCISE 7.10

This is an advertisement for a *ryokan* in Kyoto. Suppose that you are asked to create an English version to be posted on their website to appeal to American tourists: how would you translate it?

歴史ロマンの都、京都宇治でのんびり京散策は如何でしょうか？散策の後は、宇治川を眺めながら木の香りいっぱいのさわらびの湯、鳳凰の湯で温まった後、冬の味覚満載の京料理や京野菜たっぷりのぼたん鍋、宇治名物「鳳凰鍋」で心も体もほっこりとお寛ぎ下さい。また、当館の半露天風呂付客室プラン「あけぼのの間」・「ときわの間」、冬の宿泊プランにお料理グレードアッププラン、花やしき庭園内にあるレストランでご夕食を愉しむ、選べる夕食！特別宿泊プランなどといっしょにご利用くださいませ。美味しい宇治茶をご用意して皆様のお越しをお待ち申し上げます。

(花やしき浮船園ホームページ)

#### EXERCISE 7.11

Translate into Japanese the qualifications section of the résumé of an applicant to a Japanese company for a position as sales director at its US branch.

Six years of successful experience working in direct sales of a wide range of products and services.

- Dynamic leader and team builder, consistently motivating others toward success.
- Excellent customer-service skills and a proven record as a top sales performer.
- Skilled in areas of order processing, inventory control, and cashier management.
- Excellent problem solver with strong sales analysis and reporting skills.
- Hardworking, energetic, and reliable; recognized for assuming additional responsibilities.
- Outstanding written and oral/aural skills.
- Professional in appearance and presentation.

Non-native readers are not the readers intended by the ST author; therefore, STs often include expressions that are likely to be incomprehensible to the TT audience. If they play a significant role in the ST, unfamiliar concepts in the target culture must be explained. For instance, the term *kyatchi-appu moderu* キャッチアップ・モデル, as seen in the following passage, is frequently used in writings on the modern Japanese economic situation. Translating it as “the catch-up model” is of little help to the TT reader in interpreting the text, whereas ‘the catch-up with the West model’ significantly improves its readability.

日本では、サービス系のベンチャーが成功している一方で、研究開発型ベンチャーが新産業創造・新規雇用創造に貢献するような動きになっていない。この理由は巷間いろいろと言われていることより、もっと基本的な問題があるからではなかろうか。それは、戦後の「キャッチアップ・モデル」に代わるビジネスモデルが日本に存在しないからであり、これなくして技術ベンチャー育成、技術系大企業の改革はありえないのではないか。

(前田昇『研究開発型ベンチャーの課題』)

Similarly, *sērā fuku* セーラー服 is explained in the following passage:

待ち合わせたデパートの4階の喫茶店に、学校帰りの終は、セーラー服でやってきた。(吉本ばなな『ムーンライト・シャドウ』 p. 179)

Hiiragi and I had arranged to meet, after he got out of school, in a coffee shop on the fourth floor of a department store. In he came, wearing a sailor-style girl's high school uniform, complete with middy blouse and skirt. (Translation by Megan Backus, Yoshimoto 1993b: 117)

It is often said that translators must not change the text. However, creating a TT which is not understood by the TT audience is futile.

If, on the other hand, an expression unlikely to be understood by the TT audience is judged trivial, adding an explanation will disproportionately highlight the item. Omission is an appropriate strategy in such cases. In the following passage, a passing reference to *shimotaya*, which is a type of residence in a row of commercial establishments, has been omitted in the first translation:

小そのが永年の辛苦で一通りの財産も出来、座敷の勤めも自由な選択が許されるようになった十年ほど前から、何となく健康で常識的な生活を望むようになった。芸者屋をしている表店と彼女の住っている裏の蔵附の座敷とは隔離してしまって、しもたや風の出入口を別に露地から表通りへつけるように造作したのも、その現われの一つであるし、遠縁の子供を貰って、養女にして女学校へ通わせたのもその現われの一つである。(岡本かの子『老妓抄』)<sup>4</sup>

After years of hard work, Kosono had managed to put away a tidy sum. Able for the past ten years or so to pick and choose her engagements, she began to long for a more settled way of life. She divided her living quarters from the geisha house, with a private entrance off the back alley. She adopted a distant relative's child as her daughter and sent her to a finishing school. (Translation by Cody Poulton, Okamoto 1997: 81)

Whether the reference to *shimotaya* should be omitted or not depends on the translator. The same passage is translated by SUGISAKI Kazuko as:

<sup>4</sup> *Rōgishō* is “the story of a retired geisha who becomes the benefactor of a poor but promising young inventor, only to incur resentment and betrayal from both him and her foster daughter. The young woman becomes jealous and cruel, and the man emasculated and irresponsible. At the end of the story is a poem that admirably captures the complex feelings of the woman whose professional success has won her financial independence and a measure of control over others, at the price of loneliness and rejection” (Mori 1995: 97).

In the last ten years, after Kosono became comfortably well off and rather free to choose which parties she entertained, she had come to prefer a healthy middle-class lifestyle to her professional one. She had divided her house into two separate sections: one was the geisha house quarter, and the other, her living area, to which a storehouse with traditional whitewashed walls was connected. She built an independent entrance to the living section facing a narrow back street. The entrance suggested the house to be a home with no relation to the front geisha quarter. Kosono also adopted a girl from a distant relative and sent her to high school. She took up lessons that were more modern and intellectual than those of traditional geisha training.

(Okamoto 1995: 65–6)

When the source and target cultures are drastically different, mere explanation might not help the TT reader, and thus adaptation might be called for. The following is an excerpt from DAZAI Osamu's *Shayō* and its translation by Donald Keene. The story is about the fall of an aristocratic family in postwar Japan. The protagonist, a young woman, and her mother were evacuated from Tokyo during the war, and the mother became ill. In this text, *Sendaihira no hakama* 仙台平の袴 and *shirotabi* 白足袋 are translated as *old-fashioned Japanese costume*. When *shirotabi* occurs a second time, the translation uses *white gloves* as a substitute.

二時間ほどして叔父さまが、村の先生を連れて来られた。村の先生は、もうだいぶおとし寄りのようで、そうして仙台平(せんだいひら)の袴(はかま)を着け、白足袋をはいておられた。／(中略)／私はお荷物の中から最小限の必要な炊事道具を取り出し、おかゆを作ってお母さまにすすめた。お母さまは、おやすみのまま、三さじおあがりになって、それから、首を振った。／お昼すこし前に、下の村の先生がまた見えられた。こんどはお袴は着けていなかったが、白足袋は、やはりはいておられた。(太宰治『斜陽』)

Some two hours later my uncle returned with the village doctor. He seemed quite an old man and was dressed in formal, rather old-fashioned Japanese costume. . . . I took the necessary minimum of cooking utensils from our baggage and prepared some rice-gruel. Mother swallowed three spoonfuls, then shook her head. A little before noon the doctor appeared again. This time he was in slightly less formal attire, but he still wore his white gloves. (Dazai 1956: 23–4)

Furthermore, there are even whole sentences that have functions only within the source culture. To translate such sentences may be pointless. On the other hand, some information might be known and unnecessary to mention for the TT reader. For example, the following is an excerpt from FUJIWARA Masahiko's *Wakaki sūgakusha no Amerika* 'America as seen by a young mathematician'. The explanation of the US college grading system is not needed for the US audience (see also Section 6.2: Omission in translation).

最も印象に残っているのは、ビジネス専攻のある学生のことだ。彼は比較的真面目に勉強していたようだったが、期末試験の出来が悪く、私はCを与えた。ところが、しばらくしてから研究室に来て、どうしてもBに変えてくれと言う。コロラド大学では、Aを4点、Bを3、Cを2、Dを1、そして落第点のFを0点と数えて、通算平均が2を下回ると、停学または退学になる規則になっている。彼の言うには、私のクラスでの成績がCの場合には平均点が2以下で、Bなら2以上、と言うきわどい所にいるらしい。

(藤原正彦『若き数学者のアメリカ』pp. 444–5)

Kern (2000: 114) points out that when non-native readers read an ST, they inevitably bring their own historical, sociocultural, and personal considerations. Compare the following passage and its translation:

僕は川に沿って河口まで歩き、最後に残された五十メートルの砂浜に腰を下ろし、二時間泣いた。そんなに泣いたのは生まれてはじめてだった。二時間泣いてからやっと立ち上がることができた。どこに行けばいいのかわからなかったけれど、とにかく僕は立ち上がり、ズボンについた細かい砂を払った。

(村上春樹『羊をめぐる冒険 (下)』p. 257)

I walked along the river to its mouth. I sat down on the last fifty yards of beach, and I cried. I never cried so much in my life. I brushed the sand from my trousers and got up, as if I had somewhere to go.

(Translation by Alfred Birnbaum, Murakami 1989: 299)

This story by Murakami is full of numbers, and Birnbaum generally translates them faithfully. However, here, *two hours* is omitted. Hojo (2004: 9–11) considers this omission to be likely motivated by the cultural differences in which the act of crying is perceived and evaluated. In Japanese culture, crying is generally perceived in a positive light, whereas in English-speaking

culture, it is normally not.<sup>5</sup> The direct translation here, *I cried for two hours*, would sound narcissistically positive about the act of crying, which, Hojo argues, made the translator averse to including the phrase.

#### EXERCISE 7.12

Using the strategy of explanation or adaptation, translate the following passage.

筋肉労働、というのかしら。このような力仕事は、私にとっていまがはじめてではない。私は戦争の時に徴用されて、ヨイトマケまでさせられた。いま畑にはいて出ている地下足袋も、その時、軍のほうから配給になったものである。地下足袋というものを、その時、それこそ生れてはじめてはいてみたのであるが、びっくりするほど、はき心地がよく、それをはいてお庭を歩いてみたら、鳥やけものが、はだして地べたを歩いている気軽さが、自分にもよくわかったような気がして、とても、胸がうずくほど、うれしかった。戦争中の、たのしい記憶は、たったそれ一つきり。思えば、戦争なんて、つまらないものだった。(太宰治『斜陽』)

### 7.4. The negative analytic

In the 1980s, a view radically different from the *skopos* theory was proposed in literary translation by Antoine Berman (1942–1991), who translated Latin American novels and German philosophy into French. He considered that every translation inevitably involves textual deformation – e.g. “ethnocentric, annexationist translations and hyper textual translations (pastiche, imitation, adaptation, free rewriting), where the play of deforming forces is freely exercised” (Berman 1985/2000: 286). He proposed an approach to the study of translation that is referred to as the *negative analytic*, a detailed analysis of the deforming system and unconscious *deforming tendencies*, or forces, present in the system. He identifies twelve such deforming tendencies. Below are explanations of five of them: rationalization (Section 7.4.1), clarification (Section 7.4.2), expansion (Section 7.4.3), ennoblement (Section 7.4.4), and the destruction of vernacular networks or their exoticization (Section 7.4.5).

<sup>5</sup> KAGEYAMA Yuri wrote about TOYODA Akio’s testimony to the US Congress regarding fatal accidents caused by defective Toyota vehicles: “Never mind the congressional hearing. What the Japanese are riveted by is Toyota Motor Corp. president Akio Toyoda’s weepy display of emotion when he met American dealers.... Although tears would be a sign of weakness for an American executive, the Japanese public are swayed by emotions because empathy for a weak person is valued as an honourable trait, says Tatsumi Tanaka, president of Risk Hedge, a consultant for major companies.” (*The Associated Press*, February 25, 2010)

### 7.4.1. Rationalization

**Rationalization** primarily affects syntactic structures such as punctuation and sentence sequences by rewriting according to the translator's discursive standards. It is also reflected in the tendency for a translator to generalize and to change the text from concrete to abstract, e.g. using abstract nouns instead of verbs (see also Section 6.1.4: Transposition). Or a translator may eliminate some portion of the text as redundant. Such rationalization deforms the ST and is typical of ethnocentric translation (Berman 1985/2000: 289).

For example, the order of the parts of the title of MURAKAMI Haruki's novel, *Sekai no owari to hādoboirudo wandārando* 世界の終わりとハードボイルド・ワンダーランド,<sup>6</sup> is reversed in Alfred Birnbaum's translation as *Hard-boiled Wonderland and the End of the World*, perhaps because it was thought to have a better impact on readers of English than the original order. An excerpt of this work is used in the next task.

#### EXERCISE 7.13

Identify and explain the rationalization that has taken place in the following translation.

それはともかく異様なくらいのっぺりとした内装のビルだった。私の乗ってきたエレベーターと同じように、使ってある材質は高級なのだがとりかかりというものがないのだ。床はきれいに磨きあげられた光沢のある大理石で、壁は私が毎朝食べているマフィンのような黄味がかかった白だった。廊下の両側にはがっしりとして重みのある木製のドアが並び、そのそれぞれには部屋番号を示す金属のプレートがついていたが、その番号は不揃いで出鱈目だった。〈936〉のとなりが〈1213〉でその次が〈26〉になっている。そんな無茶苦茶な部屋の並び方ってない。何かが狂っているのだ。(村上春樹『世界の終わりとハードボイルド・ワンダーランド』 p. 31)

The interior was gloomy, featureless. Like the elevator. Quality materials throughout; no sign of wear. Marble floors buffed to a high luster; the walls a toasted off-white, like the muffins I eat for breakfast. Along either side of the corridor were tall wooden doors, each affixed with metal room numbers, but out of order. <936> was next to <1213> next to <26>. Something was screwy. Nobody numbers rooms like that. (Translation by Alfred Birnbaum, Murakami 1991: 7)

<sup>6</sup> MURAKAMI Haruki's *Sekai no owari to hādoboirudo wandārando* is an experimental novel: the odd-numbered chapters take place in the "Hard-Boiled Wonderland," where the narrator has had his brain surgically altered to function as a data processor. The even-numbered chapters are about a newcomer to a strange walled village, "The End of the World," far away from any civilization, where he works as a dream reader from unicorn skulls.

### 7.4.2. Clarification

**Clarification**, a corollary of rationalization, is inherent in translation; every translation involves some degree of *explicitation*, which is “the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation” (Vinay and Darbelnet 1958/1995: 8). In some cases, explicitation might render clear that which was purposefully unclear in the ST or obscure the original mode of clarity.

#### EXERCISE 7.14

The following is an excerpt from ARIYOSHI Sawako’s *Kōkotsu no hito* and its translation by Mildred Tahara.<sup>7</sup> Identify the explicitations.

近所の木原一家と角谷一家の人たちが来て、まだ何も手をつけていないと見てとると、あっという間もなく通夜の準備が始められた。どの家にも人を見送った経験者がいたのだといってしまうえばそれまでだが、おかげで昭子はそうした純日本式の作法の数々を学ぶことになった。／「奥さん、刃ものがいりますよ」／と木原夫人が言いに来た。／「はい、何を切るんですか」／「いいえ、魔除けですよ。仏さまの胸の上に置くんです」

(有吉佐和子『恍惚の人』 pp. 39–40)

The Kiharas and Kadotanis arrived. When they realized that Akiko was not doing anything about it, they began preparing for the wake. Both families had experienced the death of a close relative, so Akiko was given an opportunity to learn in detail the traditional Japanese way of caring for the dead. Mrs. Kihara came up to Akiko and said, “We’ll need a knife, Mrs. Tachibana.”

“Yes, of course. What are you going to cut?”

“It isn’t for cutting anything. We need something with a sharp edge to ward off evil spirits. We’re going to put it on the breast of the Buddha.” (Translation by Mildred Tahara, Ariyoshi 1984: 25)<sup>8</sup>

#### EXERCISE 7.15

Translate either of the following with explicitation.

<sup>7</sup> ARIYOSHI Sawako’s (1931–1984) 『恍惚の人』 (*The Twilight Years*; literally translated ‘the ecstatic person’) deals with the plight of a family, the mother in particular, coping with a member’s senile dementia. She raised awareness of what, in 1972, was controversial. Over a million copies were sold within a year.

<sup>8</sup> *Hotoke* 仏 in the last line refers to the deceased, not to the Buddha.



- a. 日本はいま危機にある。外交ではアメリカ軍によるイラク攻撃、北朝鮮による核開発や拉致(らち)問題など難題を抱え、経済では十年にわたる不況に苦しんでいる。(中略)／教育に目を転じて、経済と同様、改革という改革が裏目に出ている。特にゆとり教育路線が十年ほど前に本格化してから、生徒の学力は着実に低下し続けている。ゆとり教育が解決を目ざした落ちこぼれ、いじめ、不登校、学級崩壊なども一向に減る兆(きざ)しを見せない。  
(藤原正彦『祖国とは国語』p. 12)

- b. In early 2004 a 32-year-old stock-market investor and hedge-fund manager, Michael Burry, immersed himself for the first time in the bond market. He learned all he could about how money got borrowed and lent in America. He didn't talk to anyone about what became his new obsession; he just sat alone in his office, in San Jose, California, and read books and articles and financial filings. He wanted to know, especially, how subprime-mortgage bonds worked. A giant number of individual loans got piled up into a tower. The top floors got their money back first and so got the highest ratings from Moody's and S&P, and the lowest interest rate. The low floors got their money back last, suffered the first losses, and got the lowest ratings from Moody's and S&P. Because they were taking on more risk, the investors in the bottom floors received a higher rate of interest than investors in the top floors. Investors who bought mortgage bonds had to decide in which floor of the tower they wanted to invest, but Michael Burry wasn't thinking about buying mortgage bonds. He was wondering how he might short, or bet against, subprime-mortgage bonds.

(Lewis 2010)

### 7.4.3. Expansion

Like other theorists – e.g. Vinay and Darbelnet 1958/1995, Nida and Taber 1969, Steiner 1975, Hatim and Munday 2004 – Berman contends that TTs tend to be longer than STs. This *expansion* is due in part to rationalization and clarification; thus expansion is a more general term and does not contrast directly with rationalization and clarification. That is, the translator almost inevitably wishes to convey everything that is in the ST, including those aspects that remain implicit in it because the ST readers presumably possess all relevant background information, but the TT readers are unlikely to have it.

Expansion also could be due to an “empty” addition that muffles “the work’s own voice” (Berman 1985/2000: 290). This type of negatively judged expansion is sometimes called *overtranslation*.

## EXERCISE 7.16

The following is the opening of the March 16, 2004 *Tensei jingo* 天声人語 (Vox Populi) column and its English translation published on the 17th.<sup>9</sup> Which parts are expansions? Are they explicitations?

マラソン発祥の地を駆けるQちゃんの姿を思い浮かべるのは楽しいことだった。しかし、もし高橋尚子選手が代表に選ばれていたとしたら、誰が外れたのかと考えてみる。名古屋で逆転優勝を果たし、四つの選考レースを通じての最高タイムを記録した土佐礼子選手が外せるだろうか。世界選手権で日本人3位になったあと、半年たらずの大阪で見事に優勝した坂本直子選手を外せるのか。そのいずれの場合でも、ふたりを落とす説得力のある理由は、見つからなかった。

Until Monday, it was fun just to imagine marathoner Naoko “Q-chan” Takahashi running through Marathon, the birthplace of the sporting event. In the end, though, she was not selected for the Japanese marathon squad for the Athens Olympics. This got me thinking: Had she been chosen, which of her rivals could the Japan Association of Athletics Federations (JAAF) have dropped? Reiko Tosa? Unlikely. She won her dramatic come-back-from-behind victory in the Nagoya International Marathon last Sunday, marking the fastest time in the four qualifiers. Naoko Sakamoto? Also unlikely. After placing third among all Japanese runners in the World Championships in Paris last August, Sakamoto won the Osaka International Marathon less than six months later. JAAF could not have come up with any persuasive reason for denying either of them an Olympic berth.

## EXERCISE 7.17

Translate the following with expansions.

- a. 通常の株式の売買は、買方は買付代金の全額を、売方は売付株式を用意して行います。しかし、「この株はこれから値上がりしそうだが、手持ちの資金がない」という場合や「この株はこれから値下がりしそうだが、手元に株がない」という場合に、証券会社

<sup>9</sup> *Tensei jingo* is a daily column that appears on the front page of the *Asahi Shimbun*. The first column dates back to 1904; excerpts are frequently chosen as a text for Japanese reading comprehension in the university-entrance examinations.

が顧客に買付資金や売付株式を貸し付けることにより行う取引のことを信用取引といいます。／信用取引制度の目的は、投資者の便宜を図るとともに、仮需給の導入（手元に株がない人や買付資金がない人に株・資金を貸し付け、市場参加に結び付けること）によって流動性を高め、株価が高すぎる時や安すぎる時に、さらなる供給や需要が市場に入ることによって適正な価格形成を確保することにあります。

（東京証券取引所ウェブサイト「信用取引とは」）

- b. The immigration debate sparked by Arizona's controversial new law has revived calls to reconsider the Constitution's 14th Amendment. The amendment, ratified more than 140 years ago, grants automatic citizenship to nearly any child born in the US. Critics say it's an irresistible lure to illegal immigrants – and needs to be revised. Recently, it's been getting a lot of play on the cable news shows. (*National Public Radio*, August 5, 2010)

#### 7.4.4. *Ennoblement*

This refers to the tendency to produce more elegant language than the original. This procedure is active not only in the literature field but also in consumer reports, business, and advertising, as well as the sciences, where the ST may need to be “improved” for greater readability by eliminating clumsiness and complexity in the original. The opposite of ennoblement occurs when passages are made too informal or “popular,” e.g. employing pseudo-slang, especially by translators who are not well trained in writing and language expression.

Nida (1964: 169) points out that in avoiding vulgarisms and slang, as well as trying too hard to be completely unambiguous, a translator might end up making a relatively straightforward message in the SL sound like a complex legal document. “In such a translation little is left of the grace and naturalness of the original.”

Seidensticker's translation of KAWABATA Yasunari's *Yukiguni* illustrates this tendency:

もう三時間も前のこと、島村は退屈まぎれに左手の人差指をいろいろ動かして眺めては、結局この指だけが、これから会いに行く女をなまなましく覚えている、はっきり思い出そうとあせればあせるほど、つかみどころなくぼやけてゆく記憶の頼りなきのうちに、この指だけは女の感触で今も濡れていて、自分を遠くの女へ引き

寄せるかのようにだと、不思議に思いながら、鼻につけて匂いを嗅いでみたりしていたが、ふとその指で窓ガラスに線を引くと、そこに女の片眼がはっきりと浮き出たのだった。

(川端康成『雪国』p. 9)

It had been three hours earlier. In his boredom, Shimamura stared at his left hand as the forefinger bent and unbent. Only this hand seemed to have a vital and immediate memory of the woman he was going to see. The more he tried to call up a clear picture of her, the more his memory failed him, the farther she faded away, leaving him nothing to catch and hold. In the midst of this uncertainty only the one hand, and in particular the forefinger, even now seemed damp from her touch, seemed to be pulling him back to her from afar. Taken with the strangeness of it, he brought the hand to his face, then quickly drew a line across the misted-over window. A woman's eye floated up before him.

(Kawabata 1981: 6–7)

Seidensticker's (1989: 153) commentary on this translation:

There are other matters on which the Japanese express themselves more openly than we are accustomed to: matters of evacuation, for instance. A bowdlerizer one may be when one has the hero relieve himself indoors rather than on Main Street,<sup>10</sup> but the alternative is to shock when the original is not at all shocking. I was once accused of bowdlerizing because in a most intimate scene I changed a finger to a hand. I couldn't help it. The finger called up many memories of limericks, a heritage in which my author could not possibly have shared.

#### EXERCISE 7.18

This is the opening of Sei Shonagon's *Makura no sōshi* (ca. 1000).<sup>11</sup>

<sup>10</sup> *Bowdlerize*: to expurgate (a book or writing), by omitting or modifying words or passages considered indelicate or offensive (*Oxford English Dictionary*).

<sup>11</sup> Sei Shonagon's (b. ca. 967) *Makura no sōshi* (*The Pillow Book*) is a masterpiece of the Heian period (794–1185). It consists of more than 300 sections of opinions, reminiscences, and verbal sketches. Sei Shonagon is a brilliant, refined, and highly educated court lady; her prose is crisp and witty. HASHIMOTO Osamu praises her genius as a copy writer, declaring that the freshness of its opening, *Haru wa akebono*, has lasted for almost 1,000 years.

春はあけぼの。やうやうしろくなりゆく山ぎは、すこしあかりて、紫だちたる雲のほそくたなびきたる。／夏は夜。月のころはさらなり。闇もなほ、蛍のおほく飛びちがひたる。また、ただ一つ二つなど、ほのかにうち光りて行くもをかし。雨など降るもをかし。

(清少納言『枕草子』)

In spring it is the dawn that is most beautiful. As the light creeps over the hills, their outlines are dyed a faint red and wisps of purplish cloud trail over them. In summer the nights. Not only when the moon shines, but on dark nights too, as the fireflies flit to and fro, and even when it rains, how beautiful it is! (Translation by Ivan Morris).

HASHIMOTO Osamu translated it into a contemporary young women's speech style, which he calls *momojiri-go* 桃尻語 'peach-butt dialect'.<sup>12</sup> Translate the following into English in two ways: (a) as faithfully as possible, and (b) with ennoblement.

春って曙よ！／だんだん白くなってく山の上の空が少し明るくなって、紫っぽい雲が細くたなびいてんの！／夏は夜よね。／月の頃はモチロン！／闇夜もねエ……。／蛍が一杯飛びかっているの。／あと、ホントに一つか二つなんか、ぼんやりポーッと光ってくのも素敵。雨なんか降るのも素敵ね。(橋本治『桃尻語訳—枕草子』)

#### 7.4.5. The destruction of vernacular networks or their exoticization

Local speech patterns bond tightly to their soil and resist translation into another vernacular. Nevertheless, translators have been striving to preserve the nuances of vernaculars using typographic conventions (e.g. italics) or substituting them with a local dialect, e.g. using Parisian slang for the *lunfardo* of Buenos Aires.<sup>13</sup>

<sup>12</sup> HASHIMOTO Osamu's (b. 1948) series of stories titled *Momojiri musume* 桃尻娘 'Peach-butt girls' was published between 1978 and 1990. It narrates the lives of two college-girl protagonists.

<sup>13</sup> Lunfardo is a variation of Spanish that emerged among the lower classes in Buenos Aires in the second half of the nineteenth century. It first grew out of a pidgin used by immigrants and closely tied with the lyrics of tangos. Much of Lunfardo was developed in the prisons as a way for inmates to speak among themselves without being understood by guards. (Wonder-Argentina website).

## EXERCISE 7.19

In Japanese translation, a pseudo-Tohoku dialect has often been used to represent “sub-standard” languages, e.g. the utterances of Tom in *Uncle Tom’s Cabin*, Mammy in *Gone with the Wind*, etc. Compare the two versions of the Japanese translation of John Steinbeck’s *The Grapes of Wrath*. Do they evoke different images? If so, which is closer to the original?

Pa drew a curved line in the air with his finger. “If we was all to get our shovels an’ throw up a bank, I bet we could keep her out. On’y have to go from up there down to there.”

“Yeah,” Uncle John agreed. “Might. Dunno if them other fellas’d wanta. They’d maybe ruther move somewheres else”

“But these here cars is dry,” Pa insisted. “Couldn’ find no dry place as good as this. You wait.” (Steinbeck 1939/1976: 437).

- a. 父親は指で空中に曲線を描いた。「みんなでシャベルで土手をつくったら、きっと水は防げるだ。あそこからあそこまで土手をつくればいいだ」／「そうだな」とジョン伯父が同意した。「防げるかもしれねえだ。だけれど、ほかの連中がその気になるかどうかわからねえだ。どっかほかのところへ行ったほうがいいのかもしれねえだ」／「だけれど、この貨車のなかへは、まだ水がはいってねえだ」と父親が主張した。「こんなにいいかわいた場所は、ほかに見つけることはできねえだよ。ちょっと待ってな」(大久保康雄訳、スタインベック『怒りの葡萄』)
- b. 父親は指で空中に曲線を描いた。「皆でシャベルで土手を作ったら、きっと水は防げる。あそこからあそこまで土手を作ればいいんだ」／「そうだな」とジョン伯父が同意した。「防げるかもしれない。でも、他の連中がその気になるかどうかは分からない。どこか他の所へ行ったほうがいいのかもしれない」／「だけれど、この貨車の中へは、まだ水は入ってきていない」と父親が主張した。「こんなに乾いた、いい場所は、他には見つからないだろう。ちょっと待ってな」

## 7.5. Recent approaches

### 7.5.1. Cultural communication

In recent years, translation practice has been viewed as the application of a translator’s knowledge to problems of *intercultural communication* (Bell 1991, Hatim 1997, Neubert and Shreve 1992, Snell-Hornby 1991, Snell-Hornby *et al.* 1997, Witte 1995). “Culture” in this context should be understood in the broader anthropological sense as referring to all socially conditioned aspects

of human life. This trend emphasizes that language is not an isolated phenomenon in a vacuum but an integral part of a culture, and STs are embedded in a complex linguistic, textual, and cultural context in which their meanings, communicative intents, and subsequent effects hold intrinsic relationships.

In translation, communication must take place between the ST writer and the TT reader, i.e. between members of two different cultures. “Successful communication in another language requires shifting frames of reference, shifting norms, shifting assumptions of what can and cannot be said, what has to be explicit and what ought to remain tacit, and so on. In other words, it involves *thinking differently* about language and communication” (Kern 2000: 1). Therefore, in addition to linguistic competence, extensive factual and encyclopedic knowledge, and familiarity with the everyday norms and conventions of both the source culture and the target culture, translation requires what Kramsch (2006) calls *symbolic competence*, competence in the manipulation of symbolic systems.

Symbolic forms are not merely vocabulary items and communication strategies but also “embodied experiences, emotional resonances, and moral imaginings” (p. 251). In recent years, meaning is no longer considered to be enclosed in texts (see also Section 5.1: Reading as constructing meaning). Rather, meanings are now seen as entities constructed by the reader during the dynamic process of reading and mediated by his/her cognition, culture, and ideology. The ST is not seen as a static specimen of the SL, but as the verbalized expression of the author’s intention as understood by the translator (in his/her role as a reader), who, in turn, recreates this whole meaning for another readership in the target culture. This complex process explains why new translations of literary works are constantly in demand, and why some say the perfect translation does not exist (Snell-Hornby 1988/1995: 2). Symbolic competence encompasses an understanding of the practice of meaning-making itself.

When the TL and the SL are quite different but their cultures are related and similar, e.g. between Chinese and Japanese, the translator needs to make many formal adjustments in the translation process. However, cultural similarities usually provide parallelisms of content that make the translation less difficult than when both languages and cultures are quite far apart. In fact, differences between cultures cause more severe problems than do differences in language structure (Nida 1964: 160).

Bassnett (1980/2002: 30) cautions that to impose the value system of the source culture onto the target culture is dangerous and might cause serious problems. Shakespeare’s Sonnet Number 18, “Shall I compare thee to a summer’s day?,” for example, cannot be directly translated into languages that are spoken in areas where summers are unpleasant. Even when the ST author believes that God is male and writes *God the Father*, it will not make a natural translation if translated as such into a language where the comparable deity is female. The translator cannot be the author of the ST, but as the author of the TT, s/he has a clear moral responsibility to the TT audience.

### 7.5.2. Formation of cultural identity

Venuti (1998: 67) indicates that the most consequential effect of translation may be the formation of *cultural identities*. The very choice of a foreign text to translate reflects the TL community's domestic interests and establishes its domestic canons for foreign literatures. Naturally, such canons tend to conform to domestic aesthetic values, and, consequently, fix stereotypes for foreign cultures. If they did not conform to domestic standards, they would seem inferior and politically reactionary at home (p. 87). In this regard, native speakers of Japanese might be surprised when they discover the reigning popularity of TANIZAKI Jun'ichiro, KAWABATA Yasunari, and MISHIMA Yukio in the United States and other English-speaking nations.

According to *Goo Ranking*, as of March 13, 2010, among Japanese readers, the 20 most popular Japanese authors of fiction are:

- |                                 |                                    |
|---------------------------------|------------------------------------|
| 1. NATSUME Soseki 夏目漱石          | 11. HIGUCHI Ichiyo 樋口一葉            |
| 2. MIYAZAWA Kenji 宮沢賢治          | 12. TANIZAKI Jun'ichiro<br>谷崎潤一郎   |
| 3. AKUTAGAWA Ryunosuke<br>芥川龍之介 | 13. YANAGITA Kunio 柳田國男            |
| 4. DAZAI Osamu 太宰治              | 14. SHIGA Naoya 志賀直哉               |
| 5. EDOGAWA Rampo 江戸川乱歩          | 15. SHIMAZAKI Toson 島崎藤村           |
| 6. MISHIMA Yukio 三島由紀夫          | 16. MUSHANOKOJI Saneatsu<br>武者小路実篤 |
| 7. KAWABATA Yasunari<br>川端康成    | 17. IBUSE Masuji 井伏鱒二              |
| 8. MORI Ogai 森鷗外                | 18. ABE Kobo 阿部公房                  |
| 9. ENDO Shusaku 遠藤周作            | 19. IZUMI Kyoka 泉鏡花                |
| 10. INOUE Yasushi 井上靖           | 20. ARISHIMA Takeo 有島武男.           |

Also according to *Goo Ranking*, the 20 most popular Japanese fictions are:

- |  |  |
|--|--|
| 1. <i>Ginga tetsudō no yoru</i><br>銀河鉄道の夜 宮沢賢治                     | 5. <i>Wagahai wa neko de aru</i><br>吾輩は猫である 夏目漱石 |
| 2. <i>Kanikōsen</i><br>蟹工船 KOBAYASHI Takiji<br>小林多喜二 <sup>14</sup> | 6. <i>Kaijin nijūmensō</i><br>怪人二十面相<br>江戸川乱歩    |
| 3. <i>Kokoro</i><br>こころ 夏目漱石                                       | 7. <i>Rashōmon</i><br>羅生門 芥川龍之介                  |
| 4. <i>Ningen shikkaku</i><br>人間失格 太宰治                              | 8. <i>Maihime</i><br>舞姫 森鷗外                      |

<sup>14</sup> *Goo Rankings* are based on the number of queries using the *Goo* search engine. Although *Kanikōsen* is certainly a well-known novel among the Japanese, its ranking as number two is deemed unrealistic. I then found that it was filmed in 2009, a fact which is undoubtedly reflected in this ranking.



- |   |  |
|---|--|
| 9. <i>Izu no odoriko</i><br>伊豆の踊り子 川端康成                   | 15. <i>Kuroi ame</i><br>黒い雨 井伏鱒二             |
| 10. <i>Botchan</i><br>坊ちゃん 夏目漱石                           | 16. <i>Hakai</i><br>破壊 島崎藤村                  |
| 11. <i>Umi to dokuyaku</i><br>海と毒薬 ENDŌ Shūsaku<br>遠藤周作   | 17. <i>Anya kōro</i><br>暗夜行路<br>志賀直哉         |
| 12. <i>Nijūshi no hitomi</i><br>二十四の瞳 TSUBOI Sakae<br>坪井栄 | 18. <i>Chijin no ai</i><br>痴人の愛<br>谷崎潤一郎     |
| 13. <i>Shiosai</i><br>潮騒 三島由紀夫                            | 19. <i>Hakuchi</i><br>白痴 SAKAGUCHI Ango 坂口安吾 |
| 14. <i>Kinkakuji</i><br>金閣寺 三島由紀夫                         | 20. <i>Remon</i><br>檸檬 KAJII Motojiro 梶井基次郎  |

Since the 1950s, US and UK publishers have established a canon of Japanese fiction based on well-established stereotypes, and, because English translation of Japanese fiction has routinely been translated into other European languages, such a canon has spread throughout the entire Western world (Fowler 1992: 15–16). Tanizaki, Kawabata, and Mishima have been translated mainly by such prominent university professors as Howard Hibbett, Donald Keene, Ivan Morris, and Edward Seidensticker, and their work typically reflects their academic preferences and interests: they often refer to traditional Japanese culture and lament the social changes brought by Western influence (p. 12).<sup>15</sup>

The canon created under the cultural authority of corporate publishers and academic translators did not undergo significant changes during the 1970s and 1980s; however, by the end of the 1980s, it was being criticized by a new generation of translators, and new anthologies began to emerge, such as *Monkey Brain Sushi: New Tastes in Japanese Fiction*, edited by Alfred Birnbaum (Venuti 1998: 73). Intentionally excluding the “staples of the older diet,” writes Birnbaum:

Understandably, these new tastes in writing have split the Japanese reading populace: older critics dismiss the stuff as “not serious literature” or, even, “not Japanese.” It is a distaste for a way of life as much as its fictional projections. All the same, this new generation of writers has won over an under-forty readership in numbers that cannot be ignored.... Unabashedly subjective, it sides with the most innovative, the most dynamic, the most fun – and with what most people really read. (1991: 3–4)

<sup>15</sup> Seidensticker writes: 小説を中心にした現代文学になりますと——三人の偉大な小説家があります。夏目漱石・谷崎潤一郎・川端康成です。……あとの島崎藤村とか森鷗外とか志賀直哉とか、村上某とか、なんとか「ぼなな」は、どうでもいい。私にとって捨てられない、最後に残る現代作家は、この三人です。(Seidensticker 1998: 188–9)

This shift has indeed not been welcomed by some critics. While extending rave reviews for works of TSUSHIMA Yuko 津島佑子 and OE Kenzaburo 大江健三郎, among others, Miyoshi (1991) vigorously criticizes MURAKAMI Haruki's and YOSHIMOTO Banana's works. He considers Murakami to be preoccupied with the idea of Japan, or what he imagines the foreign buyers like to see in it (p. 234). He writes:

[Murakami's] tales are remarkably fragmented. Adorned with well-placed aphorisms, however, they are "pick-uppable" on any page, and that means an entirely easy read – a smooth popular item of consumption. (p. 234)

He has had his first three books translated into English, and is scheduling to release one every year in the United States. Herbert Mitgang of the *New York Times* is apparently impressed with Murakami's artistic and intellectual accomplishment: he wrote two uninformed and misguided reviews for his paper, as if his assignment were to follow the US administration's open-door policy in the book market. (p. 235)

Miyoshi is even more critical of Yoshimoto's work.

Murakami's work looks learned and profound alongside Yoshimoto Banana's books. Her output is entirely couched in baby talk, uninterrupted by humor, emotion, idea, not to say irony or intelligence. No one could summarize any of these books, for they have even less plot and character than Murakami's unplotted and characterless works. There is no style, no poise, no imagery. (p. 236)

Venuti (1998: 85) defends Yoshimoto's *Kitchen*, as translated by Megan Backus. He finds Backus's translation readable, but at the same time foreignizing (see Section 7.1), employing heterogeneous language to communicate Americanized Japan while highlighting differences between the two cultures.

The translation generally adheres to the standard dialect of current English usage, but this is mixed with other dialects and discourses. There is a rich strain of colloquialism, mostly American, both in the lexicon and syntax: "cut the crap," "home-ec" (for "Home Economics"),

“I’m kind of in a hurry,” “I perked up,” “I would sort of tortuously make my way,” “night owl,” “okay,” “slipped through the cracks,” “smart ass,” “three sheets to the wind,” “woozy”... There is also a recurrent, slightly archaic formality used in passages that express the fey romanticism to which the narrator Mikage is inclined. “I’m dead worn out, in reverie,” she says at the opening, combining the poetical archaism “reverie” with the colloquial “dead worn out.” (p. 236)

Such heterogeneity of discourse, Venuti continues, offers an estranging experience to English-speaking readers, as well as reminding them that the text is a translation. He criticizes Miyoshi for not recognizing these effects and compares the following renderings (p. 86). (This passage was discussed in Section 2.4.3: Register.)

涙があまり出ない飽和した悲しみにともなう、やわらかな眠けをそっとひきずって行って、しんと光る台所にふとんをひいた。ライナスのように毛布にくるまってねむる。(吉本ばなな『キッチン』 p. 9)

I placed the bedding in a quiet well-lit kitchen, drawing silently soft sleepiness that comes with saturated sadness not relieved by tears. I fell asleep wrapped in a blanket like Linus.

(Translation by MIYOSHI Masao, 1991: 236)

Steeped in a sadness, I pulled my futon into the deadly silent gleaming kitchen. Wrapped in a blanket, like Linus, I slept.

(Translation by Megan Backus, Yoshimoto 1993a: 4–5)

Venuti declares that Backus’s version is more evocative than Miyoshi’s. Miyoshi’s version is “strongly domesticating, assimilating the Japanese text to the standard dialect of English, so familiar as to be transparent or seemingly untranslated” (p. 86). By contrast, Backus’s translation communicates the protagonist’s romantic poeticism through suspended, fluent, but formal syntax. Yoshimoto’s fictional works certainly deviate from the well-established canons because they were not developed by and designed for cultural elitists. Her success is due to “her appeal to a wider, middlebrow readership, youthful and educated, although not necessarily academic” (p. 87).

Backus’s mistranslations have been detected by several critics, e.g. Aoyama 1996: 13, Hojo 2004: 149, Maeda 2006: preface. As Hojo points out, many of them are elementary. For example, Backus translates *futatsuki no bīru jokki* ふたつきのビールジョッキ ‘beer mugs with a cover’ (『キッチン』 p. 16) as ‘two beer steins’ (*Kitchen*, p. 10), apparently misunderstanding *futa*

as in *futatsuki* as ‘two’. Another erroneous rendering Hojo cites is *Tonari ni hito ga ite wa sabishisa ga masu kara ikenai* となりに人がいては淋しさが増すからいけない ‘The problem is I feel even more lonely when there’s someone next to me’ (『キッチン』 p. 27) as ‘I was too sad to be able to sleep in the same bed with anyone’ (*Kitchen*, p. 16).

Nevertheless, as Venuti insightfully comments, Backus is sufficiently adroit that she is able to recreate Yoshimoto’s artistry of vagueness, *nantonaku wakaru* なんとなく分かる, so appealing to the younger generation. If translated in Miyoshi’s manner exemplified above, her work would lose its core essence.

# Translation projects

---

Texts are translated for various reasons. Translation may be part of one's job or academic course assignment. Or a friend may want an international pen-pal's letter translated. One may want to translate a text solely for pleasure or need to understand directions and instructions of all kinds. One might even be sufficiently ambitious to enter the product in a translation contest. Whatever the situation, the act of translation must always be recognized as embedded in a communicative situation involving a number of participants. How then should we begin such a project?

Novices tend to jump right in, starting to translate immediately. They may read just the first sentence, identifying unknown words, looking them up in a dictionary and embarking on the translation journey. Definitely not a wise strategy. Whatever the reason for taking up a translation project, one needs first to gather necessary information about (i) why a particular text is to be translated, (ii) who will read the TT, (iii) what their purpose for reading it might be, and (iv) what accompanying resource constraints there may be.

Section 8.1 lists various participants and factors that constitute a translation situation, followed by a case study. Section 8.2 discusses the reading phase of a translation project, and Section 8.3, research techniques for resolving problems encountered during the reading. Section 8.4 provides several issues that need consideration during the writing phase. Section 8.5 introduces the idea of group translation and the division of tasks and responsibilities. Section 8.6 focuses on translation assessment.

### **8.1. The translation situation**

A translation situation consists of (i) the initiator and his/her translation purpose (skopos), (ii) the ST author, purpose of the writing, and the spatio-temporal location of the writing event, (iii) the ST audience, TT audience, and how much relevant background information is shared by them, and (iv) other variables.

### 8.1.1. The initiator and the purpose

A translation project usually commences when an initiator approaches a translator to request translation of a certain text for a particular audience. (The translator may, of course, be the initiator.) The initiator has a specific purpose in mind – the translation skopos. This purpose determines the requirements that the TT must meet. Therefore, the translator needs to obtain a *translation brief* (translation instructions) from the initiator, which includes, explicitly or implicitly, the outlines of the purpose of the translation, the background of the text/frame of reference, and who its intended readers are. Typically, not being translation experts, initiators may not be able to formulate briefs independently. They may simply request, “Please translate this into English.” In such a case, the translator, as an expert on the source and target culture, must convert the information provided by the initiator about the prospective TT situation into a practical definition of the translation skopos (Nord 1991/2005: 10).

If such factors as text type, audience, and purpose of the translation are ignored, the results can be a pedantic literalism, “turgid adherence to form and almost total obsession with accuracy often encountered in the translations we see or hear day in day out” (Hatim and Munday 2004: 14). As an illustration of this tendency, observe the anomalies of the following translations:

オリンパスイメージング、水深10mまで撮影できる防水・耐衝撃デジタルカメラ

Olympus Imaging, a shockproof, waterproof digital camera that can be used down to depths of 32.81 feet

東京の年間平均気温は16.2°Cです。

The annual average temperature in Tokyo is 61.16°F.

The translator of these sentences apparently converted the numbers merely mechanically, without considering the genre of the ST nor the translation skopos. If not in a scientific text, precision to the second decimal place (32.81 feet, 61.16°F) is inappropriate.

### 8.1.2. The author, the skopos, and the spatiotemporal location

Understanding the original author’s purpose and frame of reference is important for an accurate and appropriate interpretation of the ST. Something prepared to be read as a political speech will be quite different from a text written as a newspaper article; a eulogy delivered at a funeral differs from a personal condolence letter to the family of the deceased.

The original author may consider his/her information to be reliable or may present it as hearsay. The author may also have expressed a certain attitude toward the audience. If the translation skopos requires faithfulness to the ST, the translator should identify the author's intent, emotive attitude (e.g. anguish, exuberance, indifference, urgency), and other characteristics manifest in the selection of particular linguistic forms in order to attempt to recreate the same characteristics and style in the TT.

The translator also needs to be aware of the spatiotemporal location of the original document. If the ST was written in an environment that differs drastically from that of the TT audience, the translator has to adopt a vocabulary that is suitable to the original environment as well as comprehensible to the TT audience. In today's advanced information society, the TT audience may have access to extensive knowledge of the geographically distant environment where the ST was created, allowing the translation to incorporate content not entirely domesticated to the TT audience.

When translating a document written in a different time period, the translator may need to be aware of historical facts and information about the ST. Taking the text out of its original time setting can result in an *anachronistic translation* that may be unacceptable to the initiator. Nida (1964: 169) contends that a biblical translation into English which uses *iron oxide* for *rust*, while considered technically correct by some, is anachronistic. On the other hand, he notes, to use *universe* for *heavens and earth* is not so radical a departure, for some ancient societies possessed a highly developed concept of an organized system comprising the universe.

Kono (1975: 83–4) reports examples from translations into Japanese of Charlotte Brontë's (1816–1855) classic and influential novel of the early nineteenth century, *Jane Eyre*. First published in 1847, it is a passionate expression of female concerns and feminist issues. Of nine translation versions, Kono finds that several contain anachronisms. One renders an "album" as *shashinchō* 写真帳 'photo album'; although at the time, it would have to have meant *shaseichō* 写生帳 'sketch book'. Another version translates "the door-bell rang loudly" as *genkan no beru ga ketatamashiku narihobiku* 玄関のベルがけたたましく鳴りひびく, misleadingly alluding perhaps to a modern electric doorbell, i.e. the expression hardly applies to the sound made by pulling the chain or knocker attached to the door as would have been the standard of Brontë's era. Miyawaki (2000: 180) also reports that in one text, the setting of which was San Francisco in the 1820s, "bus" was translated as *basu* バス, although it referred to a stagecoach, i.e. *noriai basha* 乗合馬車.

#### EXERCISE 8.1

Paying attention to the author's emotive attitude, translate the following into English.

バブル崩壊以来、市場原理主義が恐ろしい勢いで日本を席卷している。なかなか回復しない経済に政府や国民が苛立ち始めたここ数年は、勢いに加速がついている。市場原理さえ浸透すれば経済は発展するとの神話、すなわち市場原理主義が我が国を覆っている。催眠にかかった如く、その線に沿った改革の嵐が吹きまくっている。規制緩和、ビッグバンなどというまでもなく市場原理を働かせるためのものである。「官から民へ」「小さな政府」「中央から地方へ」なども、中央の規制を除き、市場原理を保障するためのものである。／（中略）／市場原理と自由競争は一体だから、その結果、我が国は激しい競争社会に突入した。自由に競争して、勝った者が情け容赦なくすべてを取る、という方式である。公平に戦った結果だからよいではないかという理屈である。弱肉強食、食うか食われるかの世界である。けだもの世界である。

（藤原正彦『この国のけじめ』 p. 190）

### 8.1.3. Audiences

Two types of audiences need consideration in the translation process: the ST audience and the TT audience. Whether consciously or not, the ST author had some particular ST audience in mind. Consequently, information commonly known to the ST audience, as well as not sufficiently significant to remind them, may not have been made explicit. The TT audience may not possess such implicit knowledge. The translator must therefore be sensitive to the possibility of potential discrepancies (see also Section 6.3: Information addition/deletion and offsetting). For example, consider the following passage from MIYAMOTO Teru's *Hoshi-boshi no kanashimi* 'the sorrow of the stars', a novel cited in Section 7.1 Premodern translation theories:

予備校に通い始めて四日目に最初の実力試験があり、その二日後に結果が掲示板に張り出された。ぼくの名前は、ちょうど真ん中あたりにあった。（宮本輝『星々の悲しみ』）

On the fourth day after school started, we had the first evaluative test, and two days later the results were posted on the bulletin board. My name was right in the middle.

At first glance, this translation looks fine, but closer examination reveals that it does not convey the same information as the original. Implicit in the ST is the fact that the order in which names are posted reflects the test scores' ranking, with the highest scores listed first. This practice applies less frequently



in the United States, and thus the point that the protagonist-narrator's grade was merely average is lost in translation, even though the information is significant for the reader in order to portray the protagonist. One way to remedy this problem is to make this implicit information explicit; for example:

The results were listed in order of achievement, and looking at the results, I found my name right in the middle.

However, this revision inadvertently emphasizes the way in which grades are customarily posted. Here, 'I found I was ranked just in the middle' may be a more appropriate translation.

The form of the translation will be affected by the TT audience's age, attitude toward the topic, economic class, educational level, interests and expectations, knowledge of the topic, occupation, region, and gender (Morioka 1975: 280). Newmark (1988: 15) proposes three prevalent TT *audience types*: the expert, the educated layperson, and the uninformed. If an attorney dealing with a legal case uses the TT, it may need to be translated as closely as possible to the ST, probably accompanied by footnoted commentary. If it is a novel to be read for entertainment, the desirable translation may be a naturalistic TT without formal footnotes, which would interrupt the smooth reading process and are often unnecessary. Nida and Taber (1969: 1) caution that a translator should not be content with a TT that is likely to be understood by the average TT audience; rather, the goal should be to make certain that such a person is unlikely to misunderstand it. Sometimes, translators know the subject matter so well that they unconsciously assume that the TT audience will also.

As we saw in Section 7.3 (Skopos theory), if the TT is a manual that will accompany a commercial product, it does not have to resemble the ST. The translator must produce a functional manual in the SL, one that is acceptable to the source culture. However, the translator must nevertheless envision relevant characteristics of prospective product users. In many countries, owners' manuals are written for those who purchase and use the product, such as a washer-dryer. Manual labor wage rates vary considerably and are high in some countries. For this and other reasons, purchasers frequently attempt to install or assemble products themselves. Thus, instructions must be concise, detailed, and explanatory. Kussmaul (1995: 75) reports a differing situation in developing nations where wages are typically low, and those who can afford appliances tend not to perform manual tasks; they have the job done by servants, who may not be perfectly literate. In such cases, illustrations and written text that is shorter and less detailed may be important.

## EXERCISE 8.2

Targetting the uninformed audience in Newmark's classification above, translate the following.

ぼくの家は、短い商店街の真ん中にあった。美容院と時計屋とに挟まれた小さな文具店で、建ってから二十年以上たつ木造の家だったから、店舗の中は薄暗く、どう見ても最新の製品などは扱っていない、小中学生相手のさびれた文具店といった店構えである。銀行から少し融資を受けて、せめて店の中だけでも改築したらどうかと、ぼくは父に言うてみるのだが、「そのうち、そのうち」と答えるだけで、いっこうに実行しようとししないのだ。／店の奥の丸椅子に母が坐って新聞を読んでいた。(中略)／それから、ぼくは母に有吉と草間を紹介した。ぼくの友だちが来ると、母はきまって、店と座敷を仕切っているカーテンを閉め、色褪せた畳とか、古ぼけた家具とか、たてつけの悪い破れた障子とかをのぞかれないようにしてしまう。そのくせ相手が本当に帰りがたって辞退していても、強引に座敷に招き入れて、羊羹とかカステラを食べきれないくらい厚く切ってすすめるのだ。母はいったん慌てて閉めておいたカーテンを勢いよくあけて、草間と有吉に、「汚い家ですけど、遠慮せんとあがってちょうだい」と言った。(『星々の悲しみ』)

#### 8.1.4. Other factors

Other factors for consideration include: When is the deadline, if any? Will the TT be used in a course at school, at a business conference, or perhaps presented orally at a meeting? Is funding available for conducting related research (e.g. library visits, interviews/consultation with relevant people) or hiring an editor or proofreader? Time and other resources frequently influence translation quality. An elaborate or eloquent TT may not necessarily be called for on every occasion.

## EXERCISE 8.3

Have you read a translation recently? Who is the original author, the ST audience, and the TT audience? What do you think is the initiator's purpose?

## EXERCISE 8.4

You have been asked to translate a pamphlet prepared by a municipal government office. An excerpt is provided below. What is the potential TT audience? Taking into consideration the comprehension level(s) of the TT audience, translate it into English.

### ゴミの出し方

<一般ゴミ> (燃えるゴミ) 必ず半透明、透明ゴミ袋を使用してください。

- 水気をよく切り、必ず中身の見える袋に入れて、袋の口をしっかりしばってください。
- 竹串などの危険な物は半分に折って出してください。
- 天ぷら油は新聞紙、ボロ切れなどで吸い取るか、または、油の凝固剤を使用してください。
- 紙おむつは、汚物をトイレに捨ててから、ビニール袋に入れて出してください。

<燃えない粗大ゴミ> (大きさに関係なく燃えない物)

- プラスチック製品は、一般ゴミや燃える粗大ゴミに出してください。
- 割れたガラス等危険な物以外に段ボールなどの箱を使用しないでください。
- 簡単に取り外せる燃える部分は、一般ゴミや燃える粗大ゴミに出してください。
- 電気カーペット、電気毛布は燃える粗大ゴミに出してください。

<燃える粗大ゴミ> (ゴミ袋に入らない大きい燃えるゴミ)

- 大型家具はできるだけ壊して小さくまとめてください。
- 簡単に取り外せる金属、ガラス、鏡などは燃えないゴミに出してください。

### EXERCISE 8.5

After identifying the TT audience and the delivery setting, translate the following speech into Japanese.

Ladies and gentlemen:

On behalf of all the foreign participants, it is my great pleasure to express my appreciation and admiration to Tokyo Gaidai for inviting us to this wonderful conference. This is already the fourth conference in the biennial series “Cross-linguistic Studies of Tonal Phenomena,”

which began in 1998. We are all six years older – but more importantly, we are much wiser now, thanks to the free exchange of ideas we have enjoyed.

Not only have these conferences been intellectually rewarding, they have been a lot of fun as well. We will never forget our trips to the various onsen, where we have had a chance to get to know our colleagues on a deep personal level – even without their clothes on.

For all this we have to thank Prof. Shigeki Kaji, who along with his capable staff has done such a superb job of organizing these conferences.

The Kyushu basho of o-zumo has just ended, and Prof. Kaji reminds me of a sumotori. He has bound together the specialists in tone languages from all over the world – in this sense he is a ko-musubi – or better, an o-musubi! But in terms of the brilliance of his organizational skills, he is no less than a yokozuna.

So now let us raise our glasses full of chikaramizu, and thank Prof. Kaji, his staff, and Tokyo Gaidai for their efforts. Kanpai!

(Prepared by James Matisoff, December 2004)

### 8.1.5. Case studies

The following case studies illustrate the significance of the initiator's translation skopos and the potential discrepancy between the intended ST audience and TT audience. In the first example, a law firm asked a translator to translate into English a Japanese magazine article featuring a university that had been founded by a Japanese organization and located in the United States. The article was clearly negative both in content and tone, asserting serious problems regarding the university, and stating that those problems must be made known to the public. The ultimate purpose of the translation was not to inform the initiator, for the law firm as well as its client had already had the magazine article translated and had decided to sue the magazine for libel. The translator's task was to create a TT as an official document to be used as a footing in their legal action. This skopos had direct consequences for the translation strategy.

Before commencing this task, the translator needed to understand the makeup of the defendant magazine's readership. Research showed that the magazine had a large circulation in Japan and reported mainly political, economic, and social happenings, as well as, to a lesser extent, entertainment and sports.

Among the several key issues involved in the litigation, the translation of the defendant's use of the term *kakushu-gakkō* 各種学校 in the following passage was crucial:

奇妙な点はまだある。同校は、“ユニバーシティ”と謳っているものの、開学後の01年10月に、米教育省傘下の認定機関に大学としての認可を申請したのだが、未だに認められていない。米国では各種学校扱いなのである。

And there are other strange things. Although the school calls itself a “university,” the fact is that even though it applied for accreditation as a university to the accreditation agency under the auspices of the US Department of Education after its October 2001 opening, accreditation has not as of yet been granted. In the United States, it is considered a *vocational school*.

The translator rendered *kakushu-gakkō* as ‘vocational school’ and provided additional insight with this footnote:

The literal translation of the original passage is “In the United States, it is treated as a school in the miscellaneous category.”

The defendant countered by claiming that this translation of *kakushu-gakkō* is inaccurate. The defendant’s Japanese language expert stated that it was most accurately translated as ‘school in the miscellaneous category’, which includes nursing schools and international schools, among others. Therefore, the defendant argued, it did not libel the plaintiff.

In response, the translator pointed out that such a translation failed the accuracy test on two grounds: factual and emotive. Factually, the term, *kakushu-gakkō*, appeared in a magazine whose readers are typical middle-class Japanese. An accurate translation must reflect this fact; i.e. it should be readable by their US middle-class readership counterpart. Accuracy presupposes comprehension; if *kakushu-gakkō* is translated as ‘a school in the miscellaneous category’, the passage suggests that the school falls into an anomalous category about which the average American has no information, resulting in a presupposition failure. The defendant’s translation also failed on the emotive ground. While it is true that some *kakushu-gakkō* in Japan teach academic subjects, such as so-called college preparatory courses (i.e. liberal arts *vis-à-vis* vocational), the typical Japanese magazine reader understands that a *kakushu-gakkō* is *something less than a university, off the standard track, lower in importance, esteem, or rank*. When Japanese bourgeois readers are informed that an educational institution that calls itself a university is, in fact, considered by others to be a *kakushu-gakkō*, they understand (assume) that the institution is, in effect, misrepresenting itself deceptively as such to the general populace, and they refrain from sending their children to it.

The second example also involves a legal case related to a patent dispute between two computer hardware companies, one a US company, and the other a Japanese company. The expression, *ami no me* 網の目, appearing in the Japanese company's patent document concerning the wafer (a thin slice of semiconductor material) manufacturing process was the focus of the dispute. *Ami no me* is commonly translated as 'the mesh of a net'. The issue here was whether the phrase *ami no me* refers only to the space enclosed by some string-like material, or whether it could also refer to the net itself. The translator's conclusion was that, in ordinary Japanese language use, the term could be used to refer to the lattice as well. For example, if someone is wearing damaged mesh stockings, another person can say *ami no me ga yabureteiru* 網の目が破れてる 'the mesh is broken/there's a run in your stocking'.

These case studies exemplify the importance of the ability to defend one's translation in an objective manner, as emphasized in Section 1.6: Translator competence.

## 8.2. Reading the source text

An effective translation project involves a series of steps consisting of briefing, understanding the ST, researching, transferring, creating the initial draft, in some cases having the draft checked by an ST native speaker, revising, and preparing the final manuscript for the initiator's consideration. If a project is large and of special significance, e.g. a translation of a scripture, a number of readers may be asked to vet the translation, and a testing phase of readability before the final submission may also be part of the project. Normally, the two major tasks for the translator are understanding the ST and creating the TT, and there may be a few accompanying sub-tasks. In the actual translation process, the translator will constantly shift back and forth between the analytical and the creation (writing) processes.

The translator must first become well acquainted with the ST by reading it through, from start to finish, as many times as necessary in order to understand it well. Mauriello (1991: 66) recommends that the reading's first phase be a total immersion in the ST. The mind is completely free from any kind of interference from the TL, enabled to tune in fully to the ST and to grasp at a subconscious level all the extra-linguistic details that may later function as keys to problem resolution. When such a reading is successful, the text as a whole becomes imprinted on the translator's mind: the functions of the ST, the meaning the author wanted to convey, the feeling and general rhythm of the ST, and its structure and style to be recreated in the TT.

In the second reading, the translator analyzes the ST from the viewpoint of the task ahead. This includes resolving ambiguity and vagueness, identifying secondary meanings and implicit information, filling in gaps in understanding of the terminology and content of the text, and interpreting figurative senses. These various types of meanings were described in Chapters 2 and 3 (Kinds of meaning). The translator may also need to research background material.

The setting may include the geography of a location mentioned in the ST and a historical-cultural survey of the period involved. In-depth understanding of the ST is essential to successful translation.

At a different level, professional translators are aware of the possibility of typographical errors in the ST. “Translators are not infrequently confronted with defective text and they need to be able to summarize, explain or adapt according to the needs of the employer or reader concerned” (Snell-Hornby 1991: 20). Unless the ST is a scholarly work, such unintended errors should be queried with the initiator and corrected in the course of the translation as much as possible.

### 8.3. Research

STs sometimes contain information that falls outside the scope of the translator’s expertise. Therefore, research skills that include information searching are essential parts of translator competence. When feasible, consultations with the ST author as well as an SL expert and/or subject-field technician are invaluable. However, such resources may not be available, and we must turn to reference books and other materials. Efficient use of dictionaries, thesauri, encyclopedias, parallel texts, terminology databases, and the Internet may resolve problems arising from limited specialized knowledge.

Bilingual dictionaries are convenient, but monolingual dictionaries are usually more reliable in analyzing ST words because they define meanings more consistently within a single-language system. As a rule, when checking the sense of words, the subtle differentiations among the options provided in a bilingual dictionary should be confirmed by checking monolingual dictionaries in the SL and the TL. For instance, *Kenkyūsha Shin Wa-Ei Daijiten* 研究社新和英大辞典 renders *norito* 祝詞 as ‘a Shinto prayer’, whereas *Kōjien* 広辞苑 defines it as *matsuri no gishiki ni tonaete shukufukusuru kotoba* 祭の儀式に唱えて祝福することば ‘a blessing prayer recited at a celebration ceremony’. While the omission of ‘Shinto’ might induce confusion with a Buddhist ceremony, *Kōjien* makes it clear that it is a congratulatory prayer.

The translator should maintain an attitude of constructive skepticism toward all dictionaries, bilingual *and* monolingual, and be prepared to pause and carefully consider different meanings and the correlations provided by dictionaries, and to be sensitive to how context influences actual meanings, in order to avoid committing errors of understanding. Consider, for example, the invaluable mistranslations in the first sentence of the sample text introduced in Chapter 4, Exercise 4.6a.

風俗は滑稽に見えたときおしまひであり、美は珍奇からはじまって滑稽で終わる。

When the sex industry is seen as a joke, it has come to an end. Beauty starts as something strange and ends as a joke.

*Fūzoku* 風俗 refers to an abstract concept of manners and morals that prevail in society. More recently than 1959, when Mishima wrote his book, it has come to be used to refer to the sex industry or business; many native speakers of Japanese today, therefore, might erroneously interpret *fūzoku* as such when they read the word. In this particular case, the translator needs to consider whether Mishima intended the word to refer to the sex industry or uses it in a different sense. It is the context that ultimately determines the selection of the particular TL word.

Dictionary definitions are sometimes inadequate for a comprehensive understanding of an ST. For example, a typical bilingual dictionary defines *obon* お盆 as ‘the Bon festival/holidays’; but, in order to determine how to translate such sentences as *Raishū wa obon no eikyō de yoyaku ga toriyasui jōtai desu* 来週はお盆の影響で予約が取りやすい状態です, one may need to be able to identify and have access to an appropriate encyclopedia and to consult it in order to obtain additional information. In some cases it may be necessary to inform the reader in detail. For example: *Obon* is an annual mid-August Buddhist event commemorating family ancestors. During *obon*, the ancestral spirits are believed to return to this world and visit their relatives. The three days of *obon* are the centerpiece of one of Japan’s major holidays, accompanied by extensive domestic and international travel activities.

A thesaurus is also indispensable in order to check synonyms and antonyms and to find appropriate terms with which to create a TT. Snell-Hornby (2006: 126) makes the point that what is needed for translation is a bilingual thesaurus. Unfortunately, publishers have been said to reject such projects because of high costs versus a relatively small market.

A quality translation should be as accurate as possible. But it must also be written in idiomatic and appropriate *language for special purposes* (LSP), i.e. employing terminology and style appropriate to the particular text type. Native speakers may possess an excellent command of everyday language, or *language for general purposes* (LGP), but they cannot hope to be equally well versed in the wide variety of LSPs. To acquire familiarity with the LSP for a particular translation project, translators must be able to access and utilize parallel corpora and texts. Traditionally, this consisted of the body of knowledge for each particular subject or field found in books and journals on the subject. Today, in the translation milieu, a *corpus* is a textual database, a large collection of electronic texts that have been selected according to specific criteria, e.g. *The British National Corpus* (<http://www.natcorp.ox.ac.uk>) and *The Corpus of Contemporary American English* (<http://www.americancorpus.org>).

The term *parallel corpus* is used in translation studies to refer to a corpus that contains a series of STs aligned with their corresponding translations, e.g. *Japanese-English Parallel Corpus* (<http://www.manythings.org/corpus>). In contrastive linguistics, such a corpus is referred to as a *translation corpus* (Granger 2003: 20).

While dictionaries generally lack detailed frequency information (how frequently or commonly a word in question occurs), it can usually be gleaned



from parallel corpora. Although frequency data alone do not determine which, in the case of two potential translation equivalents, is more appropriate, such databases are nevertheless useful translator resources. Bowker (2003: 177) reports that when translating warranty information from German into English, her students using dictionaries translated *Gewähr* as *guarantee*. By contrast, many of the students using an electronic corpus opted for the more idiomatic *warranty* because the word count on their corpus showed *guarantee* occurring 35 times and *warranty* 475 times.

The term *parallel text* is sometimes used interchangeably with *parallel corpus*; however, it can also be used to refer to a pair of texts that have been produced independently in different languages but which have the same communicative function, i.e. of a similar text type published within a similar time frame, and dealing with the same subject matter (Bowker 2003: 174). Such a text is called a *comparable corpus* in Contrastive Linguistics.<sup>1</sup> For example, encyclopedia “Zoo” articles in various languages are good candidates for parallel texts:

初期の動物園は、主に王侯が所有し、政治的に修好関係を結ぶ、あるいは影響下に置いたり植民地として支配した国・地域から珍しい動物を集めてきた私的な施設であり、ヨーロッパや中国などで作られた。一般公開された動物園として最も早いのは、フランス革命の後に公開されたパリ動物園である。近代の動物園は、単なる見世物ではなく、教育・研究施設としての役割を強くもつ。つまり、生きた動物を生きたまま収蔵する博物館としての性格が強い。最初の科学的動物園であるロンドン動物園は、1828年にロンドン動物学会の研究資料収集施設として創設されたが、その研究費用調達の方途として、同年に一般公開された。動物園は英語では *zoological garden(s)* (動物学的庭園) というが、これを縮めて *zoo* と呼ぶことも、ロンドン動物園から始まった。(中略) 日本では1882年に上野恩賜公園内に現在の東京国立博物館が移転開設され、天産部付属施設として恩賜上野動物園の前身が作られたのが始まりと言われている。

(『ウィキペディア』「動物園」)

[Translation] Zoos were initially created in Europe and China as private menageries owned by kings and aristocrats to display exotic animals from colonies or countries with which they had amicable relations. The first public zoo was the Ménagerie du Jardin des Plantes in Paris, opened after the French Revolution. Modern zoos function not only as exhibitions but also as scientific and educational facilities, like museums of live

<sup>1</sup> Baker (1995: 234) uses the term *comparable corpus* differently, referring to “two separate collections of texts in the same language: one corpus consists of original texts in the language in question and the other consists of translations in that language from a given source language or languages.” Such a corpus is used to uncover patterns of translation that are distinctive from language in non-translation texts.

animals. The London Zoo, the first scientific zoo, established in 1828 as a research facility of the Zoological Society of London, was opened to the general public in the same year in order to raise funds for research. Following this introduction, zoological gardens began to be called zoos.... In Japan, the first zoo was the predecessor of Ueno Imperial Zoo, established in 1882 in Ueno Imperial Park as the natural science division of the Tokyo National Museum.

The predecessor of the zoological garden is the menagerie, which has a long history from the Middle Ages to modern times. The oldest existing zoo, the Vienna Zoo in Austria, evolved from such an aristocratic menagerie founded in 1752 by the Habsburg monarchy. The first zoo founded primarily for scientific and educational purposes was the *Ménagerie du Jardin des Plantes* in Paris (1794). The founders and members of the *Zoological Society of London* adopted the idea of the early Paris zoo when they established the London Zoo in 1828. The success of the London Zoo set off a wave of similar establishments. The first zoological garden established in Australia was the Melbourne Zoo in 1860. In the same year the first zoo in the United States opened to the public in New York City (Central Park Zoo), although earlier, in 1859, the Philadelphia Zoological Society had made an effort to establish a zoological park, but was delayed due to the American Civil War. (Adapted from the entry “Zoo” in *Wikipedia*)

In contrast to many dictionaries, which typically decontextualize entries, parallel texts can provide contexts that allow the translator to acquire both subject-field and LSP knowledge simultaneously. Furthermore, they often provide more up-to-date information than dictionaries, especially useful when terminological and conceptual research is involved.

Parallel texts are also suitable for surveying natural and specialized language to make the TT acceptable to its readers. This concern is referred to as *target text family fit*, or *textual fit* for short (Chesterman 2004: 6), or *intertextuality* (Refsing and Lundquist 2009: 170). Translation involves not only the ST and the TT, but also a family of texts in the TL against which the TT is evaluated. Chesterman (ibid.) contends that *target text family fit* refers to “the degree to which the linguistic profile of a translation matches the linguistic profile of the relevant family of texts in the target language,” and that this textual family consists of independently produced (i.e. not translated) texts of the same kind, with the same kind of subject matter and function, i.e. parallel texts. After reading parallel texts, we can obtain a balanced idea regarding the appropriateness of the TT. Mismatch in textual fit, however, should not always be inadmissible (Refsing and Lundquist 2009: 171–2), for it can stimulate language change, resulting in enrichment of its use (see Section 6.1.3).

## EXERCISE 8.6

Using the Internet as a research resource, determine how the following culturally loaded sentences might be translated into English/Japanese for a typical TT reader.

1. 不景気で、今年は門松やしめ飾りもあまり見られない。
2. 今回の日教組集会でいじめや援助交際の問題が討議された。
3. 親方日の丸だった日航は、ついにどうにもならなくなった。
4. 来年は厄年なので、海外旅行はひかえます。
5. 花冷えの日が続き足踏み状態だった桜前線も4月に入りやっと北上し始めたようだ。
6. 迷信だとは分かっているけど、今でも、鬼門に玄関やトイレを造ることは避ける人が多い。
7. コスタリカに行くのですが、私は刺す虫の懐石料理なので、虫除けスプレー、虫除けネット、虫除けリングと、万全の体制を整えました。
8. 全国の鉄道や地下鉄では痴漢被害の防止を目的に、ラッシュ時に女性専用車両を導入するケースが増えています。
9. 外国人登録をすれば、何かの手続で住民票と同じ内容の証明を取る、あるいは車を買うときに印鑑証明書を取る、また、国民健康保険に加入するなどといったことが日本人と同じように可能となります。
10. 妻が夫の同僚や先輩、上司などに紹介された時は、「いつも主人がお世話になりまして……今後とも、どうぞよろしく」などとあいさつをするのが、日本の常識である。このようなあいさつをしないと、「あの奥さんは非常識だ」とか「世間知らずだ」とか陰口を言われる。(中級読解教材の家ウェブサイトより)
11. All students are expected to follow university regulations and procedures as they are stated in the General Catalog.
12. Please refer to our customer testimonials and see what other people had to say about us!
13. A great job talk won't guarantee you a job, but a bad one will certainly ruin your chances.
14. A hidden purpose of the exit interview is to help employers avoid costly future litigation caused by discontented employees.
15. A partisan showdown over judicial appointments is brewing on Capitol Hill, where Senate Democrats are threatening to filibuster several of President Bush's nominees to the federal bench. In return, Republicans are threatening to ban the filibuster, a time-worn tactic for delaying or obstructing legislation by making long speeches on the floor of the Senate. (ABC News, April 25, 2005)

## EXERCISE 8.7

This text is adapted from the Obihiro City Sewage Treatment Plant website. Translate it after consulting the Wikipedia entry on sewage treatment.

家庭で流された汚水は、下水道管を通り、「沈砂池」に入り下水の中の大きなゴミや砂を取り除かれたあと、この「最初沈殿池」をゆっくり流れ、残った小さなゴミが取り除かれ、泥などが沈められます。／上の方の水は「反応タンク」へ流れ、底に沈んだ泥は「濃縮槽」へ送られ汚泥処理されます。／「反応タンク」には、空気を好む「好気性微生物」をたくさん含んだ泥（「活性汚泥」）があります。ここへ常に空気を吹き込んでいます。／最初沈殿池を出た水はここで活性汚泥と混ざり合い、下水中の有機物がこの微生物の栄養源として吸収されます。反応タンクを出た活性汚泥は、静かにゆっくり流れる「最終沈殿池」の下に沈み上の方には澄んだ水が現れます。／澄んだ水は「消毒設備」で消毒されたあと川へ放流されます。／沈んだ活性汚泥は再度利用するため「反応タンク」へ、余ったものは余剰汚泥として「濃縮槽」へ送られます。

## EXERCISE 8.8

This text is adapted from the US Department of Energy website. Translate it after referring to the Wikipedia entry on 地熱発電 and other Internet resources.

Three geothermal power plant technologies are being used to convert hydrothermal fluids to electricity. The conversion technologies are dry steam, flash, and binary cycle. The type of conversion used depends on the state of the fluid (whether steam or water) and its temperature. Dry steam power plant systems were the first type of geothermal power generation plants built. They use the steam from the geothermal reservoir as it comes from wells and route it directly through turbine/generator units to produce electricity. Flash steam plants are the most common type of geothermal power generation plants in operation today. They use water at temperatures greater than 360°F (182°C) that is pumped under high pressure to the generation equipment at the surface. Binary cycle geothermal power generation plants differ from dry steam and flash steam systems in that the water or steam from the geothermal reservoir never comes in contact with the turbine/generator units.

#### 8.4. Writing and revising the target text

Once overall comprehension of the ST has been established, the active writing phase begins. Now it is necessary to capitalize on all the knowledge and insights acquired during the reading and research phases. Some translators prefer to prepare a quick, albeit rough, translation draft at this point because they have found that the material flows more naturally. Then they go back and tighten up the details to ensure that there are no errors, omissions, or additions. Others prefer to write a very exact draft, one translation unit at a time. A *translation unit* is a text segment which is considered by the translator to represent a single element of thought. It can vary in length – a single word, phrase, clause, whole sentence, or even more than one sentence.

Many people have the impression that translating is fundamentally replacing a word in the SL with a word in the TL, but “a word” normally is not a workable unit in translation. In fact, even the individual sentence is frequently not large enough. In such cases, the focus should be on the paragraph, and, in extreme cases, on the total discourse. Otherwise, the translator may overlook transitions between sentences and the ways in which discourse coherence is formed (Nida and Taber 1969: 101–2). All the decisions made in the translation are thus influenced by an awareness of the whole and the logical flow among its parts.

Thanks to the invention of the word processor, one can begin the actual translation just about anywhere, although, as advised earlier, it should “hang” on securely identified arguments and predicates, with modifying parts added to those main elements to achieve the same balance and nuance as the original, and transitions added or eliminated according to the dictates of good TT rhetoric, prosody, narrative, etc. Normally, translation problems are not distributed evenly throughout a ST. There are passages where translation can advance smoothly, while others present knotty problems requiring many difficult decisions. Such problems must be untangled bit by bit. In some cases, translators study commentaries on particular ST texts derived from a different era in order to augment their knowledge before commencing translation. Some translators may prefer to translate non-sequentially, first tackling the paragraphs that require less effort. Consistency in the rendering of special terms can be achieved by highlighting all occurrences using the search function for the entire text. Word processing applications facilitate this process.

Professional translation enterprises require a very high level of TL writing skill. Translators who deal with practical texts must be able to write publishable material; translators of literary works must possess writing skills comparable to those of the original authors (Gile 1995: 5). Pym (1991: 281) argues that, while translators undoubtedly need common sense and knowledge of grammar, rhetoric, terminology, world knowledge, etc., what is uniquely required of them are the abilities to generate multiple TTs for a single ST and to select the best one quickly and with justified confidence for the specified purpose and readership.

Nord (1991: 40) addresses the fact that the ST author, the initiator, and the TT audience normally all lack sufficient knowledge to compare the ST and TT. In many cases,<sup>2</sup> the responsibility for the translation rests solely with the translator, who should produce a functional TT that conforms to the requirements of the initiator's translation skopos while respecting the interests of both the ST author and the TT audience. If necessary, the translator can focus on particular aspects of the ST while downplaying others; however, in such a case, the translator will be obliged to specify with legitimate explanations exactly which aspects of the ST have been emphasized and which have been diminished.

Whenever possible, the translator should do a second revision, if possible allowing at least two days to elapse after creating the initial draft. The final revision should be for naturalness (when appropriate); reading the TT aloud to oneself is helpful during this phase.

### 8.5. Working as a team

The ideal translator possesses comprehensive knowledge of both the ST and TT, eloquent writing skills in the TL, empathy with the original author, deep knowledge of the textual content, and is also intimately acquainted with the subject matter. Working in the advertising field, for example, the translator must be aware of all of the social, psychological, and legal aspects pertaining to production of a marketing text (Schäffner and Adab 1997: 332).

Such a paragon can rarely be found in a single body, so the essential elements of translation are sometimes shared by members of a team. The work of even the translator who is exceptionally gifted in knowledge of the SL and skilled in the style of the TL benefits greatly if other persons are available for evaluation and consultation. Nida (1964: 153) reports that division of labor is essential in a large project such as bible translation.

In the translation industry, an agency often assigns a work to be translated to a team of people. Depending on the size of the project and the agency, team members include a coordinator, one to several professional translators, terminologists, checkers, revisers/editors, and reviewers. A *terminologist* identifies and compiles lists of terms used in such specialties as business contracts, computer technology, and pharmaceuticals, and standardizes terminology for

---

<sup>2</sup> Lynne E. Riggs (personal communication) contends that for Japanese-to-English translation in Japan, the initiators and often the authors are able to compare the ST and TT, and they are major players in quality control and final shaping of the translation in the industry. In fact, a translator's awareness of how knowledgeable of English the initiator/author of a project is can determine whether the translator creates an idiomatic, tightly edited piece oriented to the TL readers' expectations or whether s/he translates in a plain, relatively "faithful" style that the initiator/author can follow easily in "checking" the work. For example, government documents normally have to be rendered closely to the original, because bureaucrats check them and want the rendering to be very direct. For advertising, on the other hand, the English has to "sing" in a natural manner. Initiators who trust a translator will give considerable free rein to the translator's judgment.

the collaborating team. If a corresponding word does not exist in the TL, the terminologist must invent one or adopt a specific usage as appropriate for the project. A *checker* checks for accuracy (mistranslation, omissions, additions) as well as for grammatical correctness. The *editor* or *reviser* possesses competence in the TL to examine the TT regarding its suitability for the translation skopos, including terminological consistency and style. A *reviewer* possesses domain (technical) knowledge and performs a monolingual review in the TL.

These divisions and definitions are not rigid, and, unless the project is substantial, tasks are not so rigidly divided. For example, the checking and editing duties might be combined and performed by a single individual. Often, the actual translation is done by a native speaker of the SL and then passed on for editing or rewriting to a native speaker of the TL, whose training may be in English writing or editing rather than in translation.

In Section 1.5, we learned that the desirable translation direction is into one's L1, but it is not always possible to follow this rule. In such nations as Japan, the demand for translation into English exceeds the supply of available English L1 translators.<sup>3</sup> Under such circumstances, McAlester (1992: 297) urges that L2 translators not be stigmatized: "The opposite attitude prescribing such translation work as illegitimate can only lead to its being shunned by conscientious professionals, with the result that, being needed anyway, it will end up being done by the incompetent and the untrained." If L2 translation is assigned in an academic course, he continues, a student's work should not be compared with that of a TL native-speaker because such a comparison is unrealistic and could be demoralizing. Just as practiced in the translation industry, where translation drafts are amended by TL native-speaker revisers, less than perfect TTs should also be accepted in academic courses. McAlester proposes that in L2 translation, the assessment criterion be the amount of work required of a reviser in order to produce a polished version. In any case, collaboration by experienced native speakers of both the L1 and L2 is known to produce the highest quality translation, in whatever field, from manga and anime, to literature, as well as science and technology.

The presence in translation courses of native speakers of English, of Japanese, and of neither (i.e. another) language poses challenges in course design and management, but such class composition can be viewed positively as reflecting real life and actual translation situations more realistically than a monolingual class. In addition to L1 translating, students can work in pairs as translators and revisers. English speakers translate English texts into Japanese, and Japanese speakers revise their translations, and vice versa. They can also work in groups of three – as terminologists, translators, and revisers. Students may even act

---

<sup>3</sup> Some consider that Japanese-to-English translation is given to native Japanese speakers because initiators do not think that English L1 translators can do it. Experienced Japanese-to-English translators are now in ample supply, but they are passed over in favor of the lowest bidder for work; the native Japanese L2 translation workforce is huge by comparison.

as clients, e.g. writing speeches to be delivered in another language or selecting texts that will be included in their research papers. For such an exercise, they may be asked to formulate a translation brief, including the skopos, to be submitted to the translator (Mackenzie 2004: 36).

Because native speaker revisers vary in their competence in the SL and TL as well as in subject matter knowledge, effective collaboration with them usually requires some practice. McAlester (1992: 296) points out that “there is an unfortunate tendency for initiators to use a reviser independently of the translator, a practice that students should be taught to combat.” In this I certainly agree with McAlester, for such a practice may foster an unprofessional, disagreeable and thereby, unproductive environment. In a translation project, the goal is to create a high quality TT, a goal which cannot be achieved when an L2 translator and L1 reviser do not collaborate closely.

Revising a translation draft is a difficult and controversial task that requires a significant amount of experience. Let us first consider the minimalist position. Mossop (1991) argues that the students in his translation revision courses tend to make too many as well as the wrong kind of changes because they revise a draft from a translator’s, rather than an editor’s, perspective. He considers that his students are asking the wrong questions when they ask of themselves: *How can I improve this text?* or *How would I have translated this text?* These are inappropriate questions, he contends, because any text can be improved. The real question to ask is: *Does it need to be improved?* Mossop maintains that the reviser’s professional goal is “to achieve adequacy (writing quality and accuracy adequate to the final readers and to the use being made of the text). This is difficult enough – excellence must remain a personal goal” (p. 83). As mentioned elsewhere, there are numerous ways a single text can be translated, but if a draft translation is adequate as it stands, the question of how someone else might have translated the ST becomes irrelevant. A reviser must be alert to mistranslations and inappropriate/infelicitous translations, but must abandon the widely held assumption that between two possible wordings one must be right and the other wrong, or one better than the other.

For a reviser, Mossop continues, the ability to justify his/her revisions is important because translators are entitled to ask for justifications of amendments. To this end, metalinguistic skills, i.e. concepts and vocabulary with which to talk about language, are indispensable. Indeed, acquiring such concepts and vocabulary is one of the core objectives of this book. Mossop (1991: 84) advises that if one cannot think of a good reason why a revision is necessary (beyond *It doesn’t sound right*), then perhaps such a revision is unnecessary.

#### EXERCISE 8.9

Here are (a) a Japanese ST, (b) its English translation by a non-native speaker of English, and (c) a revised version of (b) by a native speaker of English. Which changes are necessary and which are mere improvements?



- a. 地域の子どもを犯罪から守ろうと、埼玉県川口市のシルバー人材センターが9日、自主防犯組織「シルバー見守り隊」を結成し、見回りを始めた。会員に参加を募ったところ、60歳以上の男女475人が応募。自転車の前かごに黄色のプレートを付けて、青色帽子と緑色のジャンパー姿で地域を巡回する。目立つファッションは、事故に遭わないようにとの狙いから。250人が参加した結成式は「地域の宝を守るためできることからまず一歩」と熱気にあふれていた。（『朝日新聞』2007年3月10日）
- b. The Silver Human Resources Center of Kawaguchi, Saitama formed a voluntary security organization “Silver Watch Squad” to protect local children from a crime and began patrol on Friday. When inviting the members to participate, 475 men and women of over-sixties applied. Attaching a yellow plate to a basket before a bicycle, they go around the area with a blue cap and a green jacket figure. This outstanding fashion is for not to encounter an accident. The ceremony of organization in which 250 people participated was full of heat, and they said “to protect local treasure, we do one step at a time starting with something we can do.” (*Asahi Shimbun*, March 10, 2007)
- c. The Silver Human Resources Center of Kawaguchi, Saitama has formed a voluntary security organization and began patrolling on Friday. The goal of the “Silver Watch Squad” is to protect local children from crime. In response to the invitation to participate, 475 men and women over the age of sixty volunteered. Attaching a yellow identifier to their bicycle baskets, they go around the area, wearing blue caps and green jackets. The purpose of this eye-catching outfit is to avoid accidents. Two hundred fifty enthusiastic persons participated in the founding ceremony, at which they declared, “to protect our precious children, the first step is to do what we can.” (*Asahi Shimbun*, March 10, 2007)

## EXERCISE 8.10

The following are (a) an English ST, (b) its Japanese translation by a non-native speaker of Japanese, and (c) a revised version of (b) by a native speaker of Japanese. Which changes are necessary and which are mere improvements?

- a. The hygiene hypothesis is a proposed explanation for why allergies and asthma are now epidemic, especially in developed countries. The hypothesis holds that children who grow up in crowded and dirtier environments are less likely to develop these ailments than youngsters raised in cleaner, more protected environments. The idea

is that the developing immune systems of less privileged kids are exposed to lots of germs from an early age and so become stronger and more protective of health. (Weil 2004)

- b. 衛生仮説は、アレルギーと喘息がなぜ現在、特に先進諸国で流行であるかの理由に提案された説明です。仮説は、混み合った、汚い環境の中で育った子供たちの方が、よりきれいな、より保護された環境で育った子供たちより、これらの病気になりにくいと考えます。この考えは、より特権的でない子供の発展中の免疫系は早い年齢からたくさんの細菌に晒されるので、より強く健康をより保護するようになるということです。
- c. 衛生仮説とは、なぜアレルギーや喘息が今、特に先進諸国で流行しているのかを説明するために提唱されたものです。この仮説は、過密で不衛生な環境で育った子供たちの方が、清潔でよく整備された環境で育った子供たちより、これらの病気になりにくいと指摘しています。つまり、恵まれない環境の子供の方が成長の早期からたくさんの細菌に晒されるので、免疫系の発達が高まるということです。

#### EXERCISE 8.11

You are an in-house reviser/editor of a US translation firm. Revise the following three L2 translations for magazine publication.

すぐれた書物というものは普通、豊かな内容を格調の高い文体で表現したものと相場が決まっている。「乏しい内容」を「バラバラな文体」で書いた本など、いったい誰が読む気になるだろうか。ところがレーモン・クノーの『文体練習』は、まさにそのようなやり方で書かれた世にも珍しい本であり、しかもそれゆえにフランスでは広く愛読されつづけているという、きわめて逆説的な書物である。／読んでいただければわかる通りこの作品は九九の断章から成っているが、それらの断章はどれもみな同じ内容、同じ出来事を扱っている。出来事といっても別にたいしたものではない。ある日バスのなかで起こったつまらない喧嘩の顛末と、その張本人を後でたまたま目撃したというだけのことだ。それぞれの断章で具体的な細部に多少の違いはあるものの、書かれている事件の枠組みそのものには何の変わりもない。断章ごとに変化するの「書き方」の方だ。つまり、すぐれた料理人がたったひとつの食材からさまざまな味の料理をつぎつぎと作りだしてみせるように、限られた材料を使って九九通りの異なった「書き方」を実践してみせたものがこの書物というわけである。(朝比奈弘治「訳者あとがき」 Queneau 1996: 137)

- a. Usually an excellent book contains abundant contents with high caliber writing. Who want to read a book which contains scarce contents by using incoherent style of language? However, *Exercices de style* written by Raymond Queneau is actually that kind of eccentric book, and it is paradoxically popular in France because of its eccentricity. As you see, this book is composed of 99 chapters that are the same contents based on the same incidents. The incidents treated in the book are tribal and simple. They are a whole story of a fight in a bus and a sequel to the story of looking at the ringleader by chance. There is no difference in the structure of the stories in each chapters although there are only a little differences in detail depending on the chapters. Namely, way of writing varies in each chapter. In other words, this is a book that displays 99 ways of writing by using one story as if a chef cooks various dishes one after another by using one kind of food. (From Translator's Afterword by Koji Asahina in the Japanese version of Raymond Queneau's *Exercices de style*)
- b. The value of excellent books is usually depending on the large amount of content and the high-level writing they have. Who wants to read a book written with "limited contents" in a "disconnected literary style"? However, Exercise in Style by Raymond Queneau is a book unusual in this world written in such ways, and has continuously been widely beloved in France. It is an exceedingly paradoxical book.

You would know if you read it that every fragment has the same content and deals with the same event although it consists of ninety-nine fragments. As for the event, it is not a big one. A certain day, a circumstance of a trivial quarrel in a bus, and witnessing the same person later. In each fragmented chapter, there are some differences in concrete details, but the framework of the incident has no difference. What is changing in each chapter is the "style of writing" side. Namely, like a superior chef shows to create from only one ingredient various taste foods, what he practiced 99 different writing styles using the same material is this book. (Asahina Kōji "Translator's Afterword")

- c. A great piece of writing generally consists of rich content expressed in an eloquent manner. Who would want to read a book with stodgy content and erratic narration? Raymond Queneau's *Exercises in Style* is a very unusual book that does just that, and moreover, it is for that reason that the book is popular and legendary in France. It is an extremely paradoxical book.

As you already know, it is composed of 99 fragmentary passages, all of which have the same content, narrating the same storyline. The storyline is not exciting either: It is just an account of a boring argument

that takes place on a bus one day and the coincidental witnessing of the perpetrator again later that day. Although there are minor differences in the details of each account, in the basic outline remains identical. What *does* change in each account is the style of writing. Just as a great chef is able to create a variety of dishes from the same ingredients, this book is a product of taking a limited content and retelling it in 99 different ways. (Asahina Koji, *Translator's Afterword*)

## EXERCISE 8.12

Revise the following translations created by non-native speakers of Japanese.

Each year, more than 600,000 prospective graduate school applicants from approximately 230 countries take the GRE General Test. Applicants come from varying educational backgrounds and countries, and the GRE General Test provides the only common measure for comparing their qualifications.

GRE scores are used by admissions or fellowship panels to supplement undergraduate records, recommendation letters and other qualifications for graduate study. (Educational Testing Service website)

- a. 毎年、凡そ230諸国から六十万名以上の大学院入学志願者はGRE適性能力試験を受ける。申請者はいろいろな教育環境と国の出身でGRE適性能力試験は彼らの資質を平等に比べるための共通試験しかない。／GREの点数を推薦状や成績や他の資格などから判断、入学や奨学金委員会を採用するためのものである。
- b. 毎年約230ヶ国から、60万人以上の大学院入学希望者がGREテストを受けます。世界各地には色々な異なる教育水準があるため、GREテストは入学希望者の入学資格を比べるための基礎テストとして提供されています。／GREスコアは入学や奨学金の選考段階で、推薦状や学部の成績証明書を補足するために使用されます。
- c. 毎年、60万人以上の大学院入学希望者が約230ヶ国からGRE(ジーアールイー、アメリカ合衆国やカナダの大学院へ進学するために必要な共通試験)テストを受けている。受験者はいろいろな学歴を持ち、さまざまな国から来ているため、GREテストだけが受験者の能力比較の基準として使われている。／エーオーとフェローシップの委員会は成績記録や推薦状などにGREスコアを加えて応募者の受理を決めている。

If you have done Exercises 8.9 to 8.12, it should be clear that the line between necessary revision and mere improvement is frequently subjective and impossible to establish objectively. Given that our aims are to create high-quality TTs, I consider that Mossop's contention, although theoretically sound, is practically untenable. Rather, everyone involved in a translation project should make every effort to improve the TT's quality. It is, however, necessary for a reviser to be able to explain the basis for each revision when requested, because the initiator, author, or other interested party may have different expectations about how a translation should sound and what the nuances and tone of the resulting translation should be, and in professional translation the initiator must be happy.

## **8.6. Translation evaluation**

*Evaluation* skills are part of the translator's repertoire. The ability to distinguish high-quality translations from mediocre ones ensures the translator's own proficiency.

### **8.6.1. Evaluation criteria**

To evaluate the products of translation, knowledge of the criteria with which their quality is assessed is indispensable. The evaluator normally considers accuracy, clarity, naturalness, and acceptability. Generally, evaluation of literary and philosophical translations involves complex and potentially controversial evaluative criteria, whereas translation of pragmatic texts is considered didactic and normative. This section considers evaluation of the latter type.

The translator makes sure that (i) all information in the TT is accurately transferred, (ii) none of the information provided by the ST has been accidentally omitted, and (iii) no unwarranted information not contained in the SL has been added to the TT. Some elements are likely to be lost in any translation, but one should aim at minimizing such loss. Regarding clarity, one should ask, as Mossop advises: "Does the right meaning come through at normal reading speed, without prior knowledge of the source text, or of what comes later in the translation?" (1991: 85). Also ask: "Is the language of the draft idiomatic in grammar and style?" Editorial acceptability includes correct punctuation and terminological usage and stylistic appropriateness.

The adequacy of the translation also depends on the initiator's skopos. Does it require a translation highly polished in terms of English writing style, a rough or gist translation, or even a mere summary of the ST? When speed and cost are the main criteria, a stylistically or linguistically less-than-perfect TT may suffice.

Consider, for example, Microsoft's Knowledge Base, a repository of articles for resolving technical problems with their products. It is constantly

updated as new problems emerge, and the machine-translated versions of the articles are available in various languages at their website. They are perfunctory, to say the least, but for the desperate user, they could be better than no help:

Microsoft released the Microsoft Windows Malicious Software Removal Tool to help remove specific prevalent malicious software from computers that are running Windows 7, Windows Vista, Windows Server 2003, Windows Server 2008, Windows XP, or Windows 2000. After you download the Microsoft Malicious Software Removal Tool, the tool runs one time to check your computer for infection by specific prevalent malicious software (including Blaster, Sasser, and Mydoom) and helps remove any infection it finds.

マイクロソフトは、Microsoft Windows 悪意のあるソフトウェアの削除 Windows 7、Windows Vista、Windows Server 2003、Windows Server 2008、Windows XP、または Windows 2000 を実行しているコンピューターからの特定の流行している悪意のあるソフトウェアの削除を支援するツールをリリースしました。Microsoft 悪意のあるソフトウェアの削除ツールをダウンロードした後、ツールによって特定の流行している悪意のあるソフトウェア（Blaster、Sasser、Mydoom など）にコンピュータが感染をチェックを実行して、検出されたすべての感染を取り除くことができます。[December 14, 2010]

The first sentence is ungrammatical, but if you are desperate, you might be able to interpret it as:

マイクロソフトは、Microsoft Windows の各バージョン（Windows 7、Windows Vista、Windows Server 2003、Windows Server 2008、Windows XP、Windows 2000）から、悪意のあるソフトウェアの削除を支援するツールをリリースしました。

The second sentence is also ungrammatical and even harder to grasp, but, again, otherwise helpless users may be able to decipher it as:

このプログラムをダウンロードすれば、コンピュータが Blaster、Sasser、Mydoom などに感染しているかどうかをチェックし、検出されたすべての感染を取り除くことができます。

On the other hand, using translation software for advertising is not a wise decision. The following translations are unlikely to attract potential customers:

Today, XXX already ranks among the leading manufacturers of luggage in Europe. YYY, the head of XXX and a visionary, still has a lot in store for this successful company shaped by tradition. In line with his slogan, ‘Handwerk meets Hightech’ (‘Handcraft Meets High Tech’) he practices a policy today, which has led to huge successes and double figures in rates of growth altogether throughout many countries around the world. His luggage collection with its Made in Germany label has not only won over showrooms among its partners, such as Lufthansa and Porsche, but also the Luxury Goods segments in exactly those countries in which the competition operates wage-dumping practices in the manufacturing sector. (A luggage manufacturer’s website, apparently translated from German [November 13, 2008])

現在、XXX はヨーロッパの一流スーツケースメーカーの一つとしての地位をすでに確立しています。しかしながら XXX を率いる YYY とそのビジョンは、伝統を礎に成功を築いた当社の中に、より多くの可能性を見出しています。彼のスローガンである「Handwerk meets Hightech (手作りとハイテクの出会い)」に従い、彼は今日も方針を実行に移しています。その結果、大いなる成功を収め、世界中の多くの国々で同時に二桁成長を収めるに至っているのです。「ドイツ産」のラベルが付いた彼のスーツケースコレクションは、ルフトハンザやポルシェ等のパートナーのショールームに取り入れられているだけでなく、製造部門の競争が激化し、不当賃金慣行が広がっているような国々の高級品部門においても、高い評価を受けています。(Translation by the manufacturer)

Let us evaluate this Japanese translation as an exercise. The tense of the first sentence, 現在、XXX はヨーロッパの一流スーツケースメーカーの一つとしての地位をすでに確立しています, is odd; it translates back into English as ‘By now XXX has already established itself as one of the leading manufacturers of luggage in Europe’. It must be in the simple present tense: XXX はヨーロッパの一流スーツケースメーカーの一つです. The second sentence, しかしながら XXX を率いる YYY とそのビジョンは、伝統を礎に成功を築いた当社の中に、より多くの可能性を見出しています, is incomprehensible. Furthermore, the use of the Roman alphabet, rather than *katakana*, to represent the chief executive’s name is improper if the company wishes to make his name known to Japanese readers. The third sentence, 彼のスローガンである『Handwerk meets Hightech (手作りとハイテクの出会い)』に従い、彼は今日も方針を実行に移しています, is bewildering because this passage focuses on YYY, instead of the XXX products that readers

are interested in. The first half of the fourth sentence, 『ドイツ産』のラベルが付いた彼のスーツケースコレクションは、ルフトハンザやボルシェ等のパートナーのショールームに取り入れられているだけではなく, again emphasizes YYY, a tactic that is unlikely to contribute to consumer support. The second half, 製造部門の競争が激化し、不当賃金慣行が広がっているような国々の高級品部門においても、高い評価を受けています, is simply inappropriate because of its negative tone.

House (1997, Chapter 1) posits six approaches to translation quality assessment, two of which are introduced here. The *anecdotal approach* is that in which the quality of the translation depends on the translator's subjective interpretation of the ST and meaning-transfer decisions. It is normally unconcerned with general rules and principles of translation. Advocates of this approach "list and discuss concrete and random examples of translation problems and their unexplained or inexplicable optimal solutions" (p. 2).

The *response-oriented approach* assumes that the TT should produce responses equivalent to what the ST does, e.g. Nida 1964, Nida and Taber 1969. Nida and Taber (pp. 169–70) suggest some practical tests. For readability, they recommend the *cloze technique*, which is based on the principle of transitional probabilities. It deletes words (usually every fifth word) and asks the test reader to recover them. The easier the task, the more readable the text. The following passage is used in Exercise 4.7b:

一夜のうちに海面が見えなくなってしまうほど激しい勢いで一気に浜辺に押し寄せる流氷。海も山もまちも全てが真っ白に雪化粧をして、ひっそりと佇む知床の大自然。厳冬の知床は、とても生き物の棲むところではないほど、全生命が凍りついてしまう場所であるような印象を与えます。／ところが、実際に知床を訪れると、間近に現れるエゾシカの群れや、灰色の天空を力強く羽ばたくオオワシやオジロワシたちの姿に驚きます。凍りついた海の中では、普段見かけることがない多種多様な生き物が泳いでいます。きっと、冬の知床は人が手を触れることのできない空間がいつもより増す分、野生の息遣いで一面満たされているのかも知れません。

During a stormy night, ( ) flocs advance toward the ( ) with such great force ( ) the surface of the ( ) disappears from sight entirely. ( ) sea, mountains, and towns ( ) covered white in snow. ( ) quietly lies the vast ( ) of Shiretoko. In this ( ) winter, the area seems ( ) of life, when all ( ) things seem to have ( ) frozen. However, anyone who ( ) visits Shiretoko will be ( ) by approaching herds of ( ) Deer and the sight ( ) Stellar's Sea-Eagles and White-tailed ( ) soaring across the stone ( ) sky. And swimming under ( ) frozen sea are various ( ) one does not normally ( ). As much of Shiretoko ( ) inaccessible by humans, it ( ) be filled with the ( ) of wild nature.



Carroll (1966) suggests another test that uses bilingual readers. They are first asked to read a sentence randomly taken from the TT and then read the corresponding ST sentence and judge how informative the latter is. If there is some discrepancy, the latter sentence should be judged informative. By contrast, if the TT is accurate, reading the ST afterwards should not increase the information that the reader has already acquired.

### 8.6.2. ATA certification program

Many organizations have developed assessment methods for their translator certification examinations, e.g. the National Accreditation Authority for Translators and Interpreters (Australia), the Council of Translators and Interpreters of Canada, and Ontario Government Translation Services. This section introduces one such method: the certification program of the American Translators Association (ATA) and its evaluation criteria.

The ATA examination lasts three hours; it is proctored and open-book (although no electronic equipment is permitted). It consists of three passages of approximately 325–400 characters (Japanese-to-English translation) or 225–75 words (English-to-Japanese translation). In the present book, the following exercises provide texts whose character or word counts fall within the ranges.

<i>Japanese to English</i>	<i>Characters</i>	<i>English to Japanese</i>	<i>Words</i>
Exercise 3.11a	361	Exercise 5.14	268
Exercise 4.5	358		
Exercise 4.6b	393		
Exercise 4.8b	354		
Exercise 7.8a	354		

One of the passages to be translated is a general text, and it is required of all examinees. The other two are in the domain of science/technology/medicine and of law/business/finance. The examinee selects either one to translate. These passages contain common translation problems, and the level of difficulty is comparable to that which professional translators expect to see in their daily work.

Anonymous copies of the examination are sent to two graders, who mark errors on a scale of 1, 2, 4, 8, or 16 error points. Passing the examination requires less than 18 error points on each of the two passages. (If the translation is remarkably good, a maximum of 3 quality points may be subtracted from the total error points.) If the graders disagree on the outcome, a third grader is called in to examine the passage in question.

Appendix B provides a version of the error marking sheet. There are 23 check points. The abbreviation of each criterion is provided in parentheses:

1. Incomplete passage (INC): a substantially unfinished passage is not graded. Missing titles, headings, or sentences within a passage may be marked as one or more errors of omission, depending on how much is omitted.
2. Illegible (ILL).
3. Misunderstanding of ST (MU): e.g. translation of *hotokesama* (deceased) *no mune no ue ni okundesu* 仏さまの胸の上に置くんです as ‘We’re going to put it on the breast of the Buddha’ (Exercise 7.14).
4. Mistranslation into TL (MT): the meaning of the ST is not conveyed properly in the TL, e.g. translation of *nasu* 茄子 ‘eggplant’ as *vegetable*, or *bunbōgu* 文房具 ‘stationery’ as ‘notebook’.
5. Addition (A): e.g. *kyūryō* 給料 ‘pay, salary, wage’ as ‘monthly pay’ (see Section 6.3).
6. Omission (O): *rinji koyō* 臨時雇用 ‘temporary employment’ as ‘employment’ (see Section 6.3).
7. Terminology, word choice (T): this error often involves terms in technical, legal, or financial texts, e.g. *zatsuon shisū* 雑音指数 ‘noise figure’ mistranslated as ‘noise index’. In more general texts, the examinee might not have selected the most appropriate word among several that have similar meanings, e.g. *tegirekin* 手切れ金 ‘compensation for breaking off relations’ mistranslated as ‘alimony’.
8. Register (R): e.g. *Hai, ossharu tōri desu* はい、おっしゃる通りです as ‘You betcha’ (see Section 2.4.3).
9. Too freely translated (F): the examinee rewrites the ST. If a “creative” rendition changes the meaning, an error will be marked.
10. Too literal, word-for-word translation (L): e.g. *Kochira ni shisen o utsu-shitekita* こちらに視線を移してきた ‘brought his line of vision to me’ (see Section 7.1).
11. False cognate (FC): words that are similar in form but different in meaning; also called *false friends* (*faux amis*): e.g. *kurēmu* クレーム means ‘complaint’, not ‘claim’; *sumāto* スマート means ‘slim’, not ‘smart’ (see Section 6.1.1).
12. Indecision – gave more than one option (IND): even if both options are correct, an error will be marked. More points will be deducted if one or both options are incorrect.
13. Inconsistency (I): same term is translated differently.
14. Ambiguity (AMB): if the meaning is clear in the ST but ambiguous in the translation, an error may be marked, e.g. translation of *kyōju wa kenkyūshitsu de seitēki iyagarase ni tsuite no hōkokusho o kaiteita* 教授は研究室で性的いやがらせについての報告書を書いていた as ‘The professor was writing a report on sexual harassment in his office’.
15. Grammar (G): e.g. lack of subject–verb agreement, incorrect verb tenses/forms, incorrect use of pronouns (e.g. *\*Everyone must protect diversity in their own ways*),<sup>4</sup> and use of an adjective where an adverb is needed (e.g. *\*Remove the cover quick*).

<sup>4</sup> This usage is starting to be accepted by some people, although most are still holding out against it.

16. Syntax (SY): e.g. sentence fragments (e.g. *\*Functional appliances thrown away everywhere*), improper modification (e.g. *\*Being blunt, it was difficult to entertain her*), lack of parallelism (e.g. *\*It is essential to rewrite, proof-read, and submitting it on time*), and unnatural word order (e.g. *The server has a hard disk on which are stored files of many users*).
17. Punctuation (P): e.g. incorrect use of diacritical marks, quotation marks, commas, semicolons, and colons.
18. Spelling (SP).
19. Accents and other diacritical marks (D).
20. Case (C): upper/lower.
21. Word form (WF): the root of the word is correct, but the wrong form is used, e.g. *\*The product has been tampered with and is no longer safety*.
22. Usage (U): e.g. *\*He is married with my sister*, *\*She performed a crime*.
23. Style (ST): The style of the translation is inappropriate for publication or professional use as specified by the translation instructions.

These criteria are not mutually exclusive, and some are difficult to distinguish. For instance, it is impossible to draw a clear line between (3) misunderstanding of ST and (4) mistranslation into TL; (7) an incorrect word choice may be due to (8) wrong register; (16) syntax is normally considered part of (15) grammar.

Violation of each criterion is penalized by a 1, 2, 4, 8, or 16 error-point deduction. A flowchart guiding decision-making with regard to points is provided in Appendix C. At each problematic spot, the evaluator questions “Is the meaning lost, changed, or obscured?” If *yes*, the evaluation goes on to the next question to the right designated by the arrow; if *no*, on to the next question immediately below. If *yes*, the next question is: “Only a subtle or slight imprecision of meaning?” If *yes*, 1 or 2 points should be deducted, and if *no*, continue following the path.

It must be noted here that the flowchart may give the impression that evaluation can be achieved objectively and consistently. However, each question is highly subjective, providing no fixed points of reference. If, for example, the defect of imprecision is subtle, one evaluator might judge that no meaning is lost, changed, or obscured, and deduct no points, whereas another evaluator might deduct an error point because it is nonetheless an error. Despite this shortcoming, the chart is useful because it helps us to reflect upon the nature of translation, and it enables expert graders to provide fairly consistent gradings.

This is a sample evaluation using the ATA method:

初めてボランティアでお年寄りや障害者のお世話をする人は、最初こそ一生懸命ですが、そのうち相手の「わがまま」に戸惑うようになるといいます。健常者が自然に自分の手足を動かす感覚で普通に

行動したいと身体の不自由な人が思ったら、どうしても細かいことまで口に出して他人に伝えなければなりません。それは決して「わがまま」ではないのです。「サポートする側が『やってあげている』という意識を持ったり、介助を受ける人の細かい要望を勝手に曲げてしまったら、本当のサポートにはなりません。障害者やお年寄りの方の心を汲んで、彼らの人生の中でできないことをお手伝いするのが私たちの活動なんです」と、ねっとわあくアミダスの理事長は話します。

- a. At first, novice volunteers who care for the elderly and the handicapped are very dedicated, but soon feel at a loss to what they feel are selfish demands of the patients [T -1]. But if the patient wishes to function comfortably, as if they [G -1] had complete control of their body, it becomes inevitable for them to communicate their wishes to the volunteers in the finest detail. “If the volunteer becomes condescending, or does not acknowledge the specific needs of the patients, their efforts will lose much effectiveness. Our job is to be considerate to the needs of the patients, and help them do the things they cannot do on their own,” says the director of Network Amidas.
- b. People, who take care of the elderly and the handicapped as volunteers, [P -1]<sup>5</sup> work at it wholeheartedly at first, but some say that they become puzzled at the “selfishness” of their companions [T -1]. If the disabled think that they want to perform normally through the sensation of moving their arms and legs naturally [MU -4], they must by all means convey this in detail to others. That is not at all “selfishness.” “From the point of view of the supporter, sometimes they have the consciousness of “do it for me [MU -8].” If they yield in the circumstances to the small demands of the people who receive help [MU -8], it will not be genuine support.” [INC -2]
- c. The first time a person volunteers and offers assistance to the elderly and the disabled, they [G -1] are indeed, at first, whole-heartedly devoted [G -1] to the task, but before long, the selfishness of the one in need of the assistance is cause for bewilderment [MT -4].<sup>6</sup> If the person with the disabled body thinks that he wants the sensation of a healthy person moving his own arms and legs naturally and

<sup>5</sup> This part of the text involves a restrictive relative clause, which must not be enclosed by commas. Compare *the Japanese who are diligent* (restrictive relative clause; not all Japanese but only those who are diligent) vs. *the Japanese, who are diligent* (non-restrictive relative clause; the speaker considers all Japanese to be innately diligent).

<sup>6</sup> The existence of the entity referred to by the subject noun phrase is presupposed by the speaker (see Section 2.2). Therefore, “the selfishness of the one in need of the assistance is cause for bewilderment” conveys that the writer considers these clients’ demands to be selfish.

act normally [MU -8], he needs to speak out his desires in detail to receive assistance from others. This is by no means selfishness. The board chairman of network amidas [C -1] will talk about [G -1] “If the supporter consciously believes that he/she is doing a favor or bends/warps [IND -1] the detailed desires of the person receiving assistance, the act will not be genuine assistance. It is our responsibility to understand the needs and the desires or [SP -1] the elderly or the disabled and assist them in order to fulfill their lives as much as possible.” [INC -2]

## EXERCISE 8.13

Using the ATA error marking sheet, evaluate the following translations.

京都国際マンガミュージアムは、京都市と京都精華大学の共同運営で、いまや世界から注目されているマンガの収集・保管・展示およびマンガ文化に関する調査研究及び事業を行うことを目的としています。

このミュージアムは、博物館的機能と図書館的機能を併せ持った、新しい文化施設です。当館で保存されるマンガ資料は、明治の雑誌や戦後の貸本などの貴重な歴史資料や現在の人気作品、海外のものまで、約20万点。事業完成時の2008年には、30万点以上の蔵書数になる見込みです。将来的に、これらの一部は、デジタルアーカイブ化される予定です。

また、アニメーションに関する資料やキャラクターグッズなども収集していきます。これらの資料をもとに進められる調査研究の成果は、展示という形で発表＝公開いたします。また、マンガに関するワークショップやセミナーなども開催しています。

- a. The Kyoto International Manga Museum, jointly operated by the city of Kyoto and Kyoto Seika University, houses and exhibits a world-renowned manga (Japanese comics) collection. It aims to sponsor research and projects related to manga culture.

The Museum functions as both a museum and library, which makes it a unique type of cultural facility. Among its collections of approximately 200,000 documents are such priceless historical materials as magazines from the Meiji era (1868–1912) and rental shop comics from post-World War II, as well as present-day popular manga, and even foreign works. When the museum is completed in 2008,

the collection is expected to grow to over 300,000 items. In the future, part of the collection will be digitally archived.

Furthermore, data for Japanese animation and character goods will also be collected. The results of the research based on these materials will be publicly displayed. The museum also hosts manga-related workshops and seminars.

- b. The Kyoto International Manga Museum is a public-private partnership between Kyoto Seika University and the city of Kyoto and it has attracted international acclaim for its extensive collection and display of manga (Japanese comics). The goal of the museum is to conduct extensive research on manga culture.

The museum is a hybrid of both galleries and a library, a new type of cultural facility. The collection that will be preserved here will include periodicals from the Meiji era and postwar comics that were published only for rental not sale as valuable historic data, and also currently popular comics including international publications which will be about two hundred thousand pieces. When the museum was completed in 2008, their collections total over three hundred thousand pieces, and they have future plans to digitalize part of the museum collection.

The museum is currently still collecting materials regarding animation as well as character goods. The fruits of its research labor are put on display. The museum also currently holds workshops and seminars regarding manga.

- c. Kyoto's International manga museum, managed by both Kyoto City and Kyoto's Seika University, is now receiving the world's attention as it has become the center for manga (Japanese graphic novel) collections, storage, exhibitions as well as investigative research and projects focused on manga culture.

The museum is a new kind of culture facility, as it is both a museum and a library. The building houses precious historical documents such as Meiji era magazines, post World War II loan books, as well as current day popular works and foreign pieces. Overall, it houses about 20,000 articles. In 2008, when the museum is ready for opening, the collection is expected to add up to 300,000 pieces. In the future, some of the collection will be archived digitally.

In addition, there are plans to expand collecting to include animation related materials and animated character promotional items. These materials were originally the result of promoting the investigation's research and are now open to the public. Workshops and seminars related to manga will also be held.

## EXERCISE 8.14

Using the ATA error marking sheet, evaluate the following translations.

ぼくは参考書や模擬試験のプリントなどの入った紙袋を小脇に、国鉄の大阪駅まで歩いて来て、さあどっちへ行こうかと思案したまま立ち停まった。駅のコンコースの中は暗く、そこから行き交う人の黒い輪郭越しに、真っすぐ伸びる御堂筋の光彩が迫って来ていた。ポケットには定期券と百円玉が四つ入っているだけだったが、ぼくは眩しい光の方に勢いをつけて歩きだした。梅田新道の交差点を横ぎって淀屋橋に向かう道の一角を左に折れ、細い露路に入って行った。質流れの品を専門に売っている店の前に来て、そこで歩調を弱めた。近くに裁判所があるので、附近には司法書士事務所がたくさん看板を出していた。四つ辻のところに大きな漢方薬店があり、その二階は「じゃこう」という名の喫茶店になっている。ぼくは高校二年生のときも、ときどき学校をさぼって中之島の中央図書館へ行き、外国の古い小説を読みふけたことがあり、帰りにこの「じゃこう」で紅茶やジュースを飲んだりしたのである。

(宮本輝『星々の悲しみ』)

- a. With a bag full of reference books and practice tests underneath my arm, I walked until Osaka train station, where I paused and thought to myself, “Well... now which way?” The station’s concourse was dimly lit, but pressing straight through the dark outlines of people milling about, were the lights from Midōsuji. In my pocket there was only my commuter pass and four 100 yen coins, but I was dazzled and drawn to the lights and began to walk towards them. I crossed the intersection at Umeda Avenue and made a left at the corner of the street heading towards Yodoyabashi, turning into a narrow alley. As I passed in front of the pawnshop, I slowed my pace. Nearby there was a courthouse, so there were also notary offices. The whole place was covered in billboards. At the intersection, there was a large Chinese medicine shop; on top of it was a coffee shop called “Jako.” There were times in high school where I skipped class to go indulge in old foreign novels at the Nakanoshima Central Library. Jako was always my favorite place to go have tea or juice afterwards.
- b. I walked to the Osaka train station with a textbook and a copy of a practice test carried underneath my arm in a paper bag. “Well... where should I go?” I thought to myself as I stopped there. It was dark inside the concourse of the station. From there I could see the black outlining of a person’s face fading in and out and extending straight to me was the brilliance of the light of Midōsuji which drew near. Although I only had my commuter pass and four 100-yen coins in

my pocket, I walked towards that radiant light. I came across the intersection of Umeda St. and took a left at the corner on the way to go to the Yodoya Bridge. I walked along the narrow path, then I walked at a steady pace in front of a pawnshop. Since there was a courthouse nearby, I could see many judicial clerk office signs. At the intersection, there was a big herbal medicine store, and on its second floor, there was a café called “Jyakō.” When I was a sophomore in high school, sometimes I would ditch class and go to the Nakanoshima main library. I would read old novels from foreign countries and spend a lot of times just reading them. On the way home, I would stop at “Jyakō” and drink some black tea or juice.

- c. I tucked the paper bag that contained my reference book and mock examination printouts under my arm then walked until Osaka national railway station and stood pondering in which direction to go. The middle of the station’s concourse was dark, and from there passed the dark silhouettes of people coming and going, the direct radiance of the Midosuji street came approaching closer. In my poor pockets, I only had my commuter pass and a meager 400 yen composed of four 100-yen coins, but I struck out briskly, full of optimism, towards the appealing glow of light. I crossed at the intersection of Umeda Shindo then turned left at a corner leading to Yodoyabashi and entered a narrow street. I came upon a store that specialized in pawned items. It was there that I slowed my pace. Since there was a courthouse nearby, the notary public office had put out many signs in the vicinity. At the crossroad, there was an herbal medicine store with a tea shop called Jako on the second floor. When I was a second year student in high school, I would sometime skip school and go to the Nakanoshima’s main library and engross myself in foreign novels of antiquity. Then on the way home, I’d stop at Jako to drink tea and juice.

#### EXERCISE 8.15

Using the ATA error marking sheet, evaluate the following translations.

Dedication to research and excellence. It’s been the Bose approach to better sound since Dr. Amar G. Bose founded the company in 1964. Since those early days, Bose engineers have kept their focus on creating better technology. You’ll find that focus exemplified in the SoundLink wireless music system, with advances that ensure premium performance and convenience.



iTunes. Internet radio. Podcasts. Sports. There's an abundance of content available from your computer these days, much of it accessible nowhere else. Now, the SoundLink wireless digital music system lets you enjoy that content in more areas around your house – your living room, kitchen or deck. It's easy: no wires, no software, no setup. And the system's robust sound quality will breathe new life into your music. (Bose website)

- a. 優れた研究に対する心がけ。それがアマー・G・ボーズ博士が創業したわが社、ボーズの音質に対するこだわりである。創業以来、ボーズの技術者達はよりよい技術の創造に焦点を置いてきた。「無線サウンドリンク音楽システム」がよい例として見る事ができる。／「iTunes. Internet radio. Podcasts. Sports」など、最近では自分のコンピューターでこれらの豊富なコンテンツが利用でき、他のどこよりもよりアクセスすることができるが、コンピューター無しでは機能しない。現在、無線サウンド音楽システムは自宅のさらに広域なリビング、キッチンまたはデッキなどでこれらの内容を楽しむことができる。操作方法は極めて簡単—無駄な混線、ソフトウェア、設定は一切無し。このシステムの高度な音質が、あなたの音楽を新たな次元に導くことでしょう。  
(ボーズウェブサイトより)
- b. 研究と卓越への献身。これが、1964年にアマー・ボーズが会社を設立して以来、優れた音質を求める弊社の一貫した姿勢です。会社設立当初より、ボーズの技術者は、よりよい技術の開発を目指し邁進してきました。その成果として生まれたのが高度な性能と利便性を備えた「サウンドリンクワイヤレスミュージックシステム」です。／アイチューン、インターネットラジオ、ポッドキャスト、そしてスポーツ。インターネットには、他では手に入らないものも含め、過去に比類のない量の音楽があふれています。そして、「サウンドリンクワイヤレスミュージックシステム」をお使いいただければ、居間でもキッチンでもベランダでも、ご自宅のあらゆる場所で素晴らしい音をお楽しみいただけるのです。配線やプログラムのインストール、初期設定などの煩わしさは一切ありません。このシステムの高度な音質がみなさんの音楽生活に新風を吹き込むことでしょう。(ボーズホームページ)
- c. 献身的な研究と秀逸性への専心。これらが、1964年に、アマー・ボーズ博士が、弊社を興して以来、より良い音楽品質を求める当社の社是であり続けて参りました。会社創成期より弊社は、技術者一同、さらなる技術革新を目指し邁進しております。そのことは、我が社のサウンドリンクワイヤレスシステムを例にとり、ご試聴いただくことで、一歩先を行く性能と使いやすさに裏付けられて、ご納得していただけるものと存じます。／アイチューン。

インターネットラジオ。ポッドキャスト。スポーツ。これらのソフトウェアを用いてコンピューター上で、入手できる、コンテンツの量は膨大です。もっとも、コンピューターが手元に無ければ再生できませんが。ここで本題です。当社のサウンドリンクワイヤレスシステムは、入手したそれらのコンテンツを居間や台所、母屋に隣接したテラスまで、御家庭のより多くの場所でお楽しみいただくのに、うってつけの商品でございます。配線やプログラムのインストール、初期設定などの煩わしさはございません。サウンドリンクワイヤレスシステムの骨太の音楽品質はお客様の音楽生活に新風を吹き込む商品であるものと確信いたしております。（ボーズのホームページより）

## 8.7. Concluding remarks

This final chapter of the book reviewed the major components of a translation project. Most importantly, the translator must keep in mind that translation is an act as well as a mode of *communication* characterized by the presence of distinct participants: the initiator, the ST author, the ST audience, the translator, and the TT audience. Translation is the translator's reported speech, interpreting the ST and reporting its content as understood to the TL audience (Jakobson 1959/2000: 114). The translator delivering such a message figures out in the process how much is already known to the audience, as well as the level of the audience's comprehension ability, adjusting the delivery strategy accordingly. Translation problems and their possible solutions can be made more transparent if we consider the roles of those participants.

Another important point is that translations are neither timeless or ever "perfect," nor is there any set of criteria unconditionally applicable for determining that one translation is better than others. The caliber and effectiveness of a translation are always relative to the initiator's *skopos* and relevant knowledge and expectations held by the TT audience. Nevertheless, for each specific situation, we often find one translation more attractive than another.

I hope that readers of this book can form study groups, or at least find a partner with whom to go through the exercises. The genuine joys of learning translation can be experienced from seeing the astonishing variety of ways that can be found to convey essentially the same information.

To conclude this book, I would like to present some of what I call the "greatest hits" created by my students in translating the texts used in the exercises for this book. Exercise 2.4 (4) presents a Japanese-to-English translation of *これほど言っても分からないなら、もう結構だ*. Translating it as 'If you still don't understand after everything I have said, forget about it' is good, but ordinary. How about:

If you still don't understand, then you never will.

The text for Exercise 2.6a argues that while Japanese words that refer to thinking, such as *ninshiki* 認識, *gainen* 概念, and *shisō* 思想 are highbrow, the corresponding English word “idea” is not, つまり、裏長屋の婆さんのおしゃべりにも、哲学者のおしゃべりにも出て来るだらう。Most students translate the underlined part as ‘the speech of a woman in the slum’, ‘the chit-chat of an old woman of the back alley quarters’, and the like. *Uranagaya* is certainly not an affluent residence, but it does not carry much stigma, either. Of the numerous versions the students have come up with so far, my top pick is:

The word “idea” is used in both the chatter at the grocery store and in the dialogue of philosophers.

For the “the f\*\*\*ing condo manager” included in Exercise 2.17b, a student conveyed a similar feeling a little more gracefully with マンションのムカつく管理人。

The text in Exercise 4.4a demonstrated another type of problem. The protagonist had a health problem and frequently went to the hospital, but his doctor could not find any problem and thought the patient’s alleged illness was psychosomatic:

身体の不調を訴え連日通いつめる和雄に、内科の若い医師は冷淡だった。昨日など採血のあと、「ヤクルトでも飲みますか」と皮肉られたほどだ。

Without some hint about what *Yakuruto* is, e.g. (a), many readers who have not lived in Japan will not understand what makes this remark cynical. Translation (b) makes it clear what kind of drink the doctor suggests, but it still fails to convey how lightly he takes the patient’s situation. The best version so far is (c).

- a. Yesterday, after drawing blood, he even asked “Would you like a Yakult?” in a cynical tone.
- b. After yesterday’s blood test, all he could do was sarcastically suggest to Kazuo, “Perhaps you should try probiotics.”
- c. Yesterday after drawing blood, the young doctor jokingly asked him if he would like a children’s yogurt drink to feel better.

The challenging sentence in Exercise 6.6 (2), 民主党が野党時代にもっとも激しく追及していたのは、官僚の天下りだった trips up many, but I thought the following a masterful rendering:

During the period when the opposing party ruled, the Democratic Party of Japan led an extremely intense crackdown on retiring high-ranking bureaucrats who were given lucrative jobs in private or semi-private corporations.

Exercise 7.6. translates a joke. A *rāmenya no obasan* serves a bowl of ramen noodles with her thumb submerged in the broth. The customer cries, “Hey, your thumb, your thumb!” but the unperturbed *obasan* responds, 指は熱くないから心配しなくていいのよ～.

Don’t you worry, honey. It’s not too hot.

Just the insertion of “honey” eloquently depicts the *obasan*’s character.

Another memorable rendering is a translation of KODA Aya’s *Nagareru* (Exercise 3.14). The protagonist looking for a job as a maid visits a *geisha* house. She waits outside for the clamorous chattering inside the house to end. But it never ends, so she opens the entrance door slightly, and the conversation stops immediately. Then, one of the *geisha* women says:

「どちら？」と、案外奥のほうからあどけなく舌ったるく云いかけられた。

Most students translate the underlined portion as a *childish*, *lisp*, or *cooing voice*. They are all good, but still fall short. Then, one said, “A coquettish voice!” “That’s it!” I responded.

I hope you have enjoyed this book as much as I enjoyed writing it. Good luck with your future translation projects!

# Romanization

---

Japanese uses four kinds of scripts: *hiragana*, *katakana*, *kanji*, and *romaji* (Roman alphabet). While the writing conventions of the first three are taught at school, those of *romaji* are normally not. Therefore, deviant romanization is commonly observed in writings of both native and non-native writers of Japanese. Because romanization is frequently necessary in translation projects, this section explains romanization conventions.

There are two romanization systems: the Hepburn system (ヘボン式) and the Cabinet Ordinance system (訓令式, *Kunreishiki*). The Hepburn system, commonly used in general writing, was invented by the American missionary James Curtis Hepburn (1815–1911) and is based on English writing conventions. The Cabinet Ordinance system was established by the Japanese government and has been used less frequently, being seen mainly in scholarly writing because of its internal systematicity.

Long consonants (*geminate*s) are written by a repetition of the consonant, *ippo* (一歩), *itten* (一点), *ikkai* (一回), or the first letter of the consonant, *isshunlissyun* (一瞬). While the Cabinet Ordinance system does not make it an exception, e.g. *gatti* (合致 がっち), the っち sequence is written in the Hepburn system as *tchi*: *gatchi*, not *\*gacchi*.

In the Cabinet Ordinance system, long vowels are marked by a macron: e.g. *okūsan* (お母さん), *onīsan* (お兄さん), *kūki* (空気), *onēsan* (お姉さん), *otōsan* (お父さん). Because the English language does not make a distinction between short and long vowels, when Hepburn transcribed Japanese, he did not do so, either: e.g. both 横 (よこ) and 陽光 (ようこう) are written as *yoko*. When the vowel length distinction is important in your translation, use a macron.

Do not use the *hiragana* writing convention in romanization: *\*koko ha* (ここは), *\*koko wo* (ここを), *\*koko he* (ここへ). Write *koko wa*, *koko o*, *koko e*, instead. Romanization is for those who do not read *hiragana*; therefore, the use of *hiragana* conventions that deviate from the actual pronunciation does not make sense.

In *hiragana*, *ō* is frequently written as おう (e.g. 東京, *Tōkyō*), and *ē* as えい (e.g. 英語, *ēgo*). This discrepancy between written and spoken language

ローマ字表記法										
ヘボン式						訓令式				
あ	a	i	u	e	o	a	i	u	e	o
か	ka	ki	ku	ke	ko	ka	ki	ku	ke	ko
が	ga	gi	gu	ge	go	ga	gi	gu	ge	go
さ	sa	shi	su	se	so	sa	si	su	se	so
ざ	za	ji	zu	ze	zo	za	zi	zu	ze	zo
た	ta	chi	tsu	te	to	ta	ti	tu	te	to
だ	da	ji	zu	de	do	da	di	du	de	do
な	na	ni	nu	ne	no	na	ni	nu	ne	no
は	ha	hi	fu	he	ho	ha	hi	hu	he	ho
ば	ba	bi	bu	be	bo	ba	bi	bu	be	bo
ぱ	pa	pi	pu	pe	po	pa	pi	pu	pe	po
ま	ma	mi	mu	me	mo	ma	mi	mu	me	mo
や	ya		yu		yo	ya		yu		yo
ら	ra	ri	ru	re	ro	ra	ri	ru	re	ro
わ	wa					wa				
ん	n/m					n				
きゃ	kya		kyu		kyo	kya		kyu		kyo
ぎゃ	gya		gyu		gyo	gya		gyu		gyo
しゃ	sha		shu		sho	sya		syu		syo
じゃ	ja		ju		jo	zya		zyu		zyo
ちゃ	cha		chu		cho	tya		tyu		tyo
にゃ	nya		nyu		nyo	nya		nyu		nyo
ひゃ	hya		hyu		hyo	hya		hyu		hyo
びゃ	bya		byu		byo	bya		byu		byo
ぴゃ	pya		pyu		pyo	pya		pyu		pyo
みゃ	mya		myu		myo	mya		myu		myo
りゃ	rya		ryu		ryo	rya		ryu		ryo

resulted from historical changes. While 英語 can still be pronounced today as *eigo* in careful pronunciation, no one calls the city *Toukyou* however carefully one says it. Therefore, the long *o* must be transcribed as *ō*, not as *ou*. An exception to this rule is when お and う belong to different parts

of a word: e.g. in 思う, the う is a marker of the non-past tense. In such a case, transcribe the word with *ou*. The おう sequence in a proper name is sometime written as *oh*: e.g. *Ohta* (太田). Regarding えい, some people write it more faithfully to the pronunciation as *ē*, but this book employs a little more conservative spelling of *ei*.

The so-called moraic nasal ん is invariably written as *n* in the Cabinet Ordinance system, but in the original Hepburn system, it is written as *m* when followed by a *p*, *b*, or *m*: e.g. *sampo* (散歩), *shimbun* (新聞), *jimmyaku* (人脈 ‘personal connections’). However, this book employs a modified version of the Hepburn system in which ん is always written as *n*.

When ん is followed by a vowel or a *y*, an ambiguity might occur in romanization: e.g. *shinai* (親愛 しんあい ‘affection’ or しない ‘does not do’), *zenin* (全員 ぜんいん ‘everyone’ or 是認 ぜにん ‘approval’), *honyū* (本有 ほんゆう ‘innate’ or 哺乳 ほにゅう ‘suckling’). If there is a syllable break after *n*, use an apostrophe: e.g. *shin'ai*, *zen'in*, *hon'yū*.

Most proper names can be written in the Hepburn system without a problem; however, some names are customarily written in the Cabinet Ordinance system: e.g. くろしお出版, *Kurosio Publishers*; ひつじ書房, *Hituzi Syobo*. If the owner of a name has an English website, check how it is romanized.

There are several variations in romanization. In order to create a high-quality translation, the selection of romanization system must be made consciously, and the selected system must be used consistently throughout the text.

# ATA Certification Program

Exam Number: _____
Exam Passage: _____
Check here if <input type="checkbox"/> for Review

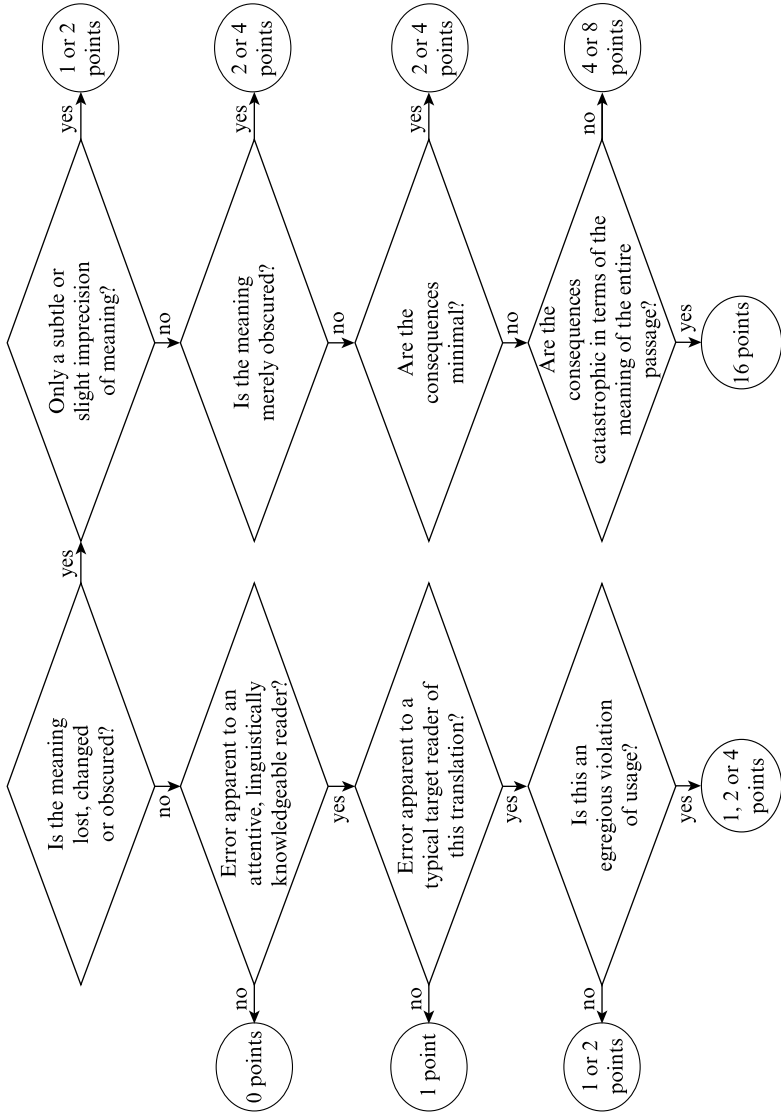
**Framework for standardized error marking**  
*Revised March 2005*

1	2	4	8	16	Code	Reason
					<b>INC</b>	Incomplete passage
					<b>ILL</b>	Illegible
					<b>MU</b>	Misunderstanding of source text
					<b>MT</b>	Mistranslation into target language
					<b>A</b>	Addition
					<b>O</b>	Omission
					<b>T</b>	Terminology, word choice
					<b>R</b>	Register
					<b>F</b>	Too freely translated
					<b>L</b>	Too literal, word-for-word translation
					<b>FC</b>	False cognate
					<b>IND</b>	Indecision, gave more than one option
					<b>I</b>	Inconsistency
					<b>AMB</b>	Ambiguity
					<b>G</b>	Grammar
					<b>SY</b>	Syntax (phrase/clause/sentence structure)
					<b>P</b>	Punctuation
					<b>SP</b>	Spelling
					<b>D</b>	Accents, other diacritical marks
					<b>C</b>	Case (upper/lower)
					<b>WF</b>	Word form
					<b>U</b>	Usage
					<b>ST</b>	Style
	x2=	x4=	x8=			<b>Column totals</b>



A grader may stop marking errors when the score reaches 46 error points.	A grader may award a quality point for each of up to three specific instances of exceptional translation.	Quality points are subtracted from the error point total to yield a final score. A passage with a score of 18 or more points receives a grade of Fail.
<b>Total error points (add column totals):</b>	<b>Quality points (maximum 3):</b>	<b>Final passage score (subtract quality points from error points):</b>

# Flowchart for error point decisions



Answer YES if:  
 \* The error can be corrected with minimal rewording.  
 \* An editor could correct the error without referring to the source text.

# Answer key

---

### EXERCISE 1.1

- a. The original wording: “My friend told me that if I read that book, it would have a great impact on me.” This translation is unnatural because, as discussed in Section 3.4, Japanese does not utilize pronouns as a primary means for creating text cohesion as frequently as English does. A more natural translation is: 友達は私に、その本を読めば、大きな衝撃を受けるだろうと言った or 友達から、その本を読めば、大きな衝撃を受けるだろうと言われた。
- b. The original wording: “I’ve been in Japan for a year. I’m currently studying Linguistics at Toin University. Last weekend I experienced Japanese hot springs for the first time. A friend of mine in the drama club took me. When I got into the water, I was delighted. I liked the hot springs tremendously.” 温泉を経験する is too formal for this style of writing; we will discuss this issue, called *register*, in Section 2.4.3. 友達が私を連れて行く is unnatural because it violates the rule of *topic worthiness hierarchy* in Japanese. That is, if the speaker/writer is involved in the depicted event, s/he must be selected as the topic or subject and cannot normally be the direct object, as in this example. 気持ちがよくてたまらない is unidiomatic, although うれしくてたまらない is fine. 好きでした implies that the speaker no longer likes the hot springs. An amended translation: 私は、日本に来て一年になります。今、桐蔭大学で言語学を勉強しています。先週末、初めて温泉に行きました。演劇クラブの友達が連れていってくれたのです。お湯に入ったら、本当に気持ちがよくて感激しました。私は温泉がとても好きになりました。～てくれる makes the writer the topic of the sentence, even when the writer is not explicitly mentioned. See Section 5.4.1 for the notions of topic and subject.
- c. The original wording: 歴史を通じ、長崎は原子爆弾の二番目の被害地です。この夏長崎を訪れて、平和について考えてみませんか。このプログラムには原爆被害者の方の講演と原爆資料館へのツアーが含まれています。 Besides grammatical errors, translation (c) exhibits unidiomatic

expressions. An amended rendering: ‘Nagasaki is the second city to be a victim of the atomic bomb in human history. Come visit Nagasaki this summer and reflect upon world peace! This program includes a talk by an A-bomb survivor and a tour of the Atomic Bomb Museum.’ The English name for *Genbaku shiryōkan* 原爆資料館 is Atomic Bomb Museum, not “peace museum.” We will discuss issues involved in translation of proper nouns in Section 2.1.1.

- d. The original wording: 突然のメール、どうぞお許してください。まったく知らない人間からのこのようなメールにさぞかし驚かれています。私には日本のお察しいたします。私は日本の箱根大学で経済学教授をしている、山田太郎と申します。2012年4月1日から一年間、招聘研究員として貴校を訪れたいメールをさしあげている次第です。Translation (d) is unnatural because letters in English do not usually begin with an apology. Also, receiving mail from a stranger could be surprising, or even offensive, but not embarrassing. This translation involves a problem of polysemy (related but different meanings or senses), the topic that will be dealt with in Section 2.1.2. An improved translation: ‘I am writing to you to request an invitation to visit your university as a visiting scholar for one year starting April 1, 2012. My name is Taro Yamada; I am a professor of Economics at Hakone University in Japan.’

#### EXERCISE 1.2

- a. Cholelithiasis is a general term denoting a condition in which stones are formed within the gallbladder or biliary ducts, causing pain and other symptoms. Bile, a type of digestive fluid, is secreted in the liver and passes through the bile duct into the duodenum. Occasionally, bile can calcify for various reasons and form pebble-like deposits known as gallstones. (Japan Medical Association website)
- b. There are dead bodies buried underneath the cherry trees! Trust me, that’s true! Why? How else could the cherry blossoms be so magnificent? Their unbelievable beauty has been discomfiting me for the past few days. But now, I finally understand. Dead bodies are buried under the cherry trees. This is a fact. (KAJII Motojiro, *Sakura no ki no shita niwa* [Under the cherry trees])
- c. C型肝炎は肝臓を侵す感染症で、C型肝炎ウイルスに感染することによって発症する。症状が無い事例も多くあるが、いったん感染すると、長期にわたり肝臓が損傷を受け、最終的には肝硬変を引き起こすこともあり、さらには、肝臓ガンや食道・胃静脈瘤などの致命的な合併症へと進展することもありうる。(ウィキペディアより引用)

- d. 一九六九年の元旦のこと、北極のはるか上空で、英文学の二人の教授が互いに接近しつつあった。速度は、双方合わせて毎時千二百マイルである。彼らは、稀薄で冷たい空気からは二機のボーイング707の機密室によって、また、衝突の危険からは国際協定で慎重に決められた航空路によって守られていた。彼らは顔を合わせたことはなかったけれども、相手の名前だけは知っていた。そう、彼らはこれからの半年間、ポストを交換しようとしていたのである。(高儀進訳、デイヴィッド・ロッジ『交換教授』p. 5)

## EXERCISE 1.5

So late! Your phone rings  
 Signaling your absence.  
 Where are you drinking?  
 And who might it be  
 you are getting loaded with?  
 (Translation by Jack Stamm, Tawara and Stamm 1988: 29)

Unanswered ring tells me you're still out  
 Where have you gone drinking?  
 Who's getting drunk with you?  
 (Translation by Juliet Winters Carpenter, Tawara 1989: 22)

## EXERCISE 1.8

- a. In 2007, the Metropolitan Police Department received approximately 2.31 million lost items. The most common included umbrellas (340,000), wallets and purses (210,000), and cell phones (100,000). When an item is turned in, the Police Department prepares a Reported Article Form and gives it to the delivering person. At the police station, the objects are examined and searched inside and out for possible identification or contact information. If identified, they are returned to the owners. (Metropolitan Police Department website)

In Japan, if the lost item is not claimed within three months, it becomes the finder's property.

- b. カリフォルニア州を旅行する場合、もし、旅行者が18歳以上で、かつ、自国または居住している州の運転免許証を保持していれば、その免許証が有効な限りカリフォルニア州内で運転することが許可されています。(カリフォルニア州陸運局)

## EXERCISE 1.9

- a. With the introduction of online auctions in the 1990s, listing and bidding for items became easy for everyone. In Japan, Yahoo! Auction (launched September 1999) is the leading website in the industry. Other companies, such as Rakuten and Bidders, as well as online shopping and search sites, have also established their presence in the Japanese marketplace... World-renowned online auction mogul eBay appeared in Japan in January of 2001, but it was unable to compete with its predecessor Yahoo! Auction, and by March of 2003, eBay had withdrawn from the Japanese market. (“Internet Auction,” *Wikipedia*)

The ST refers literally to “auction sites that use the Internet and other communication means.” While this kind of vagueness sounds natural in Japanese, the faithful translation into English is unacceptable because no other means than the Internet is intended in the ST.

- b. インターネット・オークションと言えば、多くの人は世界最大手のイーベイを考えるだろう。他のオークション会社同様、イーベイは実際に自分の所有する商品を売るわけではない。単に人々が商品を出品、入札し、落札した商品の代金を支払う場を提供するだけであり、個人や企業が商品やサービスを売買する市場の役割を果たしている。(『ウィキペディア』「インターネット・オークションのビジネスモデル」)

オンライン・オークション is also appropriate, but インターネット・オークション is much more common in Japan. Try Google searches for these two terms. The most challenging part of this text is the translation of *facilitate*.

## EXERCISE 2.1

1. *Street of Shame* (MIZOGUCHI Kenji)
2. *Departures* (TAKITA Yojiro)
3. *Sansho the Steward* (MORI Ogai)
4. *An Autumn Afternoon* (OZU Yasujiro)
5. *Lavish Are The Dead* (OE Kenzaburo)
6. *Spirited Away* (MIYAZAKI Hayao)
7. *Astro Boy* (TEZUKA Osamu)
8. *High and Low* (KUROSAWA Akira)
9. *Tangled Hair* (YOSANO Akiko)
10. *The Ruined Map* (ABE Kobo)
11. 『赤毛のアン』 (ルーシー・モード・モンゴメリー)
12. 『お気に召すまま』 (ウィリアム・シェイクスピア)
13. 『明日に向かって撃て!』 (ジョージ・ロイ・ヒル)
14. 『グリーン・デスティニー』 (アン・リー)
15. 『博士の異常な愛情または私は如何にして心配するのを止めて水爆を愛するようになったか』 (スタンリー・キューブリック)
16. 『大いなる遺産』 (チャールズ・ディケンズ)
17. 『夜の大捜査線』 (ノーマン・ジュイソン)
18. 『若草物語』 (レイザ・メイ・オルコット)
19. 『最高の人生の見つけ方』 (ロブ・ライナー)
20. 『鏡の国のアリス』 (ルイス・キャロル)

## EXERCISE 2.2

- a. Establishing the Sony brand  
 The term Corporate Identity (CI) refers to both a company's characteristics and the image it conveys to the public. When Sony was still an obscure small company and the term Corporate Identity didn't even exist, Sony, unaware of the CI concept, decided to spread aggressively throughout the world the "Sony" name. In 1955, under Ibuka and Morita's leadership, the still tiny Tokyo Tsushin Kogyo (Tokyo Communications Technologies) sought to spread its business throughout the world, and thus created a worldwide registered trademark that anyone could pronounce: the four-letter "SONY."  
 (Sony Japan website)
- b. For five years, since 1996, the Graduate School of Language Science at Kanda University of International Studies has received the Grant-In-Aid for Center of Excellence research in the aforementioned

subject from the then Ministry of Education (now Ministry of Education, Culture, Sports, Science, and Technology); it makes open to the public research results, workshops, and research outlines oriented toward theoretical linguistics and projects in related areas.

(Kanda University of International Studies website)

- c. 目覚しい生産能力の拡大を続ける、インド自動車部品産業の日系自動車メーカー部品調達体制への円滑な融合を目指し、インド自動車部品工業会（ACMA）と日本貿易振興機構（JETRO）は海外部品調達と両国の協力体制を促進することに合同で取り組む姿勢を明らかにした。そのためインド自動車部品産業を対象とした特別な「インド部品調達展示商談会」が2008年11月26-27日にチェンナイ貿易センター第二ホールにおいて開催される。

（『メカニスト』2008年11月24日）

目覚しい ‘remarkable’ is added to bring out the nuance of *ever increasing*.

### EXERCISE 2.3

1. Ieda wears a different outfit every day.
2. This answer is incorrect.
3. Hattori is too stubborn for this project.
4. From here on, the road becomes rough, so tie your shoes tightly.
5. It was so funny that I couldn't stop laughing.
6. If it's strange, please revise it.
7. I was with Konno all day yesterday.
8. Wow, that handbag is the same as mine.
9. All of the dishes served at that restaurant are too salty.
10. The professor is a strict grader.
11. この仏像は純金でできている。
12. これらは確実な事実だ。
13. 亡夫は公共教育の強い信奉者でした。
14. 学校当局は教師に遅刻した生徒を罰しないよう依頼した。
15. 飛行機は混雑した通りに墜落した。
16. 新しいデザインは派手すぎる。
17. 彼女はいつも通り味気のない講義をした。
18. この植物は乾燥した気候に適しています。
19. 新鮮な野菜をたくさん摂ることが大切です。
20. 新しい紙を使ってください。



## EXERCISE 2.4

1. Thank you very much for the wonderful gift!
2. My Chinese is finally good enough that I can carry on a regular conversation.
3. “If you work overtime, I can raise your salary.” “I’m satisfied with my current salary, thanks.”
4. If you still don’t understand after everything I have said, forget about it.
5. Recently, everything has been going so well. It’s almost scary.
6. Alexandria is an ancient city.
7. Wine that hasn’t aged doesn’t taste good.
8. “Bought a new car?” “Nope, I got a used one.”
9. My uncle is an antique-carpet dealer.
10. This kind of music can’t be understood by old-fashioned people.
11. *The Pearlfisher Tango* originated from the famous opera aria *I Still Can Hear*.
12. If that’s true, it’s an irrefutable case of bribery.
13. *Side brake* (parking brake) is a well-established Japanese-English term.
14. My father was born into a respectable family.
15. This is not a closet. It’s a real bedroom!
16. 航空会社は、出張旅行者の激減を記録した。
17. このモニターは色が鮮やかだ。
18. 私は匂いの強いチーズが好きだ。
19. 彼の娘はとても聡明だ。
20. 胸が激しく痛い。
21. システムメモリーに明らかな故障がある場合は、無数の原因が考えられる。
22. この製法のはっきりした利点は、そのコストだ。
23. 彼らの我々の著作権に対する侵害は明らかだ。
24. 男のポケットの中で携帯電話が発火したらしい。
25. 彼らのシステムは昨夜送られてきた大量の電子メールの影響を受けなかったようだ。

## EXERCISE 2.5

1. animal: including or opposed to humans
2. body: including or opposed to head
3. day: including or opposed to night

4. guys: including or opposed to gals
5. PC: including or opposed to a Mac.
6. *kimono* 着物: including or opposed to *yōfuku* 洋服
7. *kyōdai* 兄弟: including or opposed to *shimai* 姉妹
8. *gohan* ごはん: including or opposed to *okazu* おかず
9. *te* 手: including or opposed to *ude* 腕
10. *nae* 名前: including or opposed to *myōji* 苗字

## EXERCISE 2.6

- a. What I envy most about the West is that language used to speak about abstract thought and language used in everyday life are constantly intertwined. The English noun *idea*, for example, encompasses a broad scope of meaning in a natural way, from the most basic sense of a thought “that comes to mind” or “that pops into your head” to the more refined sense of “insight,” “concept,” or “ideology.” So it can be used in both the chatter at the local grocery store and the dialogue of philosophers.... As the reader is already aware, the Japanese word *gainen*, which is commonly used to translate *idea*, is a dignified term that is used only in scholarly discourse and highly formal speeches. (MARUYA Saiichi, *Bunshō tokuhon* [A writing stylebook])
- b. 多くの人々は、「悲観」と「鬱」という言葉を同義語のように混ぜて使う。しかし、この二つは根本的に違うものなのである。悲観は感情の一種であるのに対し、鬱状態とは病であり、情緒障害であり、ある一定の症候群を指す。鬱状態と悲観を混同することは人間疎外や争い、錯乱、ないしは死に繋がることさえある。この二つの状態の違いを理解することは他人への共感や同情心を高め、時には命を救うことにさえなるだろう。(医学博士、イアン・マギル、Healthier You ホームページ)

## EXERCISE 2.7

1. Discarded horse-racing tip sheets fluttered in the wind.
2. I took off my school uniform and changed into a T-shirt and jeans.
3. There was a pile of paperbacks stacked beside the desk.
4. Competency exams are held once a month.

5. I received sweets made by a well-known confectionery store.
6. I injured my lower back when I lifted the luggage.
7. Please let the children play in the backyard.
8. I wrote a letter of complaint to the owner of the store.
9. The clear sky and green trees soothed my broken heart.
10. Since a while ago he's done nothing but look at his watch.
11. 次に、牛のひき肉を鍋に入れます。
12. あなたの地域の大学を十校挙げてください。
13. 当店は、新品、リサイクル食器の専門店です。
14. 彼らは、牛を数頭牧場で飼育している。
15. 我々の喜びは言葉では言い表せない。
16. 商品価格は需要と供給のバランスに応じて決まります。
17. 雑誌類は図書館の一階にあります。
18. 彼は工具店を営んでいる。
19. バーベキューはアメリカの習慣だ。
20. お手洗いをお借りしてもよろしいですか。

## EXERCISE 2.8

1. Even I wouldn't do that!
2. Recently, despite my age, I'm hooked on skateboarding!
3. Even though she's a woman, Ms. Tanabe shows little modesty.
4. For an American, he is very considerate.
5. I can't believe she came over without a gift.
6. 誰がそんなこと言う？
7. やっと彼を説得して、やってもらうことになった。
8. 「彼女遅れるって」「だと思った」
9. どうしてそれを実行できる立場にいた時に、その解決策を思いつかなかったの。
10. 女性参政権に対する主な反対は、それが大規模な適性を欠いた有権者を今まで以上に大量に増やすことになるからだ。  
(『ライフ』社説 1906年11月15日)

## EXERCISE 2.9

- a. It is difficult to believe, but many parents are still prejudiced against late-night TV programs and, of course, late-night anime films. A great number go so far as to dismiss them as obscene and vulgar.

We must admit, however, that such prejudice is to some extent inevitable because, in fact, shows like “Reports of Men’s Club Visits” and “Adult DVD Guide” are casually televised among well-crafted and socially relevant anime. (Hinaka’s Grumpy Diary)

- b. もし、難破しかけた船の上で、誰かが「女と子供が先だ」と叫んだら、女権論者の何人が異を唱えるだろうか。(中略) 女性は「公平な給与を」と男性と戦っているが、はたして、男友達とレストランの勘定書きを奪い合うなんてことをするだろうか。(中略) そして、女性の体力を疑えば、性差別者の烙印を押される。が、蜘蛛を殺すときには、「来て」と呼ばれるのである。何と便利な女権主義——奇怪な理屈と言うか、物騒な狂騒と言うか。やれやれ。(ビル・マー)

## EXERCISE 2.10

1. Her controversial theory may be groundbreaking.
2. Her compassionate and assertive personality is a great asset for her career.
3. Detailed and focused, this book makes a significant contribution to the study of intercultural communication.
4. The room was filled with a fishy odor.
5. The child was very happy.
6. 毎日いい天気が続いて、とても気持ちがいい。
7. こういう奇抜な考えに捕らわれていては、会社は成長しない。
8. ついに、インフレが本格化してきた。
9. 石川さんは、お年なのに、入れ歯が一本もない。
10. 弟は内緒でボランティア活動をしている。

## EXERCISE 2.11

1. The fish served at the inn [was greasy/had plenty of fat].
2. Our company president is [an eloquent speaker/too talkative].
3. Matsushima-san is [svelte/just skin and bones].
4. They [resolved the problem peacefully/brushed the problem aside].
5. He [doesn’t mince words/speaks forthrightly].
6. Yamada-san lives in a [cramped/snug] house.
7. This kid is [sly/clever].

8. He [has good taste/is picky].
9. She is [stubborn/tenacious].
10. My aunt [loves to help others/is nosy].
11. 妹は [月並みな／平均的な] 学生だった。
12. 議員たちは地元の自然資源を [搾取／利用] している。
13. 彼は [世間を知らない／純真だ]。
14. 役者達は [派手な／印象的な] 衣装を着ていた。
15. 取締役は [ごますり／協力的な] 社員に囲まれていると機嫌がいい。
16. 委員会はいくつかの [日和見的な／柔軟な] 政策を提案した。
17. 彼女は [意志が強い／頑固だ]。
18. 新しい店長は [知ったかぶり屋／博識な人] だ。
19. このクラスの学生は [受身／従順] だ。
20. 彼は [若い／未熟だ]。

## EXERCISE 2.12

1. I have a dull pain in my stomach.
2. Smoothly running Windows Vista, the introduction of a new Mobile PC.
3. Lately, I've been just lazing around at home every day.
4. Kadoya was dozing off throughout class.
5. Okada-san gets things done quickly and efficiently.
6. I can't believe how shamelessly you can say such things.
7. The powdery snow is fluttering around.
8. It's gotten remarkably cold in the morning and at night.
9. Everyone has been put off-balance by the grave seriousness of the problem.
10. This thesis is mostly a loose collection of unrelated ideas.

## EXERCISE 2.13

1. 絶え間なく続くブーンという低い雑音にいらいらした。
2. 胸にじーんとくる話だ。
3. 箱はずっしりと重かった。
4. 彼女はグラスの縁までなみなみと赤ワインを注いだ。
5. 目がしょぼしょぼする。

6. 私たちの考えは、いつもばらばらだった。
7. ふたを開けようとする、エンジンオイルがぽたぽたと垂れていた。
8. 明日までに、ざっと原稿に目を通しておいてください。
9. その決断は、私の肩にずっしりとのしかかってきた。
10. 三度目の爆発で、船はばらばらになった。

## EXERCISE 2.14

The light was blinking at the intersection as the car driven by the Japanese man was about to cross. Right then, another car came speeding toward it. With brakes screeching, the second car tried to stop, but it was too late. The two cars crashed into each other, and the bumpers were smashed in. The Japanese man was slammed into his door, the door flung open, and he was thrown out of the car. He lay there in the road, motionless, and heard the other driver running frantically towards him, screaming. Soon enough, an ambulance came, with its sirens sounding full blast, and a tow-truck took the wrecked cars to the shop.

## EXERCISE 2.15

Every Japanese knows Basho's *haiku*, "The old pond; A frog jumps in — The sound of the water." They immediately imagine the stillness of a pond in a shrine garden and the plop when a little frog jumps into it. By contrast, people of other countries apparently associate this *haiku* with many frogs jumping into an old pond one after another. Such a scene doesn't evoke any refined sentiments whatsoever.

(FUJIWARA Masahiko, *Kokka no hinkaku* [The dignity of the nation])

I have used R. H. Blyth's (1981) rendering of the *furuike ya haiku* in this translation. The effect of *pochon* is encoded in the use of *little* and *plop*, whereas that of *doba-doba-doba* is alluded to by *one after another*.

## EXERCISE 2.16

- A. Hey, ya know, last month I wuz at the doc's, and they were saying that my cholesterol or something was too high so I quit eating meat. At first it wuz pretty tough, but once you get used to it, vegetables ain't too bad, ya know?
- B. So like last month, I had a check-up, and they said like my cholesterol was too high or something. So then, I'm all, why not try to become a vegetarian. At first, you know, it was sorta intense, but like now, I'm kinda thinking that vegetables taste pretty good too.
- C. Last month, I had a physical exam. I was informed that my cholesterol is high. Therefore, I switched to a vegetarian diet. At first, it was rather difficult, but after growing accustomed to the diet, I began to like vegetables.

## EXERCISE 2.17

- A. 私分譲マンション借りてんだけど、昨日管理会社から連絡あってね、ローン不払いで差し押さえなんだって。それで、二週間以内に出てけって言うの。でも、もう今月と来月分払っちゃってんのよ。それに敷金も。大家さんはワイオミングに住んでんだけど、電話しても出ないんだよね。敷金返さない大家がたくさんいるって聞くから、すごく心配。どうしよう。
- B. なんか昨日、マンションのムカつく管理人から連絡があってさ、なんか法律がどうたらこうたらで、おれの部屋差し押さえなんだって。それで、二週間以内に出てけだってさ。おれ、金なくしちゃうよー。くそ大家、西部のどっかにいんだけど、電話してもぜんぜん出ねーんだよ。あいつ、まさか敷金返さねえつもりじゃねーだろな。
- C. 私は分譲マンションを借りているんですが、昨日管理会社のほうから通知が来て、私の部屋がローン不払いの差し押さえになるんだそうです。それで、二週間以内に明け渡さなければならなくなってしまうんです。私は既に、今月と来月分の家賃、それに保証金も払ってあるんです。ワイオミング州にいる家主には電話はしたんですが、全く通じないんです。このような場合、家主が保証金を返さないことが多いと聞いています。いったいどうしたものでしょう。何かいいアイデアはないでしょうか。

## EXERCISE 2.18

At the Hotel Okura Tokyo, to ensure that our guests experience a safe and enjoyable stay, we ask that all guests abide by the following terms and conditions as stated in our Lodging Guidelines Article 10. In the event that these terms are violated, we regretfully reserve, under Lodging Guidelines Article 7, the right to refuse accommodation as well as access to all other hotel facilities and services.

(Hotel Okura Tokyo)

## EXERCISE 2.19

A cold winter had come from the northern regions to the forest where a mother fox and her child lived together in a warm den. One morning the little fox decided to leave the den, but as soon as he stepped outside, he gave a shrill squeal, covered his eyes, and scrambled quickly back to his mother.

“Mommy!” he cried, “I have something stuck in my eyes! Hurry! Please! Take it out!”

The little fox’s cries startled and flustered his mother. She cautiously pulled his paws away from his eyes. But she found nothing at all stuck there.

When the mother fox stepped out of the cave herself, she knew immediately what was wrong with her son. A perfect white snow had fallen during the night, and now the morning sun was shining, sending reflections glistening and dazzling off the snow. The little fox had never seen snow before and when he looked at it, he was momentarily blinded and thought he had something in his eyes.

(Translation by Judith Huffman, Niimi 1999: 2–5)

## EXERCISE 2.20

おらのことは、『トム・ソーヤーの冒険』という本を読んだ人でなければ、だれも知るめえが、そんなことはかまわねえ。その本はマーク・トゥェーンさんが書いたもので、あらましは本当のことが書いてある。少しはうそっぱちもあるが、あらましは本当だ。でも、どうってほどのことじゃねえ。だれだって、いつかしら、うそをついたことのねえ人間なんて、見たことがねえもん。ポリーおばさん



や後家のおばさん、それにメアリーなんかはべつだがな。ポリーおばさんてのは、トムのおばさんのこったが、それにメアリーと、後家のダグラスおばさんのこたあ、みんなその本の中に書いてある。だいたいは本当の話だ。さっきも言ったように、少しはうそっぽちもあるけどな。(西田実訳、マーク・トウェイン『ハックルベリー・フィンの冒険』)

## EXERCISE 3.1

1. The customs officer continued to scowl as he stamped my documents.
2. "Leave me alone," growled Namiko, standing her ground.
3. Nobuko stamped her feet, angry with herself, when she heard that Yoshiro had been accepted by the college.
4. Many citizens were apprehensive when they heard that the Olympics were to be held in their country.
5. "Hosono is usually on time," said Okuda, worriedly.
6. ジョーンは、微笑みながら、「よくやった」と親指を立てた。
7. 彼は、厄除けのおまじないにテーブルを叩いた。
8. 司会者は、みんなに合図して、乾杯を促した。(It may be preferable to avoid translating "tapping a glass" because it is not considered good manners in Japanese culture.)
9. ケイトは静かにするように合図しながら、片手で私を招いた。
10. 彼は目を閉じ、指をからめて、いいことがありますようにとおまじないをした。

## EXERCISE 3.3

1. Hoping to get better gas mileage, I recently bought a hybrid.
2. If you wish to pay by credit card, please click the link below.
3. Getting there is no problem, but I don't have a way to get home.
4. I was told that the domain name of my email was wrong.
5. The college band was looking for an electric guitarist, so I applied.
6. お客様の地域の代理店を見つけるには、郵便番号をご入力ください。
7. 彼女は手術を四回受け、やっと今日、退院しました。
8. 大統領の提唱する福利厚生改正案は、受領者の独立心と自力更生力の向上を促進することを目的としている。

9. 穀物の貯蔵期間は他の食品に比べれば長いが、いつかはだめになる。
10. カリフォルニア州は10発以上装填できる弾倉の使用を禁止している。

## EXERCISE 3.4

“Stylist” here probably refers to a master of literary style. Such a master might use words in an unusual way, but altering them might undermine entire sentences. The lines work in concert with and play off of each other as words and phrases organically bond together. This is extremely important. Perhaps it can even be said that any sentence that comes alive – not just those of great writers – is composed of words that bind together organically.

... The exact opposite is a sentence in which words are merely mechanically assembled. It may no longer be true, but when I started out as a newspaper reporter, I was taught that newspaper articles must be written so that any sentence can be deleted. One might write an 80-line article and see it chopped down to 70 lines by the editor so it can fit on the page. That 70-line article then becomes 50 lines in the next edition in order to make room for a breaking-news story. I was told to write the sort of article that, even if cut down that much, would still make sense.

In a piece of writing that can be so easily reduced, the connections between words and lines must be loose. If lines and words are organically bound to each other, excising even one can have serious repercussions. If not carefully done, some intelligibility may well be lost. Moreover, the kind of writing in which sentences can be freely deleted is also the one in which sentences can be freely inserted. It is writing that accommodates. But this versatility comes at a price; such texts cannot come to life. They cannot move the reader. Used this way, words become nothing more than an instrument used to transmit information.

(DOMEKI Kyozauro, *Kanketsu na bunshō* [Concise writing])

## EXERCISE 3.5

公の場で屈辱的行為を科すことは、犯罪の防止や公衆道徳を徹底させるためには非常に効果的、かつ低コストな手段である。この方法は何人かの裁判官によって実践されてはいるものの、その頻度は極

めて低い。ある管轄区では、売春常習客の氏名を公表している。また、オレゴン州リンカーン郡では、犯罪を犯した者が地元紙に謝罪公告を載せてからでないと、司法取引には応じてくれない。勿論、この方法はコンドロや窃盗など、暴力行為を含まない犯罪に限られている。公告掲載料は自費負担で、自分の写真も掲載しなければならない。フロリダ州サラソタ市やオクラホマ州ミッドウェストシティでは、飲酒運転で捕まると、「飲酒運転の逮捕暦あり」と書かれた目立つステッカーを車に貼って走らなければならない。

(『ウォール・ストリート・ジャーナル』1987年4月2日)

## EXERCISE 3.6

1. That baby was like a doll.
2. The suspect's lips were sealed like a clam.
3. I don't appreciate mealy-mouthed conversation.
4. This is a movie about cats that act like humans.
5. That family lived frugally, like coupon-clipping penny pinchers.
6. I was intimidated by the young manager who's been successful in the harshly competitive financial market.
7. Fast as the wind, silent as the forest, fierce as fire, and immovable as a mountain. (From the war banner of TAKEDA Shingen)
8. Faraway memories vividly run through my head for a moment, and in the same moment memories of all sorts are uncovered one after another like a swarm of scurrying mice. (KAIKO Takeshi, *New Heavenly Body*)
9. Without any signs of struggle, without any signs of visible distress, he died. As if someone had walked behind him and turned him off. (MURAKAMI Haruki, *Tony Takitani*)
10. The waitress came and put a coffee mug in front of me, poured coffee in it, and slipped the check into a holder on the table very quietly as if to secretly pass bad luck onto someone else.  
(MURAKAMI Haruki, *The Wind-Up Bird Chronicle*)
11. 妹は馬車馬のように働いている。
12. 彼女は羊の皮をかぶったオオカミのようだ。
13. 私の上司は救いようもないくらい頭が悪い。
14. その夜は漆黒の闇であった。
15. 翻訳とは、男に似ている。ハンサムだと、誠実ではない。誠実だと、ハンサムではない。
16. 奇妙な翻訳の効力で、多くの説明書は、まるで詩である。  
(ブライアン・ファーニホウ)

17. 蝶のように舞い、蜂のように刺す。(モハメド・アリ)
18. 彼女は大腸菌のように彼に付きまとった。そして、彼はまさに、常温で放置されたカナダ産の牛肉だった。  
(ワシントン・ポスト「招待作家による文体コンテスト」)
19. 彼の頭の中はぐしゃぐしゃだった。まるで、柔軟シートが入っていない乾燥機の中のパンツのように。  
(ワシントン・ポスト「招待作家による文体コンテスト」)
20. 私は輝かしい引用を散りばめながら、美しい家を建てるようにこの本を書いています。どうぞ、お楽しみください。

## EXERCISE 3.7

1. This argument is full of holes.
2. Many people call for a more transparent government.
3. It isn't unusual for this type of story to consist of exaggeration.
4. That guy is a fake buyer.
5. His life was hanging by a thread.
6. "This has nothing to do with you," snapped Tomiko.
7. The company quickly apologized, but it was like trying to stop a forest fire with a garden hose.
8. No matter if you're standing, sitting, or walking, you are always beautiful.
9. The *Analects of Confucius* crystallizes in words the knowledge of life. (The blurb of *The Spirit of Confucius Analects* by Kato Tomiichi)
10. Time is a traveler of eternity, just like the days and months that pass by. (MATSUO Bashō, *The Narrow Road to the Interior*)
11. 彼女は棺おけに片足をつっこんでいる。
12. 私はプロキシサイト経由で、インターネットを匿名で利用している。
13. 弁護士は反対尋問で目撃者を厳しく問い詰めた。
14. 住宅価格は、バブル崩壊前の2000年から2007年の間に60パーセント上昇した。
15. 連邦議会は、自動車産業緊急救済の為とは言え、無制限の資金援助をするべきではない。
16. 芸術は、心から日々の暮らしの垢を洗い流してくれる。  
(パブロ・ピカソ)
17. なんびとも一介の孤島にはあらず。(ジョン・ダン)
18. 本には、味わうべきものと飲み込むべきものがある。そして、わずかではあるが、よく噛んで消化すべきものもある。つまり、

ある種の本は一部を読めばいいのであり、また他の本は単に読みさえすればいいのである。しかし、まれに、じっくりと精魂を込めて読まなければならない本もある。

(フランシス・ベーコン)

19. この世は全て舞台、そして、男も女もただの役者。それぞれ舞台上に登場しては退場していく。(シェイクスピア『お気に召すまま』第2幕第7場)
20. 過ぎ去った昔は異国である。そこには習慣の違う人々が住んでいる。(宮脇孝雄訳、L. P. ハートレー『恋』)

## EXERCISE 3.8

- a. What is most important for students by the time they seek employment is to acquire a variety of experiences and to learn how to think critically. It depends on the specific company, but industry places great importance on the wealth of a student's mental resources. If they lack experience and critical-thinking ability, their mental resources cannot increase. Alert students are able to express themselves confidently in their own words in a job interview, without reliance on a manual. The smart aleck will not succeed. (From the JETRO website)
- b. The translation I am speaking of is similar to reproducing an art work, such as creating a wooden replica from a bronze statue. The first step is to carefully examine the original – its size, shape, weight, facial expression – and to abstract out its essence. Then, with a different material one creates a statue that gives the same impression as the original. Wood has its own distinctive characteristics, an aspect that is important to consider. Such is the ideal of translation. It is not just the direct transfer of words across languages. (OGAWA Takayoshi, *Shōsetsu no hon'yaku: Nihongo no tokuiwaza* [Literary translation: Japanese techniques])
- c. 私たちは、いまや分れ道にいる。だが、ロバート・フロストの有名な詩とは違って、どちらの道を選ぶべきか、いまさら迷うまでもない。長いあいだ旅をしてきた道は、すばらしい高速道路で、すごいスピードに酔うこともできるが、私たちはだまされているのだ。その行きつく先は、禍いであり破滅だ。もう一つの道は、あまり《人も行かない》が、この分れ道を行くときにこそ、私たちの住んでいるこの地球の安全を守れる、最後の、唯一のチャンスがあるといえよう。(中略) ジョンズ・ホプキンス研究所の生物学教授カール・P・スウォンソンの言葉——《学問とは、およそいかなる学問でも、川の流れのようなものだ。大きな河もその

はじまりはちよろちよろ流れる水で、それもどこから湧き出るのがわからぬことが多い。静かに流れるかと思うと、はげしく早瀬を下ることもある。川原のあらわれる日照りのときもあるが、大水が押し流れることもある。学問も同じなのだ。ひとりひとりの研究の力を集め、またいろんな考えの流れを組入れて成長してゆく。(青樹築一訳、レイチェル・カーソン『沈黙の春』pp. 685-8)

## EXERCISE 3.9

1. I got caught by the police for drunk driving.
2. Once he's behind the wheel, it's as if he's a different person.
3. Feel free to ask me if you need help.
4. Mihara-san is always listening to Paganini.
5. The clock doesn't work.
6. What would you like for a snack?
7. Please replace the dead batteries.
8. Kobayashi has a black belt.
9. The stew will be ready soon.
10. The town was quietly asleep.
11. 議員はその法案を支持しないことを表明した。
12. ブッシュ大統領はアフガニスタンとイラクを攻撃した。
13. 報道のその候補者の扱いは公正を欠いていた。
14. 予測していたより、ずっと早く解雇された。
15. スーパーボウルはニュー・イングランドが優勝した。
16. この第3四半期、国内の最大手権原保険会社五社の中、四社までが赤字収支だった。
17. 州知事は、自己の政権担当者を赦免したあとは、黙秘権を行使した。
18. 自分の名誉を守るため、彼女は法的手段に訴えることにした。
19. 彼は素早くボトルを飲み干した。
20. この論文は人間の認知能力の新しい研究法を提唱している。

## EXERCISE 3.10

1. I'm very sorry to hear that your father passed away.  
My condolences to you and your family.
2. I'm sorry for the late reply.
3. Thank you for not smoking.

4. Wet paint.
5. You're Ms. Yoshiwara, aren't you?
6. What a gorgeous car!
7. How about some coffee?
8. Dear Customer:
9. Don't you have something you ought to be doing instead?
10. You don't have friends, do you?
11. 展示品には手を触れないでください。
12. よくやった。
13. 久しぶり。
14. これが、彼女を推薦できない理由です。
15. 帰り道に気をつけな。どこに住んでるか知ってるんだぜ。
16. この成績、もうちょっと何とかならないでしょうか。
17. 当社製品をお買い上げいただき、まことにありがとうございます。
18. おかげさまで、くつろがせていただきました。
19. その件に関しましては、お答えを控えさせていただきます。
20. 後で手を貸すから。

#### EXERCISE 3.11

- a. We deeply appreciate your long-standing patronage of our company. We have recently discovered a defect in the processing of our "Time Can" instant noodles, marketed in August 2000 in a limited edition to commemorate the new millennium. These cans were thought to have a shelf life of 10 years, but a possible defect could potentially allow air to enter, causing the contents to spoil before their August or September 2010 expiration date. Therefore, it has been decided to recall these items. We sincerely apologize for failing to meet the expectations of our customers who purchased this product with the expectation of enjoying it in the future. We are sorry for the inconvenience, but we would ask our customers to send their Time Cans COD to the following address. Your purchase price will be refunded shortly thereafter. (Adapted from the Recall Announcement by Nissin Food Products)
- b. Why Trial by Jury? When all citizens participate in court trials, their viewpoints and common sense are reflected in the court proceedings and decisions. As a result, the introduction of jury trials would increase our understanding and confidence in the judicial system

by making trials familiar to all of us. This, in turn, would lead to increased deliberation on social issues, thereby promoting a better future. Civilian participation in trials is practiced in many countries throughout the world, including the United States, United Kingdom, France, Germany, and Italy. (From the website of the Ministry of Justice, Japan)

- c. 陪審員制度は、わがアメリカ合衆国の司法制度の核心をなすものです。それは、国民の義務であると同時に、司法制度と社会への貢献の機会でもあります。陪審員を勤めることは、多くの人々にとって感銘深く、貴重な経験となります。投票権が国民の権利であるのに対し、陪審制度に参加すること葉国民の義務であり、個人が直接、政治に参画できる最大の機会でもあります。  
(カリフォルニア司法長官、ロナルド M. ジョージ)

## EXERCISE 3.12

- a. We called him the Professor. And he called my son Root, because, he said, the flat top of his head reminded him of the square root sign.  
“There’s a fine brain in there,” the Professor said, mussing my son’s hair. Root, who wore a cap to avoid being teased by his friends, gave a wary shrug. “With this one little sign we can come to know an infinite range of numbers, even those we can’t see.” He traced the symbol in the thick layer of dust on his desk. (Translation by Stephen Snyder, *The Housekeeper and the Professor*, Ogawa 2009)
- b. その山荘は、村へと続く道路を折れ、轍でできた小道を1.5キロほど行った突き当たりにポツンと立っていた。「ラドロー」と書かれた、色褪せ風化した木の表札が杭に打ちつけられてはいるものの、よほど気をつけていない限り、こんな生け垣の隙間でしかない道は、簡単に通り過ぎてしまうだろう。少し盛り上がった周りの地形とブナの林が山荘と付随する納屋を完全に人目から隠してしまっていたので、そんな道の奥に人が住んでいるなどとは誰も想像できなかった。(デイヴィッド・ロッジ、*Home Truths*)

## EXERCISE 3.13

Ambiguity does not oppose logic; rather, it is a kind of logic. Recognition of this truism requires that the speech community be linguistically mature. If flawless logic is represented as a solid line, then the type of



logic conveyed by an ambiguous expression is a double-track that is frequently interrupted by a dotted line. (TOYAMA Shigehiko, *Nihongo no ronri* [The logic of the Japanese language])

*Aimaisa* can be translated either as *ambiguity* (possible to interpret in two or more ways) or *vagueness* (lack of clarity). At first, *vagueness* appeared to fit the context better; however, the presence of *fukusen* 複線 ‘double lines’ strongly implies that the author intends *ambiguity*.

## EXERCISE 3.14

This was certainly the house, but there was no kitchen door. Where was the entrance?

The road was narrow, and people were constantly streaming across it, so that I felt pressured each time, as if challenged. But I could do nothing about it, so I went and stood in the granite-paved entranceway set deep into the house. A room was right there. A fight didn’t seem to be going on, but tinkling, strained voices came drifting out. I waited, but they went on. Careful not to look in too abruptly, I stood off at an angle and slid the lattice door open slightly. Everything inside became absolutely still. A water flea in a gutter came to mind. I quaked and turned into a water flea, when an innocent, lisping voice addressed me.

“Who’s there?”

I replied, giving the name of my introducer and explaining that I was a maid there on trial. I cast a glance inside and thought, My, how filthy! So this is the entranceway of a geisha house! (Translation by Alan Tansman, Tansman 1993: 13)

## EXERCISE 4.1

- a. When the elephant disappeared from our town’s elephant house, I read about it in the newspaper. My alarm clock woke me that day, as always, at 6:13. I went to the kitchen, made coffee and toast, turned on the radio, spread the paper out on the kitchen table, and proceeded to munch and read. I’m one of those people who read the paper from beginning to end, in order, so it took me awhile to

get to the article about the vanishing elephant. (Translation by Jay Rubin, Murakami 1994a: 308)

- b. ある夜、部屋にいるときに、廊下の方に物音が聞こえた。仕事の手を休めてそちらに目をやると、ドアの下から封筒が差し込まれるのが見えた。封筒はかなり厚かったが、でもドアの下をくぐり抜けられないほど厚くはなかった。封筒には私の名前が書いてあり、その中には私の妻からの手紙に見せかけたものが入っていた。(村上春樹訳、レーモンド・カーヴァー『ブラックバード・パイ』 p. 429)

#### EXERCISE 4.2

1. I was going to apply for the Ministry of Education, Culture, Sports, Science and Technology scholarship, so I obtained a copy of my birth certificate.
2. How could they write something like that in an article! It's reprehensible.
3. Back then, I wanted to buy a car, so I was working part time at a snack bar.
4. I went to Mr. Hayashi's office, but he had put on his raincoat and was about to leave.
5. We will discuss this matter the next time we meet.
6. I couldn't stand the thought that everyone knew of my misappropriation of funds.
7. I've never seen a person who eats so much.
8. Isn't this fine a bit excessive for merely turning in a payment a little late?
9. If you find unattended luggage that seems suspicious, please do not touch it. Report it to the security guards.
10. Money easily earned soon disappears.
11. He said that his wife was on a business trip.
12. The school on top of that steep cliff looked just like a castle.
13. Only those with admission tickets were allowed to enter.
14. My mother seemed to know everything.
15. If your fever has gone down by Monday, you are welcome to attend school. If, however, it has not, please stay home.

## EXERCISE 4.3

- a. It was about eight o'clock at night, sometime in the middle of April, when I was released from the interrogation room at the police department and had my first taste of freedom in 20 days. I was let go at that odd hour as a special favor by the inspector on duty, Mr. K. He was a younger graduate of the university that I attended in Kyoto. He saved me from drowning in the glare of newspaper photographers' flashes and the incessant questioning of reporters.

I slipped into the busy night streets and walked from Hibiya to Ginza. A warm, rank-smelling wind brushed my cheeks. Spring must have come. (INOUE Yasushi, *Bōkansha* [Bystander])

- b. I sat up and looked far down the ravine towards the Golden Temple. A strange sound echoed from there. It was like the sound of crackers. It was like the sound of countless people's joints all cracking at once.

From where I sat the Golden Temple itself was invisible. All that I could see was the eddying smoke and the great fire that rose into the sky. The flakes from the fire drifted between the trees and the Golden Temple's sky seemed to be strewn with golden sand.

(Translation by Ivan Morris, Mishima 1980: 261)

## EXERCISE 4.4

- a. The basement level of Irabu General Hospital was quiet with no one in sight. Omori Kazuo sighed as he looked up at the sign designating "Psychiatric Department." As there was no light coming from outside, the bluish fluorescent light was frightfully forlorn, and gave the air a very cool and unwelcoming feeling. "They sure got rid of me nicely, didn't they?" thought Kazuo. Though Kazuo had recently been frequenting the hospital to check on his poor condition, the young internal medicine doctor was indifferent. Yesterday after drawing blood, for example, the doctor jokingly asked him if he would like a children's yogurt drink to feel better. Being unable to find abnormalities in either the x-rays or the urinalysis, Kazuo was finally advised, "Would you like to try our psychiatric department?"

(OKUDA Hideo, *In za pūru* [In the pool])

- b. It looks like the showers from earlier in the day have stopped. It's a good day, Reiji Mitsui thought – getting off his delivery scooter. He was in a good mood. Although he had delivered pizzas even at

the height of the rainfall, all of the deliveries were to apartment complexes that had parking in the basement, and he was able to deliver them all the way to the customers' rooms without getting wet.

Even though the pizzas were in a box, delivering things, especially food, in the middle of the rain is not a very pleasant experience. Getting wet is also uncomfortable. (HIGASHINO Keigo, *Garirevo no kunō* [Galileo's anguish])

- c. トムがチラリと後ろに目をやると、その男がグリーン・ケージ酒場を出て、こっちへやってくるのが見えた。トムは足を速めた。あの男につけられてるのは、もう疑う余地はない。トムは五分ほど前から気づいていたが、男はあっちのテーブルから『この男に間違いない』という目つきで、用心深く彼のほうをうかがっていたのだ。彼は、トムが急いでグラスを飲みほして、金を払って出てくる [should be 出ていく] のを、見たにちがいない。／街角までくると、トムは前かがみになって、小走りに五番街を横切った。そこにはラオール酒場があった。ためしに、一杯飲みにはいってみようか？なるようになれ、といくか？それとも、いきなりパーク・アベニューへ駆けこんで、そここの暗い戸口に隠れながら、彼をまいてしまおうか？だが彼はラオール酒場にはいっていった。(佐宗鈴夫訳、パトリシア・ハイスミス『太陽がいっぱい』冒頭)
- d. だがしかし、飛行機が滑走路に向かってゆっくりと走り出すとき、彼は、静かに上下に揺れる翼を窓越しに眺めやるという過ちを犯す。翼のパネルとリベットが痛いほどはっきりと見える。ペンキ塗りのマークは剥げかかり、エンジンカバーには縞状に煤(すす)が付着している。自分は結局のところ、人間の手で作られた、故障もし、次第に朽(く)ちてもゆく一個の機械に生命を託しているのだということが身に沁みて感じられる。といったような状態が、彼の場合、飛行機が無事離陸して空に昇ったあとでさえ続く——信頼感と愉悦感が発作的な恐怖感と虚脱感によって間歇(かんけつ)的に中断されるのである。  
(高儀進訳、デイヴィッド・ロッジ『交換教授』p. 9)

## EXERCISE 4.5

- a. How to use the bath house: First, pay the bathing fee at the attendant's booth, and buy necessities such as shampoo. Find an empty locker and undress. (Secure your lock to prevent theft.) Enter the bathroom, find an open washing place, and collect bathing articles: a stool and a wash basin. It is best to confirm with a nearby bather

that the spot is not already taken by someone. Before entering the bathtub, shower and rinse your lower body, armpits, behind your knees, and toes. (Entering the tub without showering is unacceptable. It is unsanitary and frowned upon.) Cover the front of your body with a towel, and go to the bathtub. Check the temperature of the water, and enter quietly, leaving the towel on the rim of the tub. (If too hot, it is okay to add cold water, but not too much.) When your body feels warm enough, get out, and wash your body. When your body has cooled down, enter the bath tub again and repeat the process. (Miharuyu website)

- b. I always come prepared with pockets full of loose change. In my right pocket I keep one-hundred- and five-hundred-yen coins, in my left fifties and tens. One-yen and five-yen coins I carry in a back pocket, but as a rule these don't enter into the count. What I do is thrust my hands simultaneously into both pockets, the right hand tallying the hundreds and five-hundreds in tandem with the left hand adding up the fifties and tens. (Translation by Alfred Birnbaum, Murakami 1991: 3)
- c. 枝の伐採方法：(1) 幹から約30cmから60cmのところ、下から幹の幅の3分の1ほどの切り込みを入れる。切りすぎると、のこぎりが枝に挟まってしまうので、要注意。(2) 枝の上方から2つ目の切り込みを入れる。最初の切り込みから10cmほど枝先に離れたところを切る。(3) こうすることにより、枝が落ちる際、樹皮が幹まではげることが防げる。

(TreeBoss.net ホームページ)

- d. メモリー交換：まず最初にコンピューターの電源を切り、コンセントを抜きます。そして、リストストラップなどで静電気対策をした後、ケースを外してください。既存のSIMMを取り除く必要がある場合は除きます。SIMMはメモリースロットに金属製の留め具かプラスチックのクリップで両側を固定されています。プラスチックの場合は、両方のクリップをそっと外側へ押すとSIMMが外れます。金具の場合は、親指の爪で外す方が簡単ですが、小さいドライバーを使って外すことも可能です。SIMMの切れ目の部分を確認してください。この切れ目は、逆差し出来ない様にするためのもので、これを合わせることによってSIMMを正しく取り付けることができます。通常、SIMMを45度の角度に傾け、スロットにはまるまで優しく押し、それから垂直位置まで起こします。他の型のSIMMの場合は、最初はまっすぐ押し、その後、一定角度に倒します。SIMMを引くなり押すなりして45度の角度から垂直に起こす前に、SIMMの下部が確実に差込み口にはまり、完全に水平になるように注意してください。

(informIT ホームページ)

## EXERCISE 4.6

- a. When a fashion is considered ridiculous, it has reached its end. Beauty begins with novelty and ends in caricature. In other words, during the development phase of a fresh aesthetic concept, people feel uncomfortable and find it grotesque. But as it gradually gains popularity and consequently becomes a standard for beauty, it eventually gets worn out and ends up being seen as foolish. (MISHIMA Yukio, *Bunshō tokuhon* [A handbook on the art of writing])
- b. I have subtitled this essay “The Four-Characters-a-Second Decision.” Though it may sound somewhat pretentious, this is precisely what movie-subtitle translation is all about....

Why four characters a second? A movie is a flow of scenes, and what is flowing in it is life. Never for a moment does it stop. As dialogue flows, so do the subtitles. Speed of word recognition, meanwhile, varies from person to person according to individual abilities and familiarity with the expressions. We may not be able to definitively determine the human word-recognition rate, but one difference between reading subtitles and books is, of course, that you have to watch the screen while reading subtitles, or, conversely, you must quickly read the subtitles while you are engaged in the movie. Taking into consideration these simultaneous tasks, experts have done calculations and reached the conclusion that the limit of deciphering characters while appreciating a movie is four characters per second. Therefore, a two-second line would be limited to eight characters, and a three-second line would be confined to twelve characters. (YAMAZAKI Gotaro, *Eiga jimaku no sekai to hon'yakusha – ichibyō yonmoji no ketsudan* [Translators and the world of movie subtitling: The four-characters-a-second decision])

- c. 人々はよく、われわれは生きることの意味を探っていると言いますが、人間がほんとうに探求しているのは、たぶん生命の意味ではありません。人間がほんとうに求めているのは、くいま生きているという経験) だと思います。純粋に物理的な次元における生活体験が、自己の最も内面的な存在ないし実体に共鳴をもたらすことによって、生きている無上の喜びを実感する。それを求めているのです。(飛田茂雄訳、キャンベル+モイヤーズ『神話の力』p. 29)
- d. 現在、中東を中心に起こっている数々の紛争の中で、最も理解しがたいものは自爆テロであろう。この現象はどう理解すればいいのだろうか。最初に思いつく要因は、自爆テロ犯自身の狂気、または、彼らが属する、傍から見れば原始的で残酷な民族や宗教団体の特殊な考え方となろう。このような問題を、個人の狂気、あるいはグループの危険な思想として片付けてしまうのは容易で

ある。問題は「彼ら」にあつて、「私たち」は一切関係ない。したがつて、彼らがそのような行為に走らざるを得なかつた複雑な経緯など理解する必要もなくなる。しかし、残念なことに、この解釈には根本的な欠陥があると言わざるを得ない。(ノーム・シュパンサー「自爆テロ犯を理解する」『サイコロジー・トゥデイ』2010年9月23日)

## EXERCISE 4.7

- a. It was a chilly evening. A servant of a samurai stood under the Rashōmon, waiting for a break in the rain. No one else was under the wide gate. On the thick column, its crimson lacquer rubbed off here and there, perched a cricket. Since the Rashōmon stands on Sujaku Avenue, a few other people at least, in sedge hat or nobleman's headgear, might have been expected to be waiting there for a break in the rain storm, but no one was near except this man.

(Translation by KOJIMA Takashi, Akutagawa 1970: 34)

- b. During a stormy night, ice floes advance toward the coast with such great force that the surface of the sea disappears from sight entirely. The sea, mountains, and towns are covered white in snow. Here quietly lies the vast wilderness of Shiretoko. In this harsh winter, the area seems devoid of life, when all living things seem to have been frozen. However, anyone who actually visits Shiretoko will be surprised by approaching herds of Yezo Deer and the sight of Steller's Sea Eagles and White-tailed Eagles soaring across the stone-gray sky. And swimming under the frozen sea are various creatures one does not normally encounter. As much of Shiretoko becomes inaccessible to humans, it might be filled with a pulse of wildlife. . . . In the past, Shiretoko was known to the Ainu people as "Shir-etok," where the land ends, and today it is well known as one of the places where nature in its primeval state survives within Japan. Located at the easternmost region of Hokkaido, the Shiretoko National Park consists of the northern half of the Shiretoko peninsula, which runs between the Sea of Okhotsk and the Nemuro Strait. In recognition of this precipitous, pristine wilderness, marked by the blue sea and ice drifts of Okhotsk, the fringe of dramatic eroded coast, the chain of volcanoes and deep virgin forests, and the remarkable mountain landscape overlaid with alpine vegetation, Shiretoko was designated as a national park in 1964. (From the 7-Eleven Green Foundation website)

- c. 北カリフォルニアはコンテナ輸送の中心地であり、オークランド港は、その主要拠点である。オークランドの主要市場基盤は、北はオレゴンとの州境から南はトゥーレア市、東はソルトレイクシティに及ぶ。オークランドで処理される物流量の約9割はトラック輸送で、残りの1割はロッキー山脈を越える鉄道との複合輸送で行われている。(オークランド港ホームページ)
- d. 現在、キングス郡及びブルックリンとして知られているニューヨーク一帯は、17世紀半ばには、ダッチ・ブロイケレンを含む6つの地区に分かれていた。そして、1776年にジョージ・ワシントンがチャールス・リー将軍をニューヨークのイースト川防衛に派遣した際、要となったのはブルックリンハイツだった。19世紀半ばには、ブルックリンハイツに隣接して、レンガ造りの建物と褐色砂岩造りの長い家並みがパークスロープと南ブルックリン地区を風靡していた。4階建てのビクトリア朝様式の褐色砂岩建築で知られるパークスロープは、馬車や路面電車の発達によって、南北戦争後に初期開発が進められたものである。

## EXERCISE 4.8

- a. About 20 years ago, when I first started driving, I could just buy oil and change it myself quite cheaply. But now, when I think about the cost of disposing of the waste oil, there seems to be no economic benefit in doing so. In fact, it's gotten quite expensive. Also, the design of recent cars makes it necessary to jack up the car in order to open the oil drain and requires going under the car in order to remove the oil filter. Cars are quickly becoming unsuitable for do-it-yourself maintenance. Without having the proper equipment on hand, working on cars can be hazardous, so you shouldn't force yourself to work on them. Even if you normally do everything yourself, for oil changes you should just decide when it should be done and what oil to use depending on the operating condition and mileage of the car, and then leave the job itself to the professionals. (The &Power.com website [<http://www.and-power.com/car1.htm>])
- b. What would happen if the meritocratic system was thoroughly implemented? One result might be that colleagues would all become each other's rivals. Veterans on the job would undoubtedly stop sharing their knowledge with new recruits. Those who continued to do so would ultimately be forced out of their own positions. As a result, society would become an extremely unsettling place where



one would be continuously surrounded by rivals, and leading a peaceful life would become impossible.

Even if the rest of the world was in favor, I am opposed to meritocracy. I support a social system based on lifetime employment and seniority-based promotion.

Of course, there would be problems if the seniority system became the sole principle. . . . Nevertheless, for its foundations, society should adopt a system that is not meritocratic, but one that operates on the principles of seniority and lifetime employment. With such a system as its base, society as a whole would attain stability and security. The latent strength of a nation lies in a stable society. That's how Japan became the world's second largest economic power. (FUJIWARA Masahiko, *Kokka no hinkaku* [The dignity of the nation])

- c. 政治の主権を、少数の多額献金者から多数の小額献金者へ。「MoveOn.Org ——政治活動」に参加して、政治を動かす力を変えようではありませんか。私たちを代表してくれる候補者に報い、革新的政治理念をうたう挑戦者を支持し、私たちのために戦ってくれる人々へ草の根支援の底力を見せるのです。

(ムーブ・オン・ホームページ)

- d. 87年前、われわれの父祖たちは、自由の精神にはぐくまれ、人はみな平等に創られているという信条にささげられた新しい国家を、この大陸に誕生させた。今われわれは、一大内戦のさなかにあり、戦うことにより、自由の精神をはぐくみ、自由の心情にささげられたこの国家が、或いは、このようなあらゆる国家が、長く存続することは可能なかどうかを試しているわけである。われわれはそのような戦争に一大激戦の地で、相会している。われわれはこの国家が生き永らえるようにと、ここで生命を捧げた人々の最後の安息の場所として、この戦場の一部をささげるためにやって来た。われわれがそうすることは、まことに適切であり好ましいことである。(在日米国大使館訳、エイブラハム・リンカーン、ゲティスバーグ演説)

#### EXERCISE 4.9

- a. After taking one sip to wet my throat, I offered her the cup. "Here, have the rest. It's Pu-Arh tea."

"Oh, I love that," she said, taking the cup with a slender hand. "I just got here, I came from pretty far away." She looked down at the river. Her eyes had the bright sparkle of a traveler's.

“Sightseeing?” I asked, wondering what could have brought her to this particular place.

“Yes. Soon, on this spot, there’ll be something to see that only happens every hundred years. Have you ever heard about it?”

“Something to see?”

“Yes. If all the conditions are right.”

“What, exactly?”

“I can’t tell you yet. But I promise I will, because you shared your tea with me.” (Translation by Megan Backus, Yoshimoto 1993b: 115–116)

- b. “Naruse, what are you gonna do about work at City Hall that day?” asked Kyono, raising his head.

“I have to go into work this weekend, so I’ll take that day off instead,” Naruse replied.

“Isn’t someone gonna think something’s up? You skipped work last time and the time before that, too.”

“No one has that much time for investigating the connections between the bank robberies and my days off.”

“Just saying, you should be careful. At the very least you easily draw attention.”

“I do?”

“A 37-year-old being the chief clerk at the local government office is quite a step up over other people, don’t you think? There are people who aren’t too fond of that.”

“I guess.”

“You know, those people who always agree with you or are always trying to please you with fake compliments. I bet you feel all modest when that happens, and that’s gonna piss off the people around you.”

“Kyono sees through everything,” Kuon said, taking a jab at him.

“Oh, I see,” Naruse nodded his head in exaggeration.

“That’s why when I tell people I’m divorced, their faces lighten up.” (ISAKA Kotaro, *Yōki na gyangu ga chikyū o mawasu* [A cheerful gang turns the earth])

- c. 第二次世界大戦中の日系アメリカ人の収容生活について、本を書こうとはじめて思ったとき、わたしたちはその考えを、友人であるニューヨークのライターに話してみた。／「それは過去の問題だね。最近では、人びとは現在の問題を扱った本でさえ、なかなか読まなくなっている。みんな、そんなことはもう忘れてるよ」と彼はいった。／「わかっているさ」とわたしの夫が答えた。／「ぼくだって忘れてるんだからね。でも、ぼくたちが書

こうしているのは、なにも、いまさら、物議をかもそうっていうんじゃない。不正が行われたことなら、誰でも知っている。でも、収容所の内部で何が実際に行われたのか、どれだけの人がどが知っているだろうか？連中の頭に浮かぶのは、せいぜいのところ強制収容所だ。ポーランドやシベリヤの強制収容所を想像するわけさ。ところが、日系アメリカ人が入れられたのは、そういった強制収容所とはまったく違うんだ」／こうしてわたしたちは、当時の収容所のうち、わたしの家族が三年半にわたる年月を送ったマンザナルでの生活について書きはじめた。（権寧訳、ヒューストン+ヒューストン『マンザナルよさらば』「はしがき」）

- d. 「あなたもじきに結婚して、子供が生まれるかもしれないわね」とわたしは言った。「小さい子はかわいいわ」「子供なんかいちばん嫌い」とニキは言った。「まあ、それはまだ若いからよ」「年齢(とし)とは関係ないわ。ただ周りで大勢のチビにキーキー騒がれるのが厭なだけよ」「気にしなくてもいいのよ」わたしは笑った。「べつにまだ、母親になれって言ってるわけじゃないんだから。ただふと、お祖母(ばあ)ちゃんになってみたくなっただけ。あなたもその気になってくれないかと思ったんだけど、急ぐことはないわ」  
(小野寺健訳、カズオ・イシグロ『女たちの遠い夏』p. 64)

## EXERCISE 4.10

いくつかの大学を訪問した後、私は数カ月を京都の湯川研究所で過ごした。この研究所は何から何まで素晴らしく、働くのがとても楽しかった。仕事に行くと、まず靴を脱ぐ。それから誰かが来て、朝のお茶を出してくれる。本当に気分がよかった。

東京にいる間中、私は頑張って日本語を勉強した。日本人の男の人を雇い、毎日一時間レッスンを受けた。その成果で、タクシーであちこち出かけたり、ちょっとした用が足せるほどにまでなった。

その日、私は、「見る」という言葉を勉強していた。先生は、人の家の庭を見たいときは何と言えいいかと聞いた。私は、習ったばかりの言葉を使って、「わたしは、あなたのにわをごらんになりたいです」と答えた。

「違いますよ。人に自分の庭を見たいかどうか聞くときは、『ご覧になりたい』でいいけれど、自分が人の庭を見たいときは、『拝見したい』を使います。その方が礼儀正しいんですよ。それから、自分

の庭は、『庭』でいいけれど、人の庭の場合は、『お庭』と言った方が丁寧ですね」

ふざけた話だが、同じことを言うのに、言葉が二つあるらしい。人の庭は「豪華な庭」で、自分の庭は「ぼろい庭」みたいに言うのだ。

「それでは、お寺に行って、庭が見たいときは？」彼は続けた。

「わたしは、あなたのおにわをはいけんしたいです」

「そうじゃないんですよ。お寺の庭というものは、とても格調ある場所なんです。だから、それなりの言葉を使わないとね」

「わたしは、ごて一えんをさんかんしたいです」とか何とか言うのだそうだ。(中略)

翌日、研究所の人たちに、私はディラック方程式が解けると言う場合、どう言ったらいいか聞いてみた。みんな、「解きます」を使って、ああ言うこう言うと教えてくれた。じゃ、他の人に解けるかどうか聞くときはどう言うか訊ねた。

「『お解きになれますか』かなあ」

「どうしてちがいますか」私は食い下がった。「わたしがときます、あなたがときます、おなじことします」

「うん、確かにそうなんだけどおー、やっぱり、言葉遣いは丁寧じゃないと」

だめだ。ここまで理不尽じゃ、とてもついていけない。そして、日本語は諦めた。(リチャード・ファインマン、*Surely You're Joking, Mr. Feynman!*)

#### EXERCISE 4.11

- a. Eneloop is a rechargeable battery. The name comes from a combination of “Energy” and “Loop,” complementing Sanyo Electric Company’s motto of a “Sustainable Lifestyle.” Eneloop is ready-to-use and can be used in low temperatures. It can also maintain its charge for more than two years. Eneloops were first made available in Japan in November 2005. They were first available only as AA batteries, but now the AAA size up to the D size are available. They are sold in more than 60 countries and their sales are continuously rising. There is also a wide variety of chargers that can charge eneloops, from ultra fast chargers to USB chargers, as well as universal chargers that can charge any type of Eneloop battery. Eneloops can be used many different ways, so buying in bulk, buying in packs, and buying additional batteries have been made easy. The labels on

the batteries have been treated with anti-microbial agents in order to facilitate use in a work environment in which many people touch the same battery. This is one of the many improvements we have made on the Enloop since its launch. Our batteries have seen both personal use and business use, and have been critically acclaimed for not only their performance but also their environmentally conscious and economical design. (SANYO website)

- b. 「永住権取得抽選制度」とは、正式には「移民多様化査証制度」と呼ばれ、米国への移民が少ない国々からの希望者を対象にした抽選制度です。毎年5万人の査証枠が組まれています。過去5年間に5万人以上の移民を米国に送った国は対象外となります。毎年、国務省がこの抽選を実施し、資格を満たす全ての応募者の中から無作為に当選者が選ばれます。当選者には、永住権を申請する機会が与えられ、永住権が認められた場合には、無期限で合衆国内に居住・就労することができます。さらに、配偶者や21歳以下の未婚の子どもを米国に呼び寄せることも許可されます。

(米国永住権取得抽選制度ホームページ)

#### EXERCISE 5.1

1. XはYの雇用主である, XはYを雇っている. Two obligatory arguments. X is a human or an institution that can hire people, and Y is a person who is qualified to be employed.
2. XはYを買う. Two arguments. X is a human/institution, and Y is a commercial product.
3. XはYにあこがれている. Two arguments. X is a human, and Y is a human or an institution.
4. XはYをZに招く. Three arguments. X and Y are humans or institutions, and Z is an event.
5. Xは退屈だ. One argument. X is a person or an event.
6. X sleeps. One argument. X is an animal (including a human).
7. X is convenient. One argument. X is either a thing or an animal.
8. X destroys Y. Two arguments. X is a human or a natural power, and Y is an entity which can be destroyed.
9. X goes to Y. Two arguments. X is a human or something movable, and Y is a goal.
10. X donates Y to Z. Three arguments. X is a human/institution, Y is something valuable, and Z is an institution.

## EXERCISE 5.2

There was a knock. Someone was pounding on the front door. The noise woke Junzo Otomo, and he turned on the bedside lamp. The clock said one in the morning. But as a doctor, he could not ignore the possibility of a person in need. It would be a serious problem if people later found out that he had pretended to be out. He certainly did not want that. (HOSHI Shin'ichi, *Keiryaku to kekka* [The scheme and the result])

## EXERCISE 5.3

1. When I gave her the message, she became angry.
2. If you're not going to use it, I won't give it to you.
3. Sure, their words might have been harsh, but for him to retire? It's ridiculous. [Note: The interpretation "my words" is also possible.]
4. Even if you try, it's pointless.
5. She pretends to be knowledgeable, even when she doesn't have the faintest idea about the issue.
6. Wow! Look at you. All grown up!
7. I wish I had listened to you back then. Then, things wouldn't have turned out like this.
8. Don't move or I'll shoot!
9. If you don't get it after I've explained it to you so many times, just forget it.
10. If you say it's interesting, I'd like to read it.

## EXERCISE 5.4

Finally, their flagship-store sales manager arose from the front row, and, representing all branch managers, began to speak about their determination to increase bank deposits through the collective efforts of headquarters and the branches. At that point, the General Affairs Department head whispered something into Executive Director Akutagawa's ear. Then the director passed the message to President Manpyo, who rose hurriedly from his seat and departed.

(YAMASAKI Toyoko, *Kareinaru ichizoku* [The magnificent family])

## EXERCISE 5.5

1. The station employee picked up the fallen wallet.
2. Hanako caught Taro as he came running toward her.
3. I met a friend for the first time in 10 years when she came back to Japan for a visit from the United States.
4. Taro drove the teacher who had just arrived at the airport directly to her hotel.
5. We sold the cookies we had baked in class to our parents.

## EXERCISE 5.6

その母親が is preposed; the canonical word order is: [その翌々年の秋に、  
母親<sub>Head</sub> が町の病院の手術室からなかなか出て来ない] <sub>Relative Clause</sub> のを (後略)

Two years later, on an autumn day, his mother was in the operating room at the town hospital for quite some time. Outside the imposing wooden door, the youngest son was waiting with a suitcase by his feet, now and then checking the shinkansen schedule. After waiting an hour, the doctor's report arrived saying that nothing serious had happened, and that the delay was due merely to post-surgery precautions. His older sister, who was also there, advised him to go, so without seeing his mother, he grabbed his bag and rushed out. He barely made it in time for the evening Hikari bullet train.

(FURUI Yoshikichi, *Seto no saki* [Beyond Seto])

## EXERCISE 5.7

1. I lost my wallet, so I have no money to go home.
2. The restaurant we went to yesterday served good food but was too snobbish.
3. This is the uniform that my son wore when he hit a homerun.
4. Please tell me the title of a book that explains the customs of Japanese weddings, funerals, and other ceremonial occasions.
5. My mother told me a story that made my stomach hurt/that broke my heart.
6. In Greek mythology, Hercules was ordered to perform twelve labors as penance for his sins.

7. I'll introduce you to a private tutor who can definitely help you pass the college entrance exams.
8. There's a *rakugo* story about someone so poor that the only "side dish" to rice he could afford was the aroma of grilled eel.
9. I borrowed money from a bank using the money I got from selling my house as the down payment.
10. Many believe that driving with a "hangover" from heavy drinking on the previous day is not "driving under the influence." However, even if it's the day after the drinking, it is still DUI when there's more than the legal limit of alcohol left in your body.

(Kanagawa Prefecture, Matsuda Police Station,  
"The Pitfalls of Drunk Driving")

## EXERCISE 5.8

The gapless relative clauses in this passage are: [嫁が腹を痛めた]子 and [娘が腹を痛めた]子.

For your parents-in-law, your sister-in-law is their real daughter. No matter how good a daughter-in-law is, a real daughter is always better. It is only natural that they will cherish their daughter's child more than yours. There is a world of difference between a child that their own daughter gave birth to through labor pains and a child that their daughter-in-law did. (From an Internet advice site)

## EXERCISE 5.9

Gapless relative clause: [訛りで東京生まれでないことがばれた]記者

I met NAGAI Kafu just once. Actually, even that was quite a feat. Especially in his later years, Kafu's eccentricity grew stronger, and he despised associating with other authors and intellectuals. His hatred of newspaper reporters was known from his younger years. He was especially curt about reporters whose provincial accents revealed that they were not from Tokyo. No matter what reporters asked, he would simply reply with, "By all means." Just that. As a result, even the most tenacious reporters would eventually get fed up and leave.

(Donald Keene, *Koe no nokori* [Lingering voices])



## EXERCISE 5.10

1. People who wear dirty clothes are not trusted.  
 [人が服を着ている]  
 [人が  $\emptyset_1$  着ている] 服<sub>1</sub>が汚れている  
 [[ $\emptyset_2$   $\emptyset_1$  着ている] 服<sub>1</sub>が汚れている] 人<sub>2</sub>は信用されない
2. In competitions, those who perform popular pieces have the advantage.  
 [競演者が曲を演奏する]  
 [競演者が  $\emptyset_1$  演奏する] 曲<sub>1</sub>が人気がある  
 [[ $\emptyset_2$   $\emptyset_1$  演奏する] 曲<sub>1</sub>が人気がある] 競演者<sub>2</sub>は得をする
3. The shipment source of the eggs that gave food poisoning to everyone who ate them has been identified.  
 [人が卵を食べた]  
 [ $\emptyset_1$  卵を食べた] 人<sub>1</sub>がみな食中毒に罹った  
 [[ $\emptyset_1$   $\emptyset_2$  食べた] 人<sub>1</sub>がみな食中毒に罹った] 卵<sub>2</sub>の出荷元が判明した
4. It is not impossible for a novelist whose first book sold well to continue to be successful.  
 [作家が最初に小説を書いた]  
 [作家が最初に  $\emptyset_1$  書いた] 小説<sub>1</sub>が売れた  
 [[ $\emptyset_2$  最初に  $\emptyset_1$  書いた] 小説<sub>1</sub>が売れた] 作家<sub>2</sub>が成功した例もある
5. If you tell him, everyone in the company will know about it by the next day.  
 あの人は、[[あの人に話したら、] [次の日には (その話が) 会社中に広まってしまう]]  
 あの人は、[[ $\emptyset_1$  話したら、] [次の日には (その話が) 会社中に広まってしまう]] 人ですよ

## EXERCISE 5.11

1. 織田信長が足利義昭を抱える → [足利義昭を抱える] 織田信長
2. 池田勝正と別所安治が織田信長に属した → [織田信長に属した] 池田勝正と別所安治
3. (1 + 2) [[足利義昭を抱える] 織田信長に属した] 池田勝正と別所安治
4. 赤松政秀が、池田勝正と別所安治の支援を受けた
5. (3 + 4) 赤松政秀が、[[足利義昭を抱える] 織田信長に属した] 池田勝正と別所安治の支援を受けた

6. 赤松政秀が、3,000の兵を率いて姫路城に攻め込んでくる
7. (5 + 6) 赤松政秀が、[[足利義昭を抱える] 織田信長に属した] 池田勝正と別所安治の支援を受け、3,000の兵を率いて姫路城に攻め込んでくる
8. (黒田孝高は) 青山・土器山の戦いで300の兵で奇襲攻撃を仕掛け撃退した → [300の兵で奇襲攻撃を仕掛け撃退した] 青山・土器山の戦い
9. (黒田孝高は) [300の兵で奇襲攻撃を仕掛け撃退した] 青山・土器山の戦いで、すでに天才ぶりを発揮している
10. 信長が長篠の戦いで武田勝頼を破った → [長篠の戦いで武田勝頼を破った] 信長
11. (黒田孝高は) その後、信長の配下に入る
12. (10 + 11) (黒田孝高は) その後、[長篠の戦いで武田勝頼を破った] 信長の配下に入る
13. 天正4年(1576年)には、毛利輝元が小早川隆景の水軍の将、浦宗勝を5,000の兵で攻め込ませる
14. [(浦宗勝が) 英賀に上陸したところ] Internally headed Relative Clause を、孝高は500の兵で攻撃し、退けた
15. (12 + 13 + 14) その後、[長篠の戦いで武田勝頼を破った] 信長の配下に入り、天正4年(1576年)には、毛利輝元が小早川隆景の水軍の将、浦宗勝を5,000の兵で攻め込ませるが、[(浦宗勝が) 英賀に上陸したところ] を、孝高は500の兵で攻撃し、退けた

KURODA Yoshitaka (commonly known as KURODA Kanbei) was born in Himeji on December 22, 1546, the eldest son of the medieval warlord KURODA Mototaka. By 1567, Yoshitaka succeeded to the clan leadership and inherited Himeji Castle. In 1569, he was attacked by AKAMATSU Masahide, who had forged an alliance with IKEDA Katsumasa and BESSHO Yasuharu. (IKEDA Katsumasa was a retainer of ODA Nobunaga, a benefactor of fifteenth Shogun ASHIKAGA Yoshiaki.) Masahide attempted to invade Himeji Castle with an army of 3,000 soldiers, but Yoshitaka and 300 of his troops defeated them with a surprise attack at Aoyama and Kawarakeyama. These battles in his early life revealed his military genius.... He later became a retainer of Nobunaga, who had just defeated TAKEDA Katsuyori at the battle of Nagashino. In 1576, Yoshitaka was attacked again by the powerful warlord MORI Terumoto, who sent his son KOBAYAKAWA Takakage's navy of 5,000 men led by Commander URA Munekatsu. Again, with an army of only 500, Yoshitaka beat off the assault when they were disembarking at the shore of Aga.

## EXERCISE 5.12

- a. 車両等は、Xに接近する場合には、Yが明らかな場合を除き、Xの直前で停止することができるような速度で進行しなければならない。X：横断歩道、Y：Xを通過するとき [Xを使って道路を横断しようとする] 歩行者がいないこと

When a vehicle approaches a pedestrian crosswalk, it must advance at a speed at which the vehicle is able to stop in front of said crosswalk, except when it is clear that no pedestrian will be crossing said crosswalk when the vehicle crosses it. (Article 38, Clause 1 of the *Road Traffic Law*)

- b. 何人も、アルコールまたは薬物の影響下、またはその両方の影響下で車両等を運転し、同時に法によって禁止されている行為を行う、または車両等を運転するにあたり発生する義務を怠ることにより、当該運転手以外の者を負傷させてはならない。(カリフォルニア州道路交通条例第11部第12章第2条第23153項第a号)

## EXERCISE 5.13

Actually, *rat scheme* is only an informal name; the legal name is pyramid sales scheme, which is forbidden by the Anti-Pyramid Sales Law... According to Article 2 of the Law, a pyramid sales scheme is defined as follows: “The system of allotment of money or goods (hereinafter, for the duration of the present Article, the term ‘money or goods’ includes securities and bonds evidencing one’s property rights) based on the assumption that participants who donate money or goods will grow infinitely, whereby those who join early become senior members, and those who then join the chain in a stepwise manner with a growth factor of at least two become junior members of their respective levels, such that senior members receive from the donations of junior members a greater amount of money or goods than they themselves donated.”

## EXERCISE 5.14

1996年、歴史は作られ、そして祝福された。ネメア競技会の復活だ。／古代ギリシャには、巡回して行われる四つの競技会があった。デルフィー、コリント地方のイストミア、現在最も良く知られ

ているオリンピア、そして、このネメアである。短期間ではあるが、競技会開催中は戦争や争いは聖なる休戦となり、スパルタ、アテネ、コリント、アルゴス、マセドニア、クレタ等、全ギリシャから人々が集い、同じ人間としての共感を分かち合った。／たとえ、年にたった数日間とは言え、この平和を希求する行事は、定期的に組織された国際規模のものとしては、人類初の試みであった。したがって、ネメア、オリンピア、デルフィー、イストミアの古代祭典は、今日のオリンピックゲームや国際連合の直接の祖先に当たる。／現在、世界各地に千八百人以上の会員を有する『ニメア競技会を復興する会』は、「今こそ、一般庶民が民族、言語、宗教、性別、年齢、運動能力の違いに関わらず、国際規模の競技の祭典に参加する必要がある」との信条に基づいて設立された。／その成果である1996年のニメア競技会には、世界45カ国から、10歳から93歳に渡る千三百人以上が参加し、八千人以上の観衆の見守る中、古代ギリシャ人に次いで、いにしへの競技場に足跡を残した。／記録は残されず、メダルは授与されない。競技者の家族は、競技場を囲む丘の斜面に陣取り、競技者同様に祭典の大切な構成員となる。そして、時折の音楽や踊りが性別、年齢別に組まれた競技に華を添える。

(ネメア競技会パンフレット)

#### EXERCISE 5.15

It is difficult enough for women with children to manage careers. To make matters worse, in this sluggish economy, if a woman who gets a job offer asks to delay starting work until she can find daycare, the hiring company may very well just let the applicant go.

(*Asahi Shimbun*, April 20, 1994)

#### EXERCISE 5.16

1. From my room, I heard the sound of breaking glass.
2. Coming out of the tunnel, I saw vast tea fields.
3. If you have time, I'd really appreciate your helping me out.
4. I felt very sad when I heard the news.
5. At that moment, I felt something brush against my legs.

## EXERCISE 5.17

In the family, parents should work to create opportunities for interaction with their children and make constant efforts to understand them. Participation together in volunteer activities and local events, timing of meals so that family members can eat together and engage in conversation, and planning of occasional outdoor activities such as hiking are examples of such situations for interaction. What is essential is to actively create such opportunities. Through these types of parent-child activities, we hope to see exchange of information and other kinds of links among parents in local communities, which may lead to community-wide activities as well. (From a committee report, Ministry of Education)

## EXERCISE 5.18

学校の制服と聞いて私が思い浮かべるのは、少年少女が同じ色の服を着てカトリック系の学校の前に並んでいる光景だ。おそらく、ほとんどの人は同じ様な光景を思い浮かべるのではないだろうか。一般に、制服はヨーロッパや私立学校の生徒が着用するものだと考えられている。そして、制服を着用する生徒の姿は、それを強いる学校に対する固定観念や反感をもたらしてきた。個人を表現することを尊重するアメリカ社会の中では、それらの生徒は、どうしても、自らを表現できないロボットのように見えてしまう。ここで問題になるのは、自己主張することの対価が非常に高くつく場合があるという現実である。デトロイトでは、15歳の少年が、86ドルのバスケットボールシューズをはいていたために殺された。何という高価な代償だろう。野暮ったい服を着てからかわれるほうが、履いているズボンの色が気にいらぬギャングに殺されるより、よっぽどましではないだろうか。(123HelpMe.com「学校の制服」より抜粋)

## EXERCISE 6.1

- (a) If you fail to pay on time, there will be a penalty.
  - (b) Late payment will be penalized.
- (a) It is essential in business to maintain continuous and friendly conversation with customers.
  - (b) An effort to maintain continuous and friendly conversation with customers is essential in business.

3. (a) Although the number of lifestyle-related diseases is increasing, the average life expectancy of Japanese is certainly rising.  
(b) Despite the increase in the number of lifestyle-related diseases, the average life expectancy of Japanese is certainly rising.
4. (a) The population of Bangladesh has grown rapidly, causing a food shortage.  
(b) The exploding population growth in Bangladesh has caused a food shortage.
5. (a) Because a consensus was not achieved, the bill was not passed.  
(b) Failure to achieve a consensus prevented the bill from being passed.
6. (a) Because the contract was renewed, everyone felt relieved.  
(b) The news of the contract renewal relieved everyone.
7. (a) As the interest rate went down, more people started to buy homes.  
(b) A decrease in interest rates encouraged people to buy homes.
8. (a) The tsunami caused by the earthquake completely destroyed villages along the coast.  
(b) An earthquake-triggered tsunami brought devastating destruction to villages along the coast.
9. (a) Because you helped us enormously, we were able to complete this prototype.  
(b) Your cooperation enabled us to complete this prototype.
10. (a) He enjoyed more than anything watching his wealth grow.  
(b) The growth of his wealth gave him tremendous pleasure.

## EXERCISE 6.2

1. (a) ほかの人の言うことをよく聞くという訓練がされていないので、子供たちの社交能力はあまり発達していない。  
(b) 他人の言葉をよく聞くという訓練の欠如が子供たちの社交能力の発達を妨げている。
2. (a) 凶暴な事件が相次いで起こり、地域の住民は恐慌状態に陥っている。  
(b) 相次ぐ凶暴な事件が地域住民を恐慌状態に陥れている。
3. (a) 完璧主義を目指すと、何でも先送りにするようになりがちだ。  
(b) 完璧主義は先送り主義を助長する。

4. (a) フッ素の使用によって虫歯予防は目覚しく向上したが、虫歯は未だに世界の国々で蔓延している。  
 (b) フッ素使用による目覚しい虫歯予防の向上も、世界各国での虫歯防止とまでは至っていない。
5. (a) 失感情症に陥ると、自己の感情が表現できなくなるばかりではなく、自己および他者の感情を理解することも不可能となる。  
 (b) 失感情症とは、自己の感情表現能力のみならず、自己および他者の感情理解能力の欠如をも含む障害である。

## EXERCISE 6.3

Sense of humor reveals a lot about a person. The idea is rather sinister, but it is definitely true in some respects. Furthermore, if that is true, then it is almost certainly true that writing style reveals character, as does the content of the writing.

The problem of “how” is a large part of any form of expression. We do not simply write or speak things as we see or hear them, because in most cases, the seen and heard are in non-verbal form. Thus, the first step of expression is verbalization of the non-verbal.

Sensations of sight, sound, and touch must be translated completely into words to represent reality, sensation, thought, and fantasy. Verbal expression – words, phrases, and sentences – must always be punctuated and flow through time. Therefore, when we express the ever-expanding reality around us in words, we must deconstruct it according to the characteristics of language. Sensory, spatial, and even abstract experiences must be adjusted and arranged within the time domain. It is in this “translation process” that one’s viewpoint and thought processes will be revealed. (NAKAMURA Akira, *Gendai meibun annai* [A guide to exquisite prose])

## EXERCISE 6.4

At the center of the stone bridge, dirt-covered statues of crouching lions at each end, were two young fellows, tossing pebbles. Their backs against the handrail on one side, they were trying to throw pebbles into a milk bottle placed at the foot of the opposite rail. I recognized them. They were in my class at prep school. They always sat in the

very front row. I remembered them because one of them was astonishingly handsome with startlingly well-defined features. The other fellow was also memorable. He looked like a comical character in a cartoon, with such humorous features that you almost felt sorry for him. They always came to school together and left together.

(MIYAMOTO Teru, *Hoshi-boshi no kanashimi* [The sorrow of the stars])

## EXERCISE 6.5

19世紀におけるサザン・ベルといえば、ほとんどの人は、乳母日傘で育った、若く美しい令嬢が、優雅な夜会服の裾をひるがえして仮装舞踏会に出かける姿を想像するのではないだろうか。中には、彼女らは、気まぐれでわがまま、自分勝手な上に、生涯男性にすがって生きていくだけの女たちと考える人もいるだろう。実際には、それらの南部の富豪の令嬢たちは、読み書き、算数、音楽、美術、フランス語などの高い教育を受けていただけではなく、裁縫や刺繍といった、当時は衣服は全て手縫いであったためにことさら大切であった実用的な技能も身につけていた。しかし、これらの教育は、全て、有利な結婚への準備を目的としていた。

## EXERCISE 6.6

1. *Bunraku*, or Japanese puppet theater, consists of three elements: *yoruri* recitation, which tells a story in a semi-sung manner; musical accompaniment provided by the three-stringed lute-like *shamisen*; and the puppets' performance itself.
2. During the period when it was an opposition party, the Democratic Party of Japan led the pack in condemning the practice of *amakudari*, giving retiring high-ranking bureaucrats lucrative jobs in private or semi-private corporations. However, having once taken over the administration, it gave retired bureaucrats such high-profile jobs as the president of the Japan postal system and president of the National Personnel Authority in the exact same manner, demonstrating how easily policy is overturned.
3. At a drinking party, when people are having a good time, some may start chanting "Chug! Chug!" Although lately many establishments have banned chugging, it continues to be the reason people end up in the hospital with alcohol poisoning. In the worst cases, some die



from such forced drinking. This has led to an increasing number of cases in which the instigators of chugging are being investigated for manslaughter.

4. The term *otaku* is used to refer to a person who has a deep knowledge of and strong interest in comic books and video games. The term was first used by anime fans, who called each other *otaku* (“you”) rather than referring to them by name. It was then popularized in 1983 by Akio Nakamori, columnist at Lolita-complex comic magazine *Manga Burikko*, who started calling anime fans *otaku*.
5. When one scholar references the research of another, it is never in order simply to catch a free ride on that other person’s work. It is done because past published theories can serve as the basis for future research. By precisely pointing out each problem derived from the theories of others, we can state our own newly evolved ideas from an original point of view.

#### EXERCISE 6.7

[Close to the original wording] This tendency can be said about translation from any language to any language, but especially in translation between genetically unrelated languages such as Japanese and English. If one attempts to transfer mechanically and literally the structure of the original sentence, the translated sentence becomes hardly comprehensible because such a method ignores the fundamental differences of their rhetorical structures. Compared with the degree of comprehensive difficulty of the original sentence, that of the translated sentence inevitably becomes drastically higher.

[Revised] Although this tendency can be said about translation between any two languages, when they are genetically unrelated, as are Japanese and English, an attempt to maintain the structure of the original sentence while ignoring their rhetorical differences will result in a translation incommensurately difficult to comprehend.

#### EXERCISE 6.8

Words are by nature like cassettes. The term “cassette” originated from the French word for a small box, which is used to refer to a jewelry box. The cassette tape used in a tape recorder shares the same etymology.

Here is a small jewelry box in which you can store any kind of jewelry, but when it is new, nothing is in it. Nonetheless, it is beautiful and fascinating in and of itself, so that people are attracted to it and wonder about its contents.

A newly coined word resembles such a cassette. First, the word itself is enchanting, and people are drawn to it by the vague expectation that it must have some profound meaning. Fine jewelry boxes are sought after initially as decorative objects but eventually used to hold jewelry. That is, they are first desired for their beauty, but in the end they are valued for their use.

Words, too, are initially meager in meaning but they attract human interest. As a result, they get used and over time acquire rich and profound meaning. (YANABU Akira, *Hon'yaku towa nani ka: Nihongo to hon'yaku bunka* [What is translation?: Japanese and translation culture])

#### EXERCISE 6.9

After graduating from medical school, I worked at a psychiatric hospital in Abashiri for seven years, at the Hokkaido University Hospital in Sapporo for 15 years, and at a general hospital in Tokyo for eight years. These changes in my career were neither by plan on my part nor by medical-staff allocation by the University, but just happened. Because I started working right after the abolishment of the intern system, and because I got a job in a psychiatric hospital immediately after graduation, I have never had practical training in other medical specializations. I have been a psychiatric specialist throughout the past 30 years of my medical career. In this essay, I explain to young doctors in practical training the advantages and disadvantages of different types of medical facilities as I experienced them. The readers are reminded that these comments are based on my subjective judgments, not necessarily a consensus of opinions in my field. (KASAHARA Toshihiko, “Advantages and disadvantages of different types of psychiatric facilities”)

#### EXERCISE 7.1

- a. [Literal] At the end of the year when everyone is busy, we humbly express our happiness at the expectation that you are enjoying ever-increasing health and prosperity. For the extraordinary patronage you have generously given us in the past, we thank you deeply.

Now our company will begin selling its newly developed translation software, *Rosetta Stone*. It is a revolutionary product, equipped with outstanding performance capabilities unmatched by translation software of the past, a product we can recommend to our customers with great confidence.

Before presenting this product to the general public, we will hold an exhibition as stated below for our valued customers. Sorry to trouble you in your busy time, but we would most certainly appreciate your attendance.

[Free#1] In the midst of the busy holiday season, we would like to take this opportunity to send you our warmest regards and best wishes for health, prosperity, and happiness in the New Year. We would like to thank you cordially for your continuing patronage and outstanding support of our company. We are proud to announce now the introduction of our newest translation software, *Rosetta Stone*, which will soon be available for purchase. *Rosetta Stone* is a revolutionary product unlike any translation software of the past, which we can recommend with great confidence to our customers. Before *Rosetta Stone* is made available to the public, we are holding an exclusive unveiling for our most valued customers to which you are cordially invited. Although we are sorry to trouble you at this busy time of year, we hope you will be able to attend the event to be held as follows:

[Free#2] Greetings!

The holidays are approaching, a hectic time for everyone, but also a time to celebrate the past year's triumphs and the promise of the new year.

With this in mind, we want to thank you for your continuing support, and to take this opportunity to introduce you to the future.

We will soon be unveiling our new translation software, *Rosetta Stone*, a program so far beyond previous software in its enhanced performance and extraordinary capabilities that it is sure to be the start of a new era in the field of translation.

But before releasing this newest computer marvel to the general public, we want to give you the first opportunity to see it! We will be holding a special premier gala, detailed below, and we want you to be there to celebrate with us!

Thank you for your time and consideration, and we wish you health and prosperity in the year to come.

- b. [直訳] ABC株式会社の研究職募集にご応募いただき、誠にありがとうございました。今回、非常に優秀な方々より多数のご応募がありました。貴殿のご経歴は注目に値するものではありませんが、熟考の結果、他の応募者の資質が今回の公募職にはより適していると判断いたしました。弊社へのご応募、重ねて御礼申し上げますとともに、貴殿の就職活動のご健闘と将来のご活躍をお祈りいたします。

[意識] 拝啓／時下益々ご清祥のこととお慶び申し上げます。／この度は、ABC株式会社の研究職募集にご応募いただき、誠にありがとうございました。今回、非常に優秀な方々より多数のご応募があり、選考に苦慮いたしました。厳正に審査しました結果、残念ながら、今回は貴殿のご希望に添いかねることとなりました。貴重なお時間を、わざわざ弊社の為に割いてくださったにも関わらず、誠に申し訳なく存じます。末筆ながら、貴殿の今後益々のご健闘ご活躍をお祈り申し上げます。／敬具

## EXERCISE 7.2

Going up a mountain track, I fell to thinking. Approach anything rationally, and you become harsh. Pole along in the stream of emotions, and you will be swept away by the current. Give free rein to your desires, and you become uncomfortably confined. It is not a very agreeable place to live, this world of ours. When the unpleasantness increases, you want to draw yourself up to some place where life is easier. It is just at the point when you first realise that life will be no more agreeable no matter what heights you may attain, that a poem may be given birth, or a picture created. (Translation by Alan Turney, Natsume 1965/2002: 12)

## EXERCISE 7.4

[Alienation] My husband, Taro Yamada, entered into eternal rest at noon on the thirteenth day of June while convalescing from a long illness. Herein I would like to convey my deepest gratitude for the warm friendship you showed him during his lifetime. Funerary arrangements will be held as stated below. Offers of monetary condolence gifts and flowers are politely declined.

Date and Time: June 18, 1:00–2:30 p.m.  
 Location: Buddhist Church of San Francisco  
 1881 Pine Street, San Francisco, CA 94109  
 Chief Mourner: Hanako Yamada

[Naturalization] After a long illness, Taro Yamada passed away June 13th at noon. We would like to express our profound gratitude for the kindness you showed him throughout his life. The funeral service will be held at the following place and time. We ask you to refrain from sending flowers or other gifts of condolence.

Date and Time: June 18, 1:00–2:30 p.m.  
 Location: Buddhist Church of San Francisco  
 1881 Pine Street, San Francisco, CA 94109

## EXERCISE 7.5

[Alienation] サンスクリット語と言語学の名誉教授で、エドワード・サピア教授の最後の門下生であったマーリー・バーンソン・エメノー博士が2005年8月29日カリフォルニア州パークレーで永眠した。享年101歳。残された遺族は、カリフォルニア州タスティン市在住の継娘であるフィリス・サベージ氏で、遺体はノバスコシア州の妻と家族の墓の隣に埋葬された。大学主催の追悼式は暫定的に2006年春に予定されている。

[Naturalization] サンスクリット語と言語学の名誉教授で、エドワード・サピア教授の最後の門下生であったマーリー・バーンソン・エメノー博士が2005年8月29日カリフォルニア州パークレーで永眠した。享年101歳。大学主催の追悼式は暫定的に2006年春に予定されている。

## EXERCISE 7.6

“Here you go.” A bowl of ramen noodles was passed over the counter. My friend couldn’t believe his eyes. The woman had her thumb completely submerged in the ramen broth. He couldn’t help but repeat, “Hey, your finger, your finger...” The woman replied, “Don’t you worry, honey. It’s not too hot.”

## EXERCISE 7.7

船が難破し、三人の仲間は無人島に流れ着いた。ある日、食べ物はないかと探していると、金色のランプが見つかった。三人がそれをこすると、魔人が現れて、みんなの望みを一人につき一つだけかなえてやると言った。／一人目が、「飛行機があったら、家に帰れるなあ」と言うと、たちまち飛行機が現れ、男はそれに乗って飛び去った。／二人目は、「船があれば帰れるなあ」と言った。直ぐに船が現れ、男は喜んで去っていった。／すると、三人目が首をたれて、悲しそうに「一人ぼっちはやだなあ。あいつらと一緒にいたいなあ」

## EXERCISE 7.8

- a. The new “Late-term Elderly Medical System” came into effect in April 2008. Now, all people over the age of 75 are classified as “late-term elderly” and are required to be part of a separate medical insurance program. This system attempts to curb the rising costs brought about by the increased needs in medical care after age 75 by restricting the services available for these people.

Under this system, all people must, once they turn 75, pay their own insurance fees. This includes dependents of salaried workers who are therefore exempted from insurance payment, except those on welfare assistance. In most cases, the insurance premiums are collected as a deduction from pensions. The penalty for delinquent payment is particularly severe; if a payment remains delinquent for more than a year, one’s insurance certificate will be confiscated.

Also, the term “late-term elderly” has become controversial, and the system itself is being criticized as a way to eliminate the elderly. (Anonymous post)

- b. Starting on April 1, the new “Longevity Healthcare System” (formerly known as the “Medical System for the Elderly of Advanced Age”) for individuals over age 75 has been implemented.

The first objective of this policy is to provide the elderly with comprehensive healthcare services that meet their specific needs and maintain each person’s mental and physical health. This system will ensure that seniors with multiple ailments who require long-term medical care can select their own attending physician, as well as receive the proper treatments continuously for their mental and physical health.

The second objective of the new policy is to equalize the burden of insurance premiums and create a stable cost structure. Under the

previous system, there were considerable inequalities between those who live in financially privileged areas that could assist insurance fee payment with taxes versus those who do not live in such areas. Furthermore, even if two persons both received the same amount of pension, one who was a dependent of a family did not have to pay insurance premiums, while another who was not a dependent had to pay them. In order to eliminate this unfairness and to stabilize costs, the insurance premium payment now has a new structure: 50 percent of the cost is paid by the national and local governments, 40 percent by insurance premiums of those currently employed, and the final 10 percent is paid by those over the age of 75. (Liberal Democratic Party, “The medical insurance system for seniors 75 years old and above – Seven points to ease your concerns”)

## EXERCISE 7.9

- a. When connecting the projector to a laptop or to a desktop computer with an internal monitor, the image might not be projected. Please configure the settings so the signal will output externally. Because the method of configuration differs from computer to computer, refer to your computer manual under “output options” or “output to external monitor” for specific information. After changing your output settings, the image may not display on the computer’s LCD screen. (Translated from the Epson Projector Manual)
- b. ソニックケアのブラシの部分をお口の奥に入れてから、スイッチを押してください。このとき、口を閉じていないと、歯磨き粉が飛び散ってしまいますので、ご注意ください。電動式の歯ブラシをお使いになったことのない方は、軽いくすぐったさやちくちくする感覚を感じるかもしれませんが、使用していくうちにその違和感もなくなります。(フィリップス社ソニックケア英文取扱説明書より翻訳)

## EXERCISE 7.10

After a long day of exploring the city, relax by gazing at the Uji river while bathing in our luxurious aromatic baths, *Sawarabi* and *Ho-o*. Once your body has warmed up, it is time for your taste buds to enjoy authentic culinary masterpieces of Japan. Try seasonal delicacies

particular to the Kyoto area, delight in the rich flavor of a simmering wild-boar hot pot, unwind and make yourself at home. Request the *Akebono* or *Tokiwa* plan for additional luxuries at the hotel, including your own personal hot spring, just outside your room. If you stay during winter, you also have the option of choosing a special food plan. Choose from a variety of dishes, and dine in a restaurant in our very own flower garden. A delicious cup of Uji tea awaits you here. We hope to see you soon! (Translated from the Hanayashiki Ukifune-en website)

## EXERCISE 7.11

六年間にわたり、直接販売の分野で、生産・接客業務など広範囲に成果を上げてきました。弊社のアメリカ支店営業ディレクター職は私自身の能力を生かすのに最も適していると確信しております。

- 積極的にリーダーシップを発揮し、常に成功を目指し仲間を奮起させる能力
- トップセールスの成績に裏付けされた接客力
- 正確な発注処理、在庫管理、出納管理能力
- 卓越した販売分析に基づいた問題処理能力と明白な管理報告
- 勤勉で積極的な業務態度、高い信頼性、期待された以上の努力を厭わない責任感
- 高度な文章作成能力、スムーズなコミュニケーション
- 身だしなみや振る舞いに見られる高い職業意識と社会人マナー

## EXERCISE 7.12

Manual labor, I suppose one would call it. This is not the first time I've done such work. I was conscripted during the war and even made to do coolie labor. The sneakers I now wear when I work in the fields are the ones the Army issued me. That was the first time in my life I had put such things on my feet, but they were surprisingly comfortable, and when I walked around the garden wearing them I felt as if I could understand the light-heartedness of the bird or animal that walks bare-foot on the ground. That is the only pleasant memory I have of the war. What a dreary business the war was. (Translation by Donald Keene, Dazai 1956: 36)



## EXERCISE 7.15

- a. Japan is facing a crisis. On the foreign diplomacy front, Japan must deal with challenges such as the Iraq offensive instigated by the American military, and nuclear development and the problem of Japanese citizens abducted by North Korea. The economy has been in a recession for ten years....Turning now to education, reform after reform has backfired just like the economy. In particular, the pressure-free education system implemented about 10 years ago, in which the curriculum and teaching hours were cut back, has been causing a steady decline in students' academic achievements. It was originally intended as a way to deal with low-performing students, bullying, truancy, and the collapse of classroom discipline, but low-performing students have thus far not shown any signs of improvement.

(FUJIWARA Masahiko, *Sokoku towa kokugo*  
[Our motherland is the Japanese language])

- b. 2004年初頭、当時32歳の株式投資家兼ヘッジファンドマネージャーのマイケル・バリーは、彼にとっては未知の領域だった債券市場に熱中していた。バリーは、この新分野のことは誰にも話さなかったが、アメリカの金融貸借の仕組みを理解するために、カリフォルニア州サンノゼにあるオフィスに一人閉じこもって、ひたすらに本や新聞、雑誌の記事、金融関係のファイルを読みあさった。特に知りたかったのは、サブプライム住宅ローン（信用度の低い個人を対象とした高利ローン）が債券として売買される仕組みだった。それは、言わば、膨大な数の個人住宅ローン債を積み上げた塔のようなものだった。最上階の債権は最初に償還されるため、米格付け会社であるムーディーズとスタンダード・アンド・プアーズによる評価は一番高く、金利が一番低い。一方、下の階の債権は最後に償還を受けるため真っ先に損失を被るので、格付けは最も低くなる。したがって、下層階の債権はリスクが高く、その分、高金利となる。住宅ローン債を購入する場合、投資家はリスクと金利を鑑み、どの階の債権にするか決めることになる。しかし、マイケル・バリーは、住宅ローン債を購入するつもりは全くなかった。住宅ローン債の終焉を見越し、債権価格下落によって利益を得る、空売りを狙ったのだ。（マイケル・ルイス、*The Big Short: Inside the Doomsday Machine*）

## EXERCISE 7.17

- a. In ordinary stock trading, the buyer readies the entire purchase price amount, while the seller readies the stock to be sold. However, in cases where one believes that a given stock will go up in price but has no cash on hand to purchase it, or conversely, when one believes that a given stock will go down in price but does not own the stock, securities firms lend money to the buyer, or stocks to the seller. This is known as margin trading. Margin trading exists for the convenience of the investors, as well as for the purpose of increasing fluidity of the stock market by creating speculative supply and demand (by lending stocks and funds to those who do not have them on hand and bringing them into the market). When stock prices are too high or too low, the extra supply and demand created in this way will help stabilize appropriate stock prices. (Translation from “What Is Margin Trading?” by Tokyo Stock Exchange)
- b. 4月23日、アリゾナ州で、外国からの移住者全員に移住許可証明書の常時携帯義務を課した法案が立法化された。これに伴い、移民法の修正をめぐる討論が活発化している。140年以上前に批准された、憲法修正第14条では、米国内で生誕した者は、ほぼ全員が、米国市民権を有すると認められている。しかし、この法律は不法移民を奨励するようなものだと、修正を求める声が上がりに、特にケーブルテレビのニュース番組で盛んに取り上げられている。(『ナショナル・パブリック・ラジオ』2010年8月5日)

## EXERCISE 7.18

- a. Spring is dawn! The sky gets like a little lighter over the mountain, and there's this thin line of purplish clouds that trails over! Summer's all about night time, right? When the moon's out, definitely. But yeah, dark nights, too. Tons of fireflies fly around. Oh, and it's really cool even when there are only a couple of them kinda lit up. And I just love it when it rains!
- b. Spring is all about the dawn! Purple-tinged wisps of cloud trail over the mountains as they grow steadily whiter under the lightening firmament. In summer, it is the night. Moonlit nights especially. And the dark nights as well. Full of glimmering fireflies. Even if only one or two fly by, dimly shining in the night, it is still alluring. Even when rain falls, how lovely it is.

## EXERCISE 8.1

Since the bursting of the “bubble,” of the overheated economy, the principle of market fundamentalism (an exaggerated faith in the ability of an unfettered laissez-faire market economy) has rapidly swept through Japan. This force has increased in recent years, as the government and the people are beginning to show their vexation at the failure of the economy to recover. The myth that new market measures would be the panacea for all economic woes has taken firm root, and the country is caught up, as if hypnotized, in a storm of reform. Deregulation would be like hitting the reset button – erasing everything as we know it. Slogans such as “privatization,” “limited government,” and “decentralization” are all meant to secure the market principle. . . .

Because market fundamentalism and free competition go hand-in-hand, Japan has moved toward an extremely competitive society. The system is run in a way that people are free to compete, and the winner takes all without mercy. This system is justified in that the outcome, whatever it may be, is the result of fair competition. It is the survival of the fittest, the society of eat or be eaten. It is a jungle in which beasts thrive. (FUJIWARA Masahiko, *Kono kuni no kejime* [The responsibility of this country])

## EXERCISE 8.2

My house was in the middle of a small shopping district. It was a little stationery shop standing between a beauty salon and a watch store. The interior was dim and shabby, because it was a wooden house over 20 years old. It wasn't the kind of place to carry trendy products, but just a forlorn shop catering to grammar-school children. I suggested to my father that we might get a loan from the bank and at least remodel the interior, but he replied only “in due time, son” and would never actually act on my idea.

At the back of the shop, my mother was sitting on a stool reading the newspaper. . . . I then introduced Ariyoshi and Kusama to her. Whenever I brought friends home, my mother would always close the curtain separating the shop and the living quarters in order to block from view the faded tatami mats, musty furniture, and ill-fitting shoji screens. Yet even if my friends really wanted to leave and tried to excuse themselves, she would insist on their stepping into the living room and treat them with big servings of sweet bean jelly and *kasutera* sponge cake. Sweeping

open the curtain she had so hurriedly closed, she said to Kusama and Ariyoshi, “It’s not much of a house, but please make yourselves comfortable.” (MIYAMOTO Teru, *Hoshi-boshi no kanashimi* [The sorrow of the stars])

## EXERCISE 8.4

## Proper disposal of garbage

<General trash> (Burnable garbage) Use transparent or semi-transparent trash bags.

- Be sure to release excess liquid and tie the top of the bag tightly.
- Sharp objects such as bamboo skewers should be broken in half for disposal.
- Large amounts of oil should be soaked into newspaper or rags before disposal, or treated with a solidifying agent.
- For paper diapers, flush solid waste into the toilet before putting into plastic bag for disposal.

<Unburnable trash> (Any non-combustible objects regardless of size)

- Dispose of plastic items along with the regular, burnable trash.
- Do not put trash into cardboard boxes unless disposing of dangerous items such as broken glass.
- If easily removed, place burnable components in general garbage or large burnable trash.
- Electric carpets and electric blankets are categorized as large burnable trash.

<Large burnable trash> (Too large to fit into garbage bags)

- Break up large furniture, and tie into small bundles.
- If easily removable, dispose of metal, glass, and mirror parts with the unburnable trash.

## EXERCISE 8.5

ご来場の皆様、この度は、東京外大主催の“Cross-linguistic Studies of Tonal Phenomena” 国際会議にお招きいただき、まことにありがとうございます。外国人参加者を代表いたしまして、心より御礼申し上げます。／この会議は1998年に始まり、二年に一度行われていますから、今年で四回目になり、私達は皆、六歳、歳をとったということになります。が、歳をとっただけではありません。私達は、この会議を通して得られた交流により、六歳、賢くなりました。／このシンポジウムは、学術交流において重要なだけでなく、大きな楽しみでもあります。皆さんのお供をして、各地の温泉に行き、多くの研究者の方々と個人的にお話できた事は、決して忘れられません。まさに、裸のお付き合いでした。／これらの素晴らしい成果は、ひとえに、会議を主催して下さった、梶茂樹先生とスタッフの方々のご尽力に負うものです。／ご存知のように、丁度今、大相撲九州場所が終わったところです。私は、梶先生のことを考えると、相撲取りを連想します。世界各地のトーン言語の専門家を結び合わせるといふご活躍では、梶先生は小結です。いや、大結と言うべきでしょう。けれども、国際会議主催における手腕では、勿論、横綱であります。／それでは、皆様、どうぞ、力水のグラスをお上げ下さい。／梶先生、スタッフの皆様、そして東京外大の方々のご尽力に感謝の気持ちを込めまして、乾杯！（ジェームス・マティソフ）

## EXERCISE 8.6

1. (a) *Kadomatsu* and *shimekazari* are decorations hung in front of Japanese homes around New Year's. *Kadomatsu* are used to welcome the gods at the gate; *shimekazari* are used to ward off misfortune. However, during the current recession, *kadomatsu* and *shimekazari* are less frequently seen.
- (b) Due to the current recession, one doesn't see many New Year decorations.
2. The problems of bullying and prostitution (referred to as “compensated dating”) were discussed during the last conference of the Japan Teacher's Union. Compensated dating, in which young girls are paid to accompany older men on dates, is a problem in Japan.
3. Even Japan Airlines, the national carrier, which was backed by the government, is now bankrupt.
4. I'm supposed to have bad luck next year, so I'll avoid overseas travel.

5. The cherry blossoms had been held back by a long winter this year, but as we enter April, the blooming of the trees is finally starting to move north.
6. Even though people know it is only a superstition, they still avoid constructing a home entrance or a bathroom facing northeast in order to avoid evil spirits or bad luck.
7. I'm going to Costa Rica. Since I'm the most attractive person for stinging insects, I'm packing insect-repellent spray, netting, and an insect-repellent wristband to take all possible precautionary measures.
8. To curb sexual harassment, increasing numbers of train and subway companies have designated some cars as for women only during rush hours.
9. By completing alien registration in Japan, foreigners can gain many of the benefits of Japanese citizens, which include: obtaining the certificate of residence, being able to authenticate their official seals when buying a car, and enrolling in the national healthcare plan.
10. In Japan, when a wife is introduced to her husband's co-workers or superiors, it is a common formality for her to say something along the lines of "Thank you for always looking out for my husband. Please continue to take good care of him." If the wife fails to do so, people may accuse her of not knowing standard practice or being unsophisticated. (The website of the House of Teaching Materials: Reading Comprehension, Intermediate Level)
11. 当校の学生は、大学総要覧に記載されている学則及び諸規定、手続きに従わなければならない。
12. 弊社商品やサービスの評判につきましては、ぜひ、お客様から寄せられたご意見をご参照ください。
13. 優れたビジネス会話力は仕事を保証しないが、稚拙な受け答えは、確実に就職の機会を台無しにする。
14. 離職者面接の隠された目的は、不満のあった元社員が後々起こすかもしれない、高額な出費の絡む訴訟行為から雇い主を守ることにある。
15. 連邦判事任命をめぐる党派の政争が米国議会で大詰めを迎えている。民主党の上院議員がブッシュ大統領の指名した連邦判事候補者認定を長演説で妨害すると脅しをかける一方で、共和党上院議員は、上院議会での冗長な演説による法律制定の遅延または妨害のための時間消耗戦術を禁止すると脅しをかけている。(『ABC ニュース』2005年4月25日)

## EXERCISE 8.7

Domestic sewage passes through the sanitary sewer and into the pre-treatment basin, where large solid waste and grit are removed. Next, the sewage slowly flows into the primary sedimentation tank, where the smaller solid waste is removed and sludge settles to the bottom.

The water on top flows into the aeration tank, and the sunken mud flows into the sludge digestion tank where sludge treatment begins. The aeration tank contains “activated sludge” – mud filled with aerobic microorganisms – which allows for nonstop infusion of air. Water from the primary sedimentation tank is mixed here with this activated sludge, where microorganisms consume organic contaminants in the sewage.

The activated sludge that exits the aeration tank sinks to the bottom of the final deposition basin, and clear water appears as the top layer. The clear water is disinfected by disinfection equipment and discharged into the river. The activated sludge from the bottom of the tank cycles back through the aeration tank. Surplus sludge goes back to the sludge digestion tank.

## EXERCISE 8.8

地熱発電とは、熱水流体を電気に変換する技術で、蒸気卓越型、熱水卓越型、バイナリーサイクルの三種類がある。どの方式が使われるかは、流体の状態（気体か液体か）と温度によって決まる。蒸気卓越型発電は、世界で最初に建てられた地熱発電所で使用された方式で、貯留層から得られる蒸気を蒸気井を通して地上に運び、直接タービンや発電機に送ることにより電気を生成する。熱水卓越型は、現在最も多く使用されている方法で、摂氏180度以上の熱湯を高圧で地表にある発電装置まで汲み上げて使用する。バイナリーサイクル発電は、これらの二つの方法とは違い、貯留層からの熱湯や蒸気は直接タービン及び発電装置に触れることはない。

Note that while the ST provides 182°C as the conversion of 360°F, rendering “182” in the TT will inadvertently make the two degrees above 180 significant, which is not intended in the ST. Therefore, 360°F here should be converted to 180°C.

---

# References

---

Aozora bunko 青空文庫: <http://www.aozora.gr.jp>  
Project Gutenberg: <http://www.gutenberg.org>  
Wikipedia: [http://en.wikipedia.org/wiki/Main\\_Page](http://en.wikipedia.org/wiki/Main_Page)  
Wikipedia ウィキペディア: <http://ja.wikipedia.org>

- Abe, Kobo 阿部公房. 1962/1981. *Suna no onna* 砂の女. Shincho bunko.
- Abe, Kobo. 1964. *The Woman in the Dunes*, trans. Dale Saunders. New York: Vintage International.
- Akutagawa, Ryunosuke 芥川龍之介. 1915. *Rashōmon* 羅生門. Aozora bunko.
- Akutagawa, Ryunosuke. 1970. *Rashomon*, trans. Takashi Kojima 小島崇. In *Rashomon and Other Stories*, 34–44. New York: Liveright.
- Allwood, Jens. 2003. Meaning potentials and context: Some consequences for the analysis of variation in meaning. In *Cognitive Approaches to Lexical Semantics*, ed. Hubert Cuyckens, René Dirven, and John Taylor, 29–66. Berlin: Mouton de Gruyter.
- Anderton, Basil. 1922. *Sketches from a Library Window*. Cambridge: Heffer & Sons.
- Ando, Susumu 安藤進. 2003. *Hon'yaku ni yakudatsu Google katsuyō tekunikku* 翻訳に役立つグーグル活用テクニック. Maruzen.
- Anzai, Tetsuo 安西徹雄, Ken Inoue 井上健, and Akio Kobayashi 小林章夫. 2005. *Hon'yaku towa kurieitibu na sagyō de aru* 翻訳とはクリエイティブな作業である. In *Hon'yaku o manabu hito no tameni* 翻訳を学ぶ人のために, ed. Tetsuo Anzai, Ken Inoue, and Akio Kobayashi. Sekaishissha.
- Aoyama, Minami 青山南. 1996. *Eigo ni natta Nippon shōsetsu* 英語になったニッポン小説. Shueisha.
- Ariyoshi, Sawako 有吉佐和子. 1972. *Kōkotsu no hito* 恍惚の人. Shincho bunko.
- Ariyoshi, Sawako. 1984. *The Twilight Years*, trans. Mildred Tahara. Kodansha International.
- Armstrong, Nigel. 2005. *Translation, Linguistics, Culture: A French-English Handbook*. Clevedon, England: Multilingual Matters.
- Asahina, Koji 朝比奈弘治. 1996. *Yakusha atogaki* 訳者あとがき. In *Buntai renshū* 文体練習 by Raymond Queneau レーモン・クノー. Asahi Shuppansha.
- Austin, John. 1962. *How to Do Things with Words*. Cambridge, MA: Harvard University Press.



- Baker, Mona. 1992/2010. *In Other Words: A Coursebook on Translation*. London: Routledge.
- Baker, Mona. 1995. Corpora in translation studies: An overview and some suggestions for future research. *Target* 7(2): 223–43.
- Baker, Mona. 1998. *Routledge Encyclopedia of Translation Studies*. London: Routledge.
- Baker, Mona. 2000. Linguistic perspectives on translation. In *The Oxford Guide to Literature in English Translation*, ed. Peter France, 20–6. Oxford: Oxford University Press.
- Banfield, Ann. 1982. *Unspeakable Sentences: Narration and Representation in the Language of Fiction*. Boston: Routledge & Kegan Paul.
- Barbour, Stephen. 2004. Do English-speakers really need other languages? In *Translation in Undergraduate Degree Programmes*, ed. Kirsten Malmkjær, 185–95. Amsterdam: John Benjamins.
- Bassnett, Susan. 1980/2002. *Translation Studies*. London: Routledge.
- Beilenson, Peter. 1955. *Japanese Haiku*. New York: Peter Pauper Press.
- Bekku, Sadanori 別宮貞徳. 1993. *Goyaku, akuyaku, kekkan hon'yaku* 誤訳、悪訳、欠陥翻訳. Babel Press.
- Bekku, Sadanori 別宮貞徳. 1994. Koyūmeishi ga kowai 固有名詞がこわい. In *Hon'yaku* 翻訳. Sakuhinsha.
- Bell, Roger. 1991. *Translation and Translating: Theory and Practice*. London: Longman.
- Berman, Antoine. 1985/2000. Translation and the trials of the foreign, trans. Lawrence Venuti. In *The Translation Studies Reader*, ed. Lawrence Venuti, 285–97. London: Routledge.
- Birnbaum, Alfred. 1991. *Monkey Brain Sushi: New Tastes in Japanese Fiction*. Kodansha International.
- Birnbaum, Alfred アルフレッド・バーンバウム. 2006. Nihon no shōsetsu o kasseika suru – Sentan bungei hon'yaku no kokoromi 日本の小説を活性化する—先端文芸翻訳のこころみ. In *Hon'yakuka no shigoto* 翻訳家の仕事, ed. Iwanami Shoten Henshūbu. Iwanami shinsho.
- Black, Max. 1962. *Models and Metaphors: Studies in Language and Philosophy*. Ithaca, NY: Cornell University Press.
- Blum-Kulka, Shoshana. 1986/2000. Shift of cohesion and coherence in translation. In *The Translation Studies Reader*, ed. Lawrence Venuti, 298–313. London: Routledge.
- Blyth, Reginald. 1981. *Haiku*. Hokuseido.
- Bowker, Lynne. 2003. Corpus-based applications for translator training: Exploring the possibilities. In *Corpus-based Approaches to Contrastive Linguistics and Translation Studies*, ed. Sylviane Granger, Jacques Lerot, and Stephanie Petch-Tyson, 169–83. Amsterdam: Rodopi.
- Brawn, Anna Livia. 2005. How do you teach translation? In *BLC Fellows Instructional Development Research Projects*. Berkeley Language Center, University of California, Berkeley.
- Brockett, Christopher John. 1991. Wa-marking in Japanese and the syntax and semantics of generic sentences. Cornell University Ph.D. dissertation.
- Brown, Gillian, and George Yule. 1983. *Discourse Analysis*. Cambridge: Cambridge University Press.
- Browning, Robert. 1997. *Robert Browning*. Oxford: Oxford University Press.
- Campbell, Joseph, and Bill Moyers. 1988. *The Power of Myth*. New York: Doubleday.

- Campbell, Joseph ジョセフ・キャンベル, and Bill Moyers ビル・モイヤーズ. 1992. *Shinwa no chikara* 神話の力, trans. Shigeo Tobita 飛田茂雄. Hayakawa Shobo.
- Carroll, John. 1966. An experiment in evaluating the quality of translations. *Mechanical Translation and Computational Linguistics* 9(3-4): 55-66.
- Carroll, Lewis. 1865. *Alice's Adventures in Wonderland*. Project Gutenberg.
- Carroll, Lewis. 1871. *Through the Looking-Glass, and What Alice Found There*. Project Gutenberg.
- Carroll, Lewis ルイス・キャロル. 1994. *Fushigi no kuni no Arisu* 不思議の国のアリス, trans. Sumiko Yagawa 矢川澄子. Shicho bunko.
- Carroll, Lewis ルイス・キャロル. 1994. *Kagami no kuni no Arisu* 鏡の国のアリス, trans. Naoki Yanase 柳瀬尚紀. Chikuma bunko.
- Carson, Rachel. 1962. *Silent Spring*. Greenwich, CT: Fawcett Publications.
- Carson, Rachel レイチェル・カーソン. 1974. *Chinmoku no haru* 沈黙の春, trans. Ryoichi Aoki 青樹築一. Shicho bunko.
- Carver, Raymond. 1988. Blackbird pie. In *Where I'm Calling From*, 491-511. New York: Atlantic Monthly Press.
- Carver, Raymond レーモンド・カーヴァー. 1993. Burakkubādo pai ブラックボード・パイ, trans. Haruki Murakami 村上春樹. *Shinchō* January: 429-52.
- Catford, John C. 1965. *A Linguistic Theory of Translation*. London: Oxford University Press.
- Chafe, Wallace, and Johanna Nichols. 1986. *Evidentiality: The Linguistic Coding of Epistemology*. Norwood, NJ: Ablex Publishing.
- Chaucer, Geoffrey. 1951. *The Canterbury Tales: In Modern English*, trans. Nevill Coghill. New York: Penguin.
- Chesterman, Andrew. 1994. Karl Popper in the translation class. In *Teaching Translation and Interpreting 2: Insights, Aims, Visions*, ed. Cay Dollerup and Annette Lindegaard, 89-95. Amsterdam: John Benjamins.
- Chesterman, Andrew. 2004. Hypotheses about translation universals. In *Claims, Changes and Challenges in Translation Studies*, ed. Gyde Hansen, Kirsten Malmkjær, and Daniel Gile, 1-14. Amsterdam: John Benjamins.
- Cheung, Martha. 1995. Descriptive translation studies and the teaching of literary translation. In *Teaching Translation and Interpreting 3: New Horizons*, ed. Cay Dollerup and Vibeke Appel, 153-62. Amsterdam: John Benjamins.
- Chomsky, Noam. 1957. *Syntactic Structures*. The Hague: Mouton.
- Chomsky, Noam. 1965. *Aspects of the Theory of Syntax*. Cambridge, MA: MIT Press.
- Cicero, Marcus Tullius. 46 BC/1960. *De Inventione, De Optimo Genere Oratorum, Topica*, trans. Harry Hubbell. Cambridge, MA: Harvard University Press.
- Collins, Max. 1998a. *Saving Private Ryan*. New York: Penguin.
- Collins, Max マックス・コリンズ. 1998b. *Puraibēto Raian* プライベート・ライアン, trans. Iwan Fushimi 伏見威蕃. Shicho bunko.
- Cook, Guy. 1998. Use of translation in language teaching. In *Routledge Encyclopedia of Translation Studies*, ed. Mona Baker, 117-20. London: Routledge.
- Cruse, D. A. 1986. *Lexical Semantics*. Cambridge: Cambridge University Press.
- Crystal, David. 1992. *An Encyclopedic Dictionary of Language and Languages*. Oxford: Blackwell.
- Currah, Satomi, and Gary D. Prideaux. 1991. The pragmatic function of wa in Japanese. *Canadian Journal of Linguistics* 36(4): 325-35.
- Dazai, Osamu 太宰治. 1950. *Shayō* 斜陽. Aozora bunko.

- Dazai, Osamu. 1956. *The Setting Sun*, trans. Donald Keene. New York: New Directions Book.
- Dodd, Stephen. 2007. Darkness transformed: Illness in the work of Kajji Motojirō. *The Journal of Japanese Studies* 33(1): 67–91.
- Domeki, Kyozauro 百目鬼恭三郎. 1984. Kanketsu na bunshō 簡潔な文章. In *Bunshō no kakikata* 文章の書き方, ed. Bunkacho 文化庁, 59–69. Bunkacho.
- Dryden, John. 1680/1992. On translation. In *Theories of Translation: An Anthology of Essays from Dryden to Derrida*, ed. Rainer Schulte and John Biguenet, 17–31. Chicago: University of Chicago Press.
- Feynman, Richard. 1985. *Surely You're Joking, Mr. Feynman!* New York: W. W. Norton and Company.
- Fielding, Helen. 2001. *Bridget Jones: The Edge of Reason*. New York: Penguin.
- Fillmore, Charles J. 1982. Frame semantics. In *Linguistics in the Morning Calm*, ed. Linguistic Society of Korea, 111–37. Seoul: Hanshin.
- Fish, Stanley. 1980. *Is There a Text in This Class?: The Authority of Interpretive Communities*. Cambridge, MA: Harvard University Press.
- Fleischman, Suzanne. 1990. *Tense and Narrativity: From Medieval Performance to Modern Fiction*. Austin: University of Texas Press.
- Fowler, Edward. 1992. Rendering words, traversing cultures: On the art and politics of translating modern Japanese fiction. *Journal of Japanese Studies* 18(1): 1–44.
- France, Peter. 2000. Translation studies and translation criticism. In *The Oxford Guide to Literature in English Translation*, ed. Peter France, 3–10. Oxford: Oxford University Press.
- Fraser, Janet. 1996. 'I understand the French, but I don't know how to put it into English': Developing undergraduates' awareness of and confidence in the translation process. In *Teaching Translation in Universities: Present and Future Perspectives*, ed. Penelope Sewell and Ian Higgins, 121–34. London: Association for French Language Studies.
- Fujiwara, Masahiko 藤原正彦. 1977. *Wakaki sūgakusha no Amerika* 若き数学者のアメリカ. Shincho bunko.
- Fujiwara, Masahiko 藤原正彦. 2003. *Sokoku towa kokugo* 祖国とは国語. Shincho bunko.
- Fujiwara, Masahiko 藤原正彦. 2005. *Kokka no hinkaku* 国家の品格. Kodansha.
- Fujiwara, Masahiko 藤原正彦. 2006/2008. *Kono kuni no kejime* この国のけじめ. Bunshun bunko.
- Furui, Yoshikichi 古井由吉. 1989. Seta no saki 瀬田の先. In *Nagai machi no nemuri* 長い町の眠り. Fukutake Shoten.
- Futabatei, Shimei 二葉亭四迷. 1889. *Ukigumo* 浮雲. Aozora bunko.
- Gatenby, Edward. 1952. Popular fallacies in the teaching of foreign languages. *ELT Journal* VII(1): 21–9.
- Gibbs, Raymond. 1994. *The Poetics of Mind: Figurative Thought, Language and Understanding*. Cambridge: Cambridge University Press.
- Gile, Daniel. 1995. *Basic Concepts and Models for Interpreter and Translator Training*. Amsterdam: John Benjamins.
- Gill, Ann, and Karen Whedbee. 1997. Rhetoric. In *Discourse as Structure and Process* vol. 1, ed. Teun van Dijk, 157–84. London: Sage.
- Gomi, Taro 五味太郎. 2004. *Nihongo gitaigo jiten* 日本語擬態語. Kodansha.

- Goossen, Theodore. 2000. Review of 'An artless art: The zen aesthetic of Shiga Naoya' by Roy Starrs. *Journal of Japanese Studies* 26(1): 191–5.
- Granger, Sylviane. 2003. The corpus approach: A common way forward for contrastive linguistics and translation studies? In *Corpus-based Approaches to Contrastive Linguistics and Translation Studies*, ed. Sylviane Granger, Jacques Lerot, and Stephanie Petch-Tyson, 17–29. Amsterdam: Rodopi.
- Haga, Donen 芳賀洞然. 1963. *Zen nyūmon* 禪入門. Kodansha.
- Halliday, M. A. K. 1978. *Language as a Social Semiotic*. London: Arnold.
- Halliday, M. A. K. 1985. *An Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday, M. A. K., and Ruqaiya Hasan. 1976. *Cohesion in English*. London: Longman.
- Halliday, M. A. K., and Ruqaiya Hasan. 1985. *Language, Context and Text: Aspects of Language in a Social-Semiotic Perspective*. Oxford: Oxford University Press.
- Halliday, M. A. K., Angus McIntosh, and Peter Strevens. 1965. *The Linguistic Sciences and Language Teaching*. London: Longman.
- Hasegawa, Yoko. 1996. *A Study of Japanese Clause Linkage: The Connective TE in Japanese*. Stanford, CA: CSLI Publications; Kurosio Publishers.
- Hasegawa, Yoko. 1999. Tense-aspect controversy revisited: The -TA and -RU forms in Japanese. In *Pragmatics in 1998: Selected Papers from the 6th International Pragmatics Conference* vol.2, ed. Jef Verschueren, 225–40. Antwerp: International Pragmatics Association.
- Hasegawa, Yoko, and Yukio Hirose. 2005. What the Japanese language tells us about the alleged Japanese relational self. *Australian Journal of Linguistics* 25(2): 219–51.
- Hasegawa, Yoko, and Wakae Kambara. 2008. Literacy in the foreign language curriculum: A supplementary grammar course for intermediate Japanese. *Japanese Language and Literature* 42(1): 95–122.
- Hasegawa, Yoko, Russell Lee-Goldman, and Charles J. Fillmore. Forthcoming. Universality of frames: Evidence from English-to-Japanese translation. In *The Socio-Pragmatics of Frame Semantics and Construction Grammar*, ed. Jan-Ola Östman and Mirjam Fried. Amsterdam: John Benjamins.
- Hashimoto, Osamu 橋本治. 1982. *Yokunai bunshō doku hon* よくない文章ドク本. Yamato Shobo.
- Hashimoto, Osamu 橋本治. 1998/2004. *Momojirigo-yaku – Makura no sōshi (Jō)* 桃尻語訳一枕草子 <上>. Kawade Shobo Shinsha.
- Hasunuma, Akiko 蓮沼昭子. 1987. Fukushi no gohō to shakai tsūnen – 'Sekaku' to 'sasugani' o rei to shite 副詞の語法と社会通念—『せつかく』と『さすがに』を例として. In *Gengogaku no shikai* 言語学の視界, ed. Koizumi Tamotsu Kyōju Kanreki Kinen Rombunshū Henshū Inkai 小泉保教授還暦記念論文集編集委員会, 203–22. Daigaku Shorin.
- Hatim, Basil. 1997. *Communication Across Cultures: Translation Theory and Contrastive Text Linguistics*. Exeter, England: University of Exeter Press.
- Hatim, Basil, and Jeremy Munday. 2004. *Translation: An Advanced Resource Book*. London: Routledge.
- Henderson, Harold. 1958. *An Introduction to Haiku: An Anthology of Poems and Poets from Bashō to Shiki*. New York: Doubleday.
- Hervey, Sándor. 1992. Registering registers. *Lingua* 86(2–3): 189–206.
- Hervey, Sándor, and Ian Higgins. 1995. *Thinking German Translation: A Course in Translation Method: German to English*. London: Routledge.

- Hervey, Sándor, and Ian Higgins. 2002. *Thinking French Translation: A Course in Translation Method: French to English*. London: Routledge.
- Hida, Yoshifumi 飛田良文, and Hideko Asano 浅田秀子. 2002. *Gendai giongo gitaigo yōhō jiten* 現代擬音語擬態語用法辞典. Tokyodo Shuppan.
- Higashino, Keigo 東野圭吾. 2008. *Garireo no kunō* ガリレオの苦悩. Bungei Shunju.
- Highsmith, Patricia. 1955/2008. *The Talented Mr. Ripley*. New York: W. W. Norton & Company.
- Highsmith, Patricia パトリシア・ハイスミス. 1993. *Taiyō ga ippai* 太陽がいっぱい, trans. Suzuo Saso 佐宗鈴夫. Kawade bunko.
- Hinds, John. 1990. Inductive, deductive, quasi-inductive: Expository writing in Japanese, Korean, Chinese, and Thai. In *Coherence in Writing: Research and Pedagogical Perspectives*, ed. Ulla Connor and Ann Johns, 87–110. Alexandria, VA: Teachers of English to Speakers of Other Languages.
- Hinds, John, Senko Maynard, and Shoichi Iwasaki. 1987. *Perspectives on Topicalization: The Case of Japanese WA*. Amsterdam: John Benjamins.
- Hinton, Leanne, Johanna Nichols, and John Ohala. 1994. *Sound Symbolism*. Cambridge: Cambridge University Press.
- Hirako, Yoshio 平子義雄. 1999. *Hon'yaku no genri* 翻訳の原理. Taishukan Shoten.
- Hirose, Yukio. 1995. Direct and indirect speech as quotations of public and private expression. *Lingua* 95(4): 223–38.
- Hirose, Yukio 廣瀬幸生, and Yoko Hasegawa 長谷川葉子. 2010. *Nihongo kara mita nihonjin – Shutaisei no gengogaku* 日本語から見た日本人—主体性の言語学. Kaitakusha.
- Hoey, Michael. 1991. *Patterns of Lexis in Text*. Oxford: Oxford University Press.
- Hojo, Fumio 北條文緒. 2004. *Hon'yaku to ibunka – Gensaku tonō “zure” ga kataru mono* 翻訳と異文化—原作との<ずれ>が語るもの. Misuzu Shobo.
- Holmes, James. 1972/2000. The name and nature of translation studies. In *The Translation Studies Reader*, ed. Lawrence Venuti, 172–85. London: Routledge.
- Honda, Katsuichi 本多勝一. 1982. *Nihongo no sakubun gijutsu* 日本語の作文技術. Asahi bunko.
- Hopper, Paul. 1979. Aspect and foregrounding in discourse. In *Syntax and Semantics, vol. 12: Discourse and Syntax*, ed. Talmy Givón, 213–41. New York: Academic Press.
- Hoshi, Shin'ichi 星新一. 1985. Keiryaku to kekka 計略と結果. In *Nokku no oto ga nokku no oto ga* ノックの音が. Shincho bunko.
- House, Juliane. 1997. *Translation Quality Assessment: A Model Revisited*. Tübingen: Gunter Narr.
- Houston, Jeanne Wakatsuki, and James D. Houston. 1973. *Farewell to Manzanar: A True Story of Japanese American Experience During and After the World War II Internment*. Boston: Houghton Mifflin.
- Houston, Jeanne Wakatsuki ジャンヌ・ワカツキ・ヒューストン, and James D. Houston ジェームズ・D・ヒューストン. 1975. *Manzanāru yo saraba* マンザナルよさらば, trans. Nei Gon 権寧. Gendaishi Shuppansha.
- Howatt, Anthony, and Henry Widdowson. 2004. *A History of English Language Teaching*. Oxford: Oxford University Press.
- Huntley, Frank. 1952. Zen and the imagist poets of Japan. *Comparative Literature* 4(2): 170–8.
- Hymes, Dell. 1967. Models of the interaction of language and social setting. *Journal of Social Issues* 23(2): 8–28.

- Hymes, Dell. 1971. *On Communicative Competence*. Philadelphia: University of Philadelphia Press.
- Ikegami, Yoshihiko 池上嘉彦. 1981. 'Suru' to 'naru' no gengogaku – Gengo to bunka no taiporōjii eno shiron 「する」と「なる」の言語学—言語と文化のタイポロジーへの試論. Taishukan Shoten.
- Ikegami, Yoshihiko. 1988. What we see when we see flying cranes: Motion or transition. *The Japan Foundation Newsletter* 15(5–6): 1–9.
- Ikezawa, Natsuki 池澤夏樹. 1993/1996. *Mashiasu Giri no shikkyaku* マシアス・ギリの失脚. Shincho bunko.
- Ingo, Rune. 1991. Translation theory: Four fundamental aspects. In *Teaching Translation and Interpreting: Training, Talent and Experience*, ed. Cay Dollerup and Anne Loddegaard, 49–56. Amsterdam: John Benjamins.
- Inoue, Hisashi 井上ひさし. 1987. *Jikasei bunshō dokuhon* 自家製文章読本. Shincho bunko.
- Inoue, Kazuma 井上一馬. 2004. *Inoue Kazuma no hon'yaku kyōshitsu* 井上一馬の翻訳教室. Chikuma Shobo.
- Inoue, Yasushi 井上靖. 1951/1974. Bōkansha 傍観者. In *Hira no shakunage, Kiri no michi* 比良のシャクナゲ・霧の道. Shinchosha.
- Inoue, Yasushi 井上靖. 1953/2005. *Fūrinkazan* 風林火山. Shincho bunko.
- Inoue, Yasushi. 2006. *The Samurai Banner of Furin Kazan*, trans. Yoko Riley. Tuttle. Institute of Translation and Interpreting, UK. 2006. Getting It Right. <http://www.iti.org.uk/pdfs/trans/translation%28uk%29.pdf> [December 7, 2010].
- Isaka, Kotaro 伊坂幸太郎. 2000. *Yōki na gyangu ga chikyū o mawasu* 陽気なギャングが地球を回す. Shodensha.
- Iser, Wolfgang. 1974. *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*. Baltimore: Johns Hopkins University Press.
- Iser, Wolfgang. 1980. The reading process: A phenomenological approach. In *Reader-Response Criticism: From Formalism to Post-Structuralism*, ed. Jane Tompkins, 50–69. Baltimore: Johns Hopkins University Press.
- Ishiguro, Kazuo. 1982. *A Pale View of Hills*. New York: Vintage International.
- Ishiguro, Kazuo. 1994. *Onnatachi no tōi natsu* 女たちの遠い夏, trans. Takeshi Onodera 小野寺健. Chikuma bunko.
- Ishikawa, Tatsuzo 石川達三. 1968/1971. *Seishun no satetsu* 青春の蹉跎. Shicho bunko.
- Iwabuchi, Itsutaro 岩淵悦太郎. 1978. *Akubun (3rd edition)* 第三版 悪文. Nihon Hyoronsha.
- Jakobson, Roman. 1959/2000. On linguistic aspects of translation. In *The Translation Studies Reader*, ed. Lawrence Venuti, 113–18. London: Routledge.
- Japan Times ジャパンタイムズ. 1997. *Waei hon'yaku dēta bukku* 和英翻訳データベース. Japan Times.
- Jerome, Eusebius Hieronymus (St. Jerome). 395/1997. On the best kind of translator, trans. Paul Carroll. In *Western Translation Theory: From Herodotus to Nietzsche*, ed. Douglas Robinson, 22–30. Manchester: St. Jerome.
- Jorden, Eleanor. 1982. Giseigo, gitaigo to eigo 擬声語、擬態語と英語. In *Nichi-ei-go hikaku kōza 4: Hassō to hyōgen* 日英語比較講座4: 発想と表現, ed. Tetsuya Kunihiro 國廣哲彌, 111–40. Taishukan Shoten.
- Kaiko, Takeshi 開高健. 1976. *Atarashii tentai* 新しい天体. Shicho bunko.
- Kaita, Masanao 改田昌直, and Kazu Kuroiwa クロイワカズ. 1985. *Manga de tanoshimu Eigo giongo jiten* 漫画で楽しむ英語擬音語辞典. Kenkyusha.

- Kajii, Motojiro 梶井基次郎. 1924. *Remon* 檸檬. Aozora bunko.
- Kajii, Motojiro 梶井基次郎. 1928. *Sakura no ki no shita niwa* 桜の樹の下には. Aozora bunko.
- Kajii, Motojiro. 1977. Lemon, trans. Robert Ulmer. In *The Oxford Book of Japanese Short Stories*, ed. Theodore Goossen, 149–53. Oxford: Oxford University Press.
- Kamio, Akio. 1997. *Territory of Information*. Amsterdam: John Benjamins.
- Kaplan, Robert. 1966. Cultural thought patterns in inter-cultural education. *Language Learning* 16(1–2): 1–12.
- Kaplan, Robert. 1972. *The Anatomy of Rhetoric: Prolegomena to a Functional Theory of Rhetoric*. Philadelphia: Center for Curriculum Development.
- Kasahara, Toshihiko 笠原敏彦. 2003. Seishinkai 30-nen no kaisō 精神科医30年の回想. *Seishin Igaku* 精神医学 45: 682–3.
- Kato, Tadaaki 加藤忠明. 2005. Taishō shūjigaku no shiten 対照修辞学の視点. In *Nichi-ei-go no hikaku* 日英語の比較, ed. Nichi-ei Gengo Bunka Kenkyūkai 日英言語文化研究会. Sanshusha.
- Kawabata, Yasunari 川端康成. 1926/1966. *Izu no odoriko* 伊豆の踊子. Bungei Shunju.
- Kawabata, Yasunari 川端康成. 1954/1966. *Yama no oto* 山の音. Bungei Shunju.
- Kawabata, Yasunari. 1968. The Izu Dancer, trans. Edward Seidensticker. In *The Izu Dancer and Others*, 7–67. Hara Shobo.
- Kawabata, Yasunari 川端康成. 1937/1973. *Yukiguni* 雪国. Shincho bunko.
- Kawabata, Yasunari. 1981. *Snow Country*, trans. Edward Seidensticker. New York: Perigee.
- Keene, Donald. 1978. The barren years: Japanese war literature. *Monumenta Nipponica* 33(1): 67–112.
- Keene, Donald ドナルド・キーン. 1992. *Koe no nokori: Watashi no bundan kōyūroku* 声の残り私の文壇交遊録, trans. Hisao Kanaseki. Asahi Shimbunsha.
- Kempson, Ruth. 1977. *Semantic Theory*. Cambridge: Cambridge University Press.
- Kern, Richard. 2000. *Literacy and Language Teaching*. Oxford: Oxford University Press.
- Ki no Tsurayuki 紀貫之. 936/1955. The Tosa Diary, trans. Geoffrey Sargent. In *Anthology of Japanese Literature*, ed. Donald Keene, 82–91. New York: Grove Press.
- Kitabayashi, Toshiharu 北林利治, Yasushi Sugiyama 杉山泰, Richard Bonang リチャード・ボナン, and Tomomi Nishimura 西村友美. 1998. *Hajimete manabu hon'yaku to tsūyaku* 初めて学ぶ翻訳と通訳. Shohakusha.
- Klaudy, Kinga. 1995. Quality assessment in school vs professional translation. In *Teaching Translation and Interpreting 3: New Horizons*, ed. Cay Dollerup and Vibeke Appel, 197–204. Amsterdam: John Benjamins.
- Kobayashi, Hiroe. 1984. Rhetorical patterns in English and Japanese. *TESOL Quarterly* 18(4): 737–8.
- Kobayashi, Yuko 小林祐子. 1991. *Shigusa no eigo hyōgen jiten* しぐさの英語表現辞典. Kenkyusha.
- Koda, Aya 幸田文. 1956. *Nagareru* 流れる. Shichosha.
- Kono, Ichiro 河野一郎. 1975. *Hon'yaku jōtatsuhō* 翻訳上達法. Kodansha gendai shinsho.
- Kosaka, Takashi 小坂貴志, and Masaki Itagaki 板垣政樹. 2003. *Nichi-ei gijutsu hon'yaku no A to Z* 《日→英》技術翻訳のA to Z. Kenkyusha.
- Koyano, Tetsuo 小矢野哲夫. 1996. Hyōka no modaritū fukushi no bunshō ni okeru shutsugen jōken – ‘Saiwai’ to ‘sekkaku’ o rei ni shite 評価のモダリティ副詞の

- 文章における出現条件—『幸い』と『せっかく』を例にして. *Nihongo Nihonbunka Kenkyū* 日本語・日本文化研究, Osaka University of Foreign Studies no. 6: 1–15.
- Kramersch, Claire. 2006. From communicative competence to symbolic competence. *The Modern Language Journal* 90(2): 249–52.
- Kunihiro, Tetsuya 國廣哲彌. 1967. *Kōzōteki imiron – Nichi-ei ryōgo taishō kenkyū* 構造的意味論—日英両語対照研究. Sansendo.
- Kuniyasu, Mana 國安真奈. Atama ga itai hōtei tsūyaku no genba 頭が痛い法廷通訳の現場. <http://www.alc.co.jp/eng/hontsu/soutsu/0101.html> [June 13, 2010].
- Kuno, Susumu. 1973. *The Structure of the Japanese Language*. Cambridge, MA: MIT Press.
- Kuroda, S.-Y. 1972. The categorical and thethetic judgment: Evidence from Japanese syntax. *Foundations of Language* 9(2): 153–85.
- Kuroda, S.-Y. 1973. Where epistemology, style and grammar meet: A case study from Japanese. In *A Festschrift for Morris Halle*, ed. Paul Kiparsky and Stephen R. Anderson, 377–91. New York: Holt, Rinehart and Winston.
- Kuroda, S.-Y. 1979. The semantics of the Japanese topic marker wa. *Linguisticae Investigationes* 3(1): 75–85.
- Kussmaul, Paul. 1995. *Training the Translator*. Amsterdam: John Benjamins.
- Lado, Robert. 1964. *Language Teaching: A Scientific Approach*. New York: McGraw-Hill.
- Lagana, Domenico ドメニコ・ラガナ. 1975. *Nihongo to watashi* 日本語とわたし. Bungei Shunju.
- Lakoff, George. 1987. *Women, Fire, and Dangerous Things*. Chicago: University of Chicago Press.
- Lakoff, George, and Mark Johnson. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.
- Larson, Mildred. 1984. *Meaning-Based Translation: A Guide to Cross-language Equivalence*. Lanham, MD: University Press of America.
- Leech, Geoffrey. 1974. *Semantics*. Harmondsworth, England: Penguin.
- Lewis, Michael. 2010. *The Big Short: Inside the Doomsday Machine*. New York: W. W. Norton & Company.
- Lodge, David. 1975. *Changing Places*. New York: Penguin.
- Lodge, David デイヴィッド・ロッジ. 1984. *Kōkan kyōju* 交換教授, trans. Susumu Takagi 高儀進. Hakuishisa.
- Lodge, David. 2000. *Home Truths*. New York: Penguin.
- Lyons, John. 1968. *Introduction to Theoretical Linguistics*. Cambridge: Cambridge University Press.
- Lyons, John. 1977. *Semantics: Volume 1*. Cambridge: Cambridge University Press.
- Lyons, John. 1995. *Linguistic Semantics: An Introduction*. Cambridge: Cambridge University Press.
- Mackenzie, Rosemary. 2004. The competencies required by the translator's roles as a professional. In *Translation in Undergraduate Degree Programmes*, ed. Kirsten Malmkjær, 31–8. Amsterdam: John Benjamins.
- Maeda, Naosaku 前田尚作. 2006. *Nihon bungaku eiyaku bunseki seminā – Naze kono yōni yakushita no ka* 日本文学英訳分析セミナー—なぜこのように訳したのか. Showado.
- Maeda, Noboru 前田昇. Kenkyūkai hatsugata benchā no kadai 研究開発型ベンチャーの課題. <http://www.geocities.co.jp/SiliconValley-PaloAlto/8285/kenkyukaihatsu-2.html> [June 13, 2010].



- Magedanz, Stacy. 2006. Allusion as form: *The Waste Land* and *Moulin Rouge!* *Orbis Litterarum* 61(2): 160–79.
- Makino, Seiichi, and Michio Tsutsui. 2008. *A Dictionary of Advanced Japanese Grammar*. Japan Times.
- Malinowski, Bronislaw. 1923/1999. On phatic communication. In *The Discourse Reader*, ed. Adam Jaworski and Nikolas Coupland, 302–5. London: Routledge.
- Malmkjær, Kirsten. 2004. Introduction: Translation as an academic discipline. In *Translation in Undergraduate Degree Programmes*, ed. Kirsten Malmkjær, 1–7. Amsterdam: John Benjamins.
- Maruya, Saichi 丸谷才一. 1977. *Bunshō tokuhon* 文章読本. Chuo Koronsha.
- Masuoka, Takashi (ed.) 益岡隆志編. 1993. *Nihongo no jōken hyōgen* 日本語の条件表現. Kuroshio Shuppan.
- Matsumoto, Yoshiko. 1988. Grammar and semantics of adnominal clauses in Japanese. University of California, Berkeley Ph.D. dissertation.
- Matsuo, Bashō 松尾芭蕉. 1702/2000. *Oku no hosomichi* 奥の細道. Kadokawa Shoten.
- Matsuo, Bashō 松尾芭蕉. 1982. *Bashō kushū* 芭蕉句集. Shinchosha.
- Matsuoka, Seigo 松岡正剛. 2001. Shintō no seiritsu 神道の成立. <http://www.isis.ne.jp/mnn/senya/senya0409.html> [December 7, 2010].
- Matsuzawa, Keiko 松澤圭子. 2004. *Eigo no hassō de hon'yaku suru* 英語の発想で翻訳する. ALC.
- Matthews, Peter. 1997. *The Concise Oxford Dictionary of Linguistics*. Oxford: Oxford University Press.
- Mauriello, Gabriella. 1991. Teacher's tools in a translation class. In *Teaching Translation and Interpreting: Training, Talent and Experience*, ed. Cay Dollerup and Anne Loddegaard, 63–8. Amsterdam: John Benjamins.
- Maynard, Senko. 1997. *Japanese Communication: Language and Thought in Context*. Honolulu: University of Hawai'i Press.
- McAlester, Gerard. 1992. Teaching translation into a foreign language: Status, scope and aims. In *Teaching Translation and Interpreting: Training, Talent, and Experience*, ed. Cay Dollerup and Anne Loddegaard, 291–8. Amsterdam: John Benjamins.
- McCready, Eric. 2005. Sekkaku. In *The 15th Japanese/Korean Linguistics Conference*. University of Wisconsin – Madison.
- McCullers, Carson. 1955. The Sojourner. In *The Ballad of the Sad Cafe and Collected Short Stories*. Boston: Houghton Mifflin Harcourt.
- Mikami, Akira 三上章. 1953. *Gendai gohō josetsu* 現代語法序説. Toko Shoin.
- Miller, Roy A. 1975. Do the Japanese know how to tell time? *The Journal of the Association of Teachers of Japanese* 10(1): 1–18.
- Mishima, Yukio 三島由紀夫. 1956/2003. *Kinkakuji* 金閣寺. Shicho bunko.
- Mishima, Yukio 三島由紀夫. 1957/1973. Onnagata 女形. In *Mishima Yukio zenshū* vol. 10 三島由紀夫全集 10, 333–61. Shinchosha.
- Mishima, Yukio 三島由紀夫. 1959. *Bunshō tokuhon* 文章読本. Chuo Koronsha.
- Mishima, Yukio. 1967/1997. Onnagata, trans. Donald Keene. In *The Oxford Book of Japanese Short Stories*, ed. Theodore Goossen, 293–312. Oxford: Oxford University Press.
- Mishima, Yukio. 1980. *The Temple of the Golden Pavilion*, trans. Ivan Morris. New York: Perigee Books.
- Miura, Akira. 1974. The V-u form vs. the V-ta form. *Papers in Japanese Linguistics* no. 3: 95–121.

- Miura, Akira, and Naomi McGloin. 1994. *An Integrated Approach to Intermediate Japanese*. Japan Times.
- Miyamoto, Teru 宮本輝. 1984. *Hoshi-boshi no kanashimi* 星々の悲しみ. Bunshun bunko.
- Miyawaki, Takao 宮脇孝雄. 1998. *Hon'yakuka no shosai – Sōzōryoku ga hataraku shigotoba* 翻訳家の書齋—「想像力」が働く仕事場. Kenkyusha.
- Miyawaki, Takao 宮脇孝雄. 2000. *Hon'yaku no kihon – Genbun dōri ni Nihongo ni* 翻訳の基本—原文どおりに日本語に. Kenkyusha.
- Miyawaki, Takao 宮脇孝雄. 2010. The Go-Between by L. P. Hartley. Magajin aruku マガジンアルク. <http://www.alc.co.jp/eng/hontsu/book/0312/01.html> [June 13].
- Miyoshi, Masao. 1974. *Accomplices of Silence*. Berkeley: University of California Press.
- Miyoshi, Masao. 1991. *Off Center: Power and Culture Relations between Japan and the United States*. Cambridge, MA: Harvard University Press.
- Mori, Maryellen. 1995. The splendor of self-exaltation: The life and fiction of Okamoto Kanoko. *Monumenta Nipponica* 50(1): 67–102.
- Mori, Ogai 森鷗外. 1910. *Seinen* 青年. Aozora bunko.
- Morioka, Kenji 森岡健二. 1975. Kopī kenkyū コピー研究. In *Bunshō, buntai* 文章・文体, ed. Naomi Yamaguchi 山口直美, 279–308. Yuseido.
- Morrissey, Kevin ケビン・モリセイ. 2005. *Gijutsu hon'yaku no chekku pointo* 技術翻訳のチェックポイント. Maruzen.
- Mossop, Brian. 1991. Goals of a revision course. In *Teaching Translation and Interpreting: Training, Talent and Experience*, ed. Cay Dollerup and Anne Loddegaard, 81–90. Amsterdam: John Benjamins.
- Munday, Jeremy. 2001. *Introducing Translation Studies: Theories and Applications*. London: Routledge.
- Murakami, Haruki 村上春樹. 1981/2005. Kangarū tsūshin カンガルー通信. In *Zō no shōmetsu* 象の消滅. Shinchosha.
- Murakami, Haruki 村上春樹. 1982/1985. *Hitsuji o meguru bōken* vol. 2 羊をめぐる冒険 (下). Kodansha.
- Murakami, Haruki 村上春樹. 1985a/2005. *Zō no shōmetsu* 象の消滅. In *Zō no shōmetsu* 象の消滅. Shinchosha.
- Murakami, Haruki 村上春樹. 1985b. *Sekai no owari to hādoboירו wandārando* 世界の終わりとハードボイルド・ワンダーランド. Shinchosha.
- Murakami, Haruki. 1989. *A Wild Sheep Chase*, trans. Alfred Birnbaum. New York: Kodansha International.
- Murakami, Haruki 村上春樹. 1990/1999. Tonī Takitani トニー滝谷. In *Rekishinton no yūrei* レキシントンの幽霊. Bunshun bunko.
- Murakami, Haruki. 1991. *Hard-boiled Wonderland and the End of the World*, trans. Alfred Birnbaum. Kodansha International.
- Murakami, Haruki. 1994a. The elephant vanishes, trans. Jay Rubin. In *The Elephant Vanishes*, 307–27. New York: Vintage International.
- Murakami, Haruki. 1994b. The kangaroo communique, trans. Alfred Birnbaum. In *The Elephant Vanishes*, 51–65. New York: Vintage International.
- Murakami, Haruki 村上春樹. 1994c. *Nejimaki-dori kuronikuru* vol. 1 ねじまき鳥クロニクル 第一部 泥棒かささぎ編. Shinchosha.
- Murakami, Haruki 村上春樹. 1999/2006. Kaeru-kun Tokyo o sukku かえるくん、東京を救う. In *Hajimete no bungaku* はじめての文学. Bungei Shunju.
- Murakami, Ryu 村上龍. 1987. 69 シクスティナイン. Shueisha bunko.

- Murakami, Ryu. 1995. 69, trans. Ralph McCarthy. New York: Kodansha International.
- Nakajo, Shohei 中条省平. 2000. *Bungō ni manabu tekunikku kōza: Bunshō dokuhon* 文豪に学ぶテクニック講座文章読本. Asahi Shimbunsha.
- Nakamura, Akira 中村明. 2000. *Gendai meibun annai* 現代名文案内. Chikuma gakugei bunko.
- Nakamura, Shin'ichiro 中村真一郎. 1982. *Bunshō dokuhon* 文章読本. Shincho bunko.
- Nakamura, Yasuo 中村保男. 2001. *Sōzōsuru hon'yaku – Kotoba no genkai ni idomu* 創造する翻訳—ことばの限界に挑む. Kenkyusha.
- Nakau, Minoru 中右実. 1994. *Ninchi imiron no genri* 認知意味論の原理. Taishukan Shoten.
- Naruse, Takeshi 成瀬武史. 1996. *Ei-nichi nichie-i hon'yaku nyūmon – Genbun no kaishaku kara yakubun no kōsō made* 英日・日英翻訳入門—原文の解釈から訳文の構想まで. Kenkyusha.
- Natsume, Soseki 夏目漱石. 1906. *Botchan* 坊ちゃん. Aozora bunko.
- Natsume, Soseki 夏目漱石. 1906. *Kusamakura* 草枕. Aozora bunko.
- Natsume, Soseki 夏目漱石. 1908. *Sanshirō* 三四郎. Aozora bunko.
- Natsume, Soseki 夏目漱石. 1914. *Kokoro* こころ. Aozora bunko.
- Natsume, Soseki. 1919. *Botchan*, trans. Yasotaro Morri, revised by J. R. Kennedy. Project Gutenberg.
- Natsume, Soseki. 1950. *Kokoro*, trans. Ineko Kondo. Kenkyusha.
- Natsume, Soseki. 1957. *Kokoro*, trans. Edwin McClellan. Chicago: Henry Regnery.
- Natsume, Soseki. 1965/2002. *The Three-Cornered World*, trans. Alan Turney. London: Peter Owen.
- Natsume, Soseki. 1968. *Botchan*, trans. Umeji Sasaki. Boston: Tuttle.
- Natsume, Soseki. 1972. *Botchan*, trans. Alan Turney. Kodansha International.
- Natsume, Soseki. 2005. *Botchan*, trans. Joel Cohn. Kodansha International.
- Negishi, Yutaka 根岸裕. 1999. *Wa-ei hon'yaku handobukku – Shinbun-kiji hon'yaku no genba kara* 和英翻訳ハンドブック—新聞記事翻訳の現場から. Taishukan Shoten.
- Neubert, Albrecht, and Gregory Shreve. 1992. *Translation as Text*. Kent, OH: Kent State University Press.
- Newmark, Peter. 1982/1988. *Approaches to Translation*. New York: Prentice Hall.
- Newmark, Peter. 1988. *A Textbook of Translation*. New York: Prentice Hall.
- Nida, Eugene. 1964. *Toward a Science of Translating*. Leiden: E. J. Brill.
- Nida, Eugene, and Charles Taber. 1969. *The Theory and Practice of Translation*. Leiden: E. J. Brill.
- Nihon Seisho Kyokai 日本聖書協会. 1955. *Kōgo-yaku seisho* 口語訳聖書.
- Nihongo Kijutsu Bunpō Kenkyūkai 日本語記述文法研究会. 2008. *Gendai nihongo bunpō 6, vol. 11, Fukubun* 現代日本語文法6 第11部 複文. Kuroshio Shuppan.
- Niimi, Nankichi 新美南吉. 1943. *Tebukuro o kaini* 手袋を買いに. Aozora bunko.
- Niimi, Nankichi. 1999. *Buying Mittens*, trans. Judith Huffman. Honolulu: University of Hawai'i Press.
- Noda, Hisashi 野田尚史. 1996. "Wa" to "ga" 「は」と「が」. Kuroshio Shuppan.
- Noda, Hisashi 野田尚史, Takashi Masuoka 益岡隆志, Mayumi Sakuma 佐久間まゆみ, and Yukinori Takubo 田窪行則. 2002. *Nihongo no bunpō 4: Fukubun to danwa* 日本語の文法4: 複文と談話. Iwanami Shoten.
- Nord, Christiane. 1991. Text analysis in translator training. In *Teaching Translation and Interpreting: Training, Talent and Experience*, ed. Cay Dollerup and Anne Loddegaard, 39–48. Amsterdam: John Benjamins.

- Nord, Christiane. 1991/2005. *Text Analysis in Translation*. Amsterdam: Rodopi.
- Ochs, Elinor. 1996. Linguistic resources for socializing humanity. In *Rethinking Linguistic Relativity*, ed. John Gumperz and Stephen Levinson, 407–37. Cambridge: Cambridge University Press.
- Ochs, Elinor, and Bambi Schieffelin. 1989. Language has a heart. *Text: Interdisciplinary Journal for the Study of Discourse* 9(1): 7–25.
- Ogawa, Takayoshi 小川高義. 1997. Shōsetsu no hon'yaku – Nihongo no tokuiwaza 小説の翻訳—日本語の得意技. In *Hon'yaku no hōhō* 翻訳の方法, ed. Koji Kawamoto 川本皓嗣 and Inoue Ken 井上健, 143–55. University of Tokyo Press.
- Ogawa, Yoko 小川洋子. 2003. *Hakase no aishita sūshiki* 博士の愛した数式. Shichosha.
- Ogawa, Yoko. 2009. *The Housekeeper and the Professor: A Novel*, trans. Stephen Snyder. New York: Picador.
- Ohala, John. 1994. The frequency code underlies the sound-symbolic use of voice pitch. In *Sound Symbolism*, ed. Leanne Hinton, Johanna Nichols, and John Ohala, 325–47. Cambridge: Cambridge University Press.
- Ohara, Kyoko Hirose. 1996. A constructional approach to Japanese internally headed relativization. University of California, Berkeley Ph.D. dissertation.
- Okamoto, Kanoko 岡本かの子. 1938/1950. *Rōgishō* 老妓抄. Aozora bunko.
- Okamoto, Kanoko. 1995. The old geisha, trans. Kazuko Sugisaki. In *The House Spirit and Other Stories*, 61–94. Santa Barbara: Copra Press.
- Okamoto, Kanoko. 1997. Portrait of an old geisha, trans. Cody Poulton. In *The Oxford Book of Japanese Short Stories*, ed. Theodore Goossen, 79–94. Oxford: Oxford University Press.
- Okuda, Hideo 奥田英朗. 2006. *In za pūru* イン・ザ・プール. Bunshun bunko.
- Onishi, Shosei 大西小生. 2007. 'Fushigi no kuni' hōyakushoshi 『不思議の国』邦訳書誌. <http://www.eonet.ne.jp/~shousei/alice/Reference.html> [June 13, 2007].
- Ono, Susumu 大野晋. 1978. *Nihongo no bunpō o kangaeru* 日本語の文法を考える. Iwanami shinsho.
- Ooka, Shohei 大岡昇平. 1954. *Nobi* 野火. Shincho bunko.
- Ooka, Shohei. 1957. *Fires on the Plain*, trans. Ivan Morris. Boston: Alfred A. Knopf.
- Orikuchi, Shinobu 折口信夫. 1939. *Shisha no sho* 死者の書. Aozora bunko.
- Orikuchi, Shinobu. 2005. *Shisha no sho* (Writings from the Dead), trans. J. Thomas Rimer. In *The Columbia Anthology of Modern Japanese Literature: From Restoration to Occupation, 1868–1945*, ed. J. Thomas Rimer and Van C. Gessel, 485–92. New York: Columbia University Press.
- Ota, Akira. 1972. Tense correlations in English and Japanese. In *Studies in Honor of Albert H. Marckwardt*, ed. James E. Alatis, 121–34. Washington, D.C.: Teachers of English to Speakers of Other Languages.
- Peirce, Charles, and James Hoopes. 1991. *Peirce on Signs: Writings on Semiotic*. Chapel Hill: University of North Carolina Press.
- Pym, Anthony. 1991. Translation error analysis and the interface with language teaching. In *Teaching Translation and Interpreting: Training, Talent and Experience*, ed. Cay Dollerup and Anne Loddegaard, 279–88. Amsterdam: John Benjamins.
- Pym, Anthony. 2010. *Exploring Translation Theories*. London: Routledge.
- Queneau, Raymond レーモン・クノー. 1996. *Buntai renshū* 文体練習, trans. Koji Asahina 朝比奈弘治. Asahi Shuppansha.
- Refsing, Kiersten, and Lita Lundquist. 2009. *Translating Japanese Texts*. Copenhagen: Museum Tusulanum Press.

- Reiss, Katharina. 1971/2000. Type, kind and individuality of text: Decision making in translation, trans. Susan Kitron. In *The Translation Studies Reader*, ed. Lawrence Venuti, 160–71. London: Routledge.
- Reiss, Katharina, and Hans Vermeer. 1984. *Grundlegung einer allgemeinen Translations-theorie*. Tübingen: M. Niemeyer.
- Renkema, Jan. 1993. *Discourse Studies: An Introductory Textbook*. Amsterdam: John Benjamins.
- Richards, Ivor. 1936. *The Philosophy of Rhetoric*. New York: Oxford University Press.
- Richards, Jack C., and Theodore S. Rodgers. 1986. *Approaches and Methods in Language Teaching*. New York: Cambridge University Press.
- Rifkin, Benjamin. 2006. A ceiling effect for communicative language teaching? *The Modern Language Journal* 90(2): 262–4.
- Riggs, Lynne. 1991. Notes from interlingual hell: The translation of essays and journalistic prose. *Society of Writers, Editors, and Translators Newsletter* no. 51: 10–12.
- Rosenblatt, Louise. 1966. A performing art. *English Journal* 55(8): 999–1005.
- Saito, Minako 齊藤美奈子. 2002. *Bunshō dokuhon-san e* 文章読本さん江. Chikuma Shobo.
- Sasaki, Takamasa 佐々木高政. 1952. *Wabun ei-yaku no shugyō* 和文英訳の修業. Bunken Shobo.
- Savignon, Sandra. 1983. *Communicative Competence: Theory and Classroom Practice: Texts and Contexts in Second Language Learning*. Reading, MA: Addison-Wesley.
- Schäffner, Christina. 1997. Skopos theory. In *The Routledge Encyclopedia of Translation Studies*, ed. Mona Baker, 235–8. London: Routledge.
- Schäffner, Christina, and Beverly Adab. 1997. Translation as intercultural communication: Contact as conflict. In *Translation as Intercultural Communication: Selected Papers from the EST Congress, Prague 1995*, ed. Mary Snell-Hornby, Zuzana Jettmarová, and Klaus Kaindl, 325–37. Amsterdam: John Benjamins.
- Schiffirin, Deborah. 1981. Tense variation in narrative. *Language* 57(1): 45–62.
- Schjoldager, Anne. 2004. Are L2 learners more prone to error when they translate? In *Translation in Undergraduate Degree Programmes*, ed. Kirsten Malmkjær, 127–46. Amsterdam: John Benjamins.
- Schleiermacher, Friedrich. 1813/1992. On the different methods of translating, trans. Waltraud Bartscht. In *Theories of Translation: An Anthology of Essays from Dryden to Derrida*, ed. Rainer Schulte and John Biguenet, 36–54. Chicago: University of Chicago Press.
- Schulz, Renate. 2006. Reevaluating communicative competence as a major goal in postsecondary language requirement courses. *The Modern Language Journal* 90(2): 252–5.
- Searle, John. 1969. *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
- Sei Shonagon 清少納言. 1950. *Makura no sōshi* 枕草子, ed. Satoshi Matsuo 松尾聰 and Kazuko Nagai 永井和子. Shogakkan.
- Sei Shonagon. 1991. *The Pillow Book of Sei Shonagon*, trans. Ivan Morris. New York: Columbia University Press.
- Seidensticker, Edward. 1989. On trying to translate Japanese. In *The Craft of Translation*, ed. John Biguenet and Rainer Schulte, 142–53. Chicago: University of Chicago Press.

- Seidensticker, Edward エドワード・サイデンステッカー. 1998. *Suki na nihon, sukini narenai nihon* 好きな日本 好きになれない日本. Koseido.
- Seidensticker, Edward エドワード・サイデンステッカー, and Tetsuo Anzai 安西徹雄. 1983. *Nihonbun no hon'yaku* 日本文の翻訳. Taishukan Shoten.
- Seidensticker, Edward エドワード・サイデンステッカー, and Kiyoshi Nasu 那須聖. 1962. *Nihongo rashii hyōgen kara eigo rashii hyōgen e* 日本語らしい表現から英語らしい表現へ. Baifukan.
- Sheard, Yoshiko. 1991. The parenthetical NP wa in Japanese. *Lingua* 84(4): 283–313.
- Shibata, Motoyuki 柴田元幸. 2006. *Hon'yaku kyōshitsu* 翻訳教室. Shinshokan.
- Shibatani, Masayoshi. 1990. *The Languages of Japan*. Cambridge: Cambridge University Press.
- Shibatani, Masayoshi. 1991. Grammaticization of topic into subject. In *Approaches to Grammaticalization* vol. 2, ed. Elizabeth Closs Traugott and Bernd Heine, 93–133. Amsterdam: John Benjamins.
- Shiga, Naoya 志賀直哉. 1920/2005. Takibi 焚火. In *Kozō no kamisama, Ki no saki nite* 小僧の神様・城の崎にて. Shincho bunko.
- Shiga, Naoya. 1997. Night fires, trans. Theodore Goossen. In *The Oxford Book of Japanese Short Stories*, ed. Theodore Goossen, 52–61. Oxford: Oxford University Press.
- Shimizu, Ikutaro 清水幾太郎. 1959. *Ronbun no kakikata* 論文の書き方. Iwanami shinsho.
- Shimizu, Yoshinori 清水義範. 1987. Kokugo nyūshi mondai hisshōhō 国語入試問題必勝法. In *Kokugo nyūshi mondai hisshōhō* 国語入試問題必勝法. Kodansha bunko.
- Shimizu, Yoshinori. 1991. Japanese entrance exams for earnest young men, trans. Jeffrey Hunter. In *Monkey Brain Sushi*, ed. Alfred Birnbaum, 239–59. Kodansha International.
- Shimizu, Yoshinori 清水義範. 2003. *Nihongo hisshō kōza* 日本語必笑講座. Kodansha bunko.
- Shimizu, Yoshinori 清水義範. 2004. *Otona no tame no bunshō kyōshitsu* 大人のための文章教室. Kodansha gendai shinsho.
- Shpancer, Noam. 2010. “Understanding the Suicide Bomber,” *Psychology Today*, September 23.
- Smith, Carlota. 1986. A speaker-based approach to aspect. *Linguistics and Philosophy* 9(1): 97–115.
- Snell-Hornby, Mary. 1988/1995. *Translation Studies: An Integrated Approach*. Amsterdam: John Benjamins.
- Snell-Hornby, Mary. 1991. The professional translator of tomorrow: Language specialist or all-round expert? In *Teaching Translation and Interpreting: Training, Talent and Experience*, ed. Cay Dollerup and Anne Loddegaard, 9–22. Amsterdam: John Benjamins.
- Snell-Hornby, Mary. 2006. *The Turns of Translation Studies*. Amsterdam: John Benjamins.
- Snell-Hornby, Mary, Zuzana Jettmarová, and Klaus Kaindl. 1997. *Translation as Intercultural Communication: Selected Papers from the EST Congress, Prague 1995*. Amsterdam: John Benjamins.
- Soga, Matsuo. 1983. *Tense and Aspect in Modern Colloquial Japanese*. Vancouver: University of British Columbia Press.

- Steinbeck, John. 1939/1976. *The Grapes of Wrath*. New York: Penguin Books.
- Steinbeck, John ジョン・スタインベック. 1967. *Ikari no budō* 怒りの葡萄, trans. Yasuo Okubo 大久保康雄. Shincho bunko.
- Steiner, George. 1975. *After Babel: Aspects of Language and Translation*. New York: Oxford University Press.
- Takakura, Hiroko. 1990. Tense variation in Japanese narratives: Why do some sentences resist the RU/TA alternation? *Papers from the Middlebury Conference on Japanese Linguistics and Japanese Language Teaching, Middlebury College, June 15–17, 1990*, ed. Matsuo Soga, 166–84.
- Takubo, Yukinori, and Satoshi Kinsui. 1997. Discourse management in terms of mental spaces. *Journal of Pragmatics* 28(6): 741–58.
- Tanizaki, Jun'ichiro 谷崎潤一郎. 1929/1951. *Tadekuu mushi* 蓼喰ふ虫. Shicho bunko.
- Tanizaki, Jun'ichiro 谷崎潤一郎. 1935. *Bunshō tokuhon* 文章読本. Chuo Koronsha.
- Tanizaki, Jun'ichiro. 1955. *Some Prefer Nettles*, trans. Edward Seidensticker. New York: Alfred A. Knopf.
- Tanizaki, Jun'ichiro 谷崎潤一郎. 1956/1988. *Sasame yuki* 細雪. Chuo Koronsha.
- Tanizaki, Jun'ichiro. 1957/1995. *The Makioka Sisters*, trans. Edward Seidensticker. New York: Vintage International.
- Tansman, Alan. 1993. *The Writings of Koda Aya: A Japanese Literary Daughter*. New Haven, CT: Yale University Press.
- Tawara, Machi 俵万智. 1987. *Sarada kinenbi* サラダ記念日. Kawade Shobo Shinsha.
- Tawara, Machi. 1989. *Salad Aniversary*, trans. Juliet Winters Carpenter. Kodansha International.
- Tawara, Machi 俵万智, and Jack Stamm ジャック・スタム. 1988. *Eigo taiyaku-ban Sarada kinenbi* 英語対訳版サラダ記念日. Kawade Shobo Shinsha.
- Terry, Charles S. 1985. A live dog: Some pointers on translation. *Undercurrent: The Japan Scene, Past and Present* no. 3: 2–12. Nihon no Teiryu.
- Thomas, Jenny. 1995. *Meaning in Interaction: An Introduction to Pragmatics*. London: Longman.
- Tobita, Shigeo 飛田茂雄. 1997. *Hon'yaku no gihō – Eibun hon'yaku o kokorozasu anata ni* 翻訳の技法—英文翻訳を志すあなたに. Kenkyusha.
- Tokieda, Motoki 時枝誠記. 1950. *Nihon bunpō: Kōgo hen* 日本文法：口語篇. Iwanami Shoten.
- Toyama, Shigehiko 外山滋比古. 1987. *Nihongo no ronri* 日本語の論理. Chuo Koronsha.
- Twain, Mark. 1884. *Adventures of Huckleberry Finn*. Project Gutenberg.
- Twain, Mark マーク・トウェイン. 1977. *Hakkuruberī Fin no bōken* ハックルベリール・フィンの冒険, trans. Minoru Nishida 西田実. Iwanami Shoten.
- Ueda, Bin 上田敏. 1905. *Kaichōon* 海潮音. Aozora bunko.
- Ueda, Makoto. 1970/1982. *The Master Haiku Poet: Matsuo Bashō*. Kodansha International.
- Ueda, Makoto. 1976. *Modern Japanese Haiku: An Anthology*. Toronto: University of Toronto Press.
- Ueda, Makoto 上田真. 2000. Haiku wa eiyaku dekiru no ka – Hon'yaku to iu kokoromi no hontō no imi o kangaeru tameni 俳句は英訳できるのか—翻訳という営みの本当の意味を考えるために. In *Hon'yaku to nihon bunka* 翻訳と日本文化, ed. Toru Haga 芳賀徹. Yamakawa Shuppansha.
- van Dijk, Teun. 1997. The study of discourse. In *Discourse as Structure and Process* vol. 1, ed. Teun van Dijk, 1–34. London: Sage.

- Venuti, Lawrence. 1995. *The Translator's Invisibility: A History of Translation*. London: Routledge.
- Venuti, Lawrence. 1998. *The Scandals of Translation*. London: Routledge.
- Vermeer, Hans. 1978. Ein Rahmen für eine allgemeine Translationstheorie. *Lebende Sprachen* 23(1): 99–102.
- Viaggio, Sergio. 1994. Theory and professional development: or admonishing translators to be good. In *Teaching Translation and Interpreting 2: Insights, Aims, Visions*, ed. Cay Dollerup and Annette Lindegaard, 97–105. Amsterdam: John Benjamins.
- Vinay, Jean-Paul, and Jean Darbelnet. 1958/1995. *Comparative Stylistics of French and English: A Methodology for Translation*, trans. Juan Sager and M.-J. Hamel. Amsterdam: John Benjamins.
- Wakabayashi, Judy. 1990. Some characteristics of Japanese style and the implications for Japanese/English translation. In *Proceedings of the First International Japanese-English Translation Conference*, 59–74. Japan Association of Translators.
- Wales, Katie. 2001. *A Dictionary of Stylistics: Second Edition*. London: Longman.
- Wardhaugh, Ronald. 1986. *An Introduction to Sociolinguistics*. Oxford: Blackwell.
- Watanabe, Yasuko. 1990. The function of “wa” and “ga” in Japanese discourse. University of Oregon Ph.D. dissertation.
- Weil, Andrew. 2004. Does clean living cause allergies? In *Ask Dr Weil*. <http://www.drweil.com/drw/u/id/QAA323583> [June 13, 2010].
- Wierzbicka, Anna. 1992. *Semantics, Culture, and Cognition: Universal Human Concepts in Culture-Specific Configurations*. New York: Oxford University Press.
- Witte, Heidrun. 1995. Contrastive culture learning in translation training. In *Teaching Translation and Interpreting 3: New Horizons*, ed. Cay Dollerup and Vibeke Appel, 73–9. Amsterdam: John Benjamins.
- Wolfson, Nessa. 1979. The conversational historical present alternation. *Language* 55(1): 168–82.
- Woolf, Virginia. 1925/1996. *Mrs. Dalloway*. New York: Penguin.
- Yamaguchi, Akiho 山口明穂. 1989. *Kokugo no ronri – Kodaigo kara kindaiigo e 国語の論理—古代語から近代語へ*. Tokyo Daigaku Shuppankai.
- Yamaguchi, Naomi 山口仲美. 2003. *Kurashi no kotoba – Gion gitaigo jiten 暮らしのことは 擬音・擬態語辞典*. Kodansha.
- Yamaoka, Yoichi 山岡洋一. 2001. *Hon'yaku towa nani ka – Shokugyō toshite no hon'yaku 翻訳とは何か—職業としての翻訳*. Nichigai Associates.
- Yamasaki, Kotaro 山崎剛太郎. 2000. Eiga jimaku no sekai to hon'yakusha – Ichibyō yonmoji no ketsudan 映画字幕の世界と翻訳者：一秒四文字の決断. In *Hon'yaku to nihon bunka 翻訳と日本文化*, ed. Toru Haga 芳賀徹. Yamakawa Shuppansha.
- Yamasaki, Toyoko 山崎豊子. 1973. *Kareinaru ichizoku 華麗なる一族*. Shinchosha.
- Yanabu, Akira 柳父章. 1976. *Hon'yaku towa nani ka – Nihongo to hon'yaku bunka 翻訳とはなにか—日本語と翻訳文化*. Hosei Daigaku Shuppankyoku.
- Yanabu, Akira 柳父章. 1979. *Hikaku nihongoron 比較日本語論*. Nihon Honyakuka Yosei Center.
- Yanabu, Akira 柳父章. 1982. *Hon'yakugo seiritsu jijō 翻訳語成立事情*. Iwanami shinsho.
- Yasuda, Kenneth. 1957. *The Japanese Haiku: Its Essential Nature, History, and Possibilities in English, with Selected Examples*. Rutland, VT: Tuttle.
- Yoshimoto, Banana 吉本ばなな. 1988a. *Kitchen キッチン*. In *Kitchen*. Fukutake Shoten.



- Yoshimoto, Banana 吉本ばなな. 1988b. *Mūnraito shadō* ムーンライト・シャドウ. In *Kitchin* キッチン. Fukutake Shoten.
- Yoshimoto, Banana. 1993a. Kitchen, trans. Megan Backus. In *Kitchen*, 5–70. New York: Washington Square Press.
- Yoshimoto, Banana. 1993b. Moonlight Shadow, trans. Megan Backus. In *Kitchen*, 155–226. New York: Washington Square Press.
- Zwicky, Arnold, and Jerrold Sadock. 1975. Ambiguity tests and how to fail them. In *Syntax and Semantics* vol. 4, ed. John Kimball, 1–36. New York: Academic Press.

---

# Index of authors

---

- Abe, Kobo 47–8  
Akutagawa, Ryunosuke 108, 126, 221  
Anzai, Tetsuo 3, 19, 172, 188–90  
Aoyama, Minami 31–2  
Ariyoshi, Sawako 213
- Baker, Mona 166, 192, 198, 201, 238  
Bassnett, Susan 106, 220  
Berman, Antoine 211–12, 214  
Birnbaum, Alfred 24, 63, 86, 210, 212, 222  
Browning, Robert 16–17
- Carroll, Lewis 57, 107, 178  
Carson, Rachel 93, 125–6  
Carver, Raymond 109  
Chaucer, Geoffrey 70  
Chesterman, Andrew 6, 11, 239  
Cicero, Marcus Tullius 193  
Collins, Max 23–4, 96–7, 169–70, 186
- Dazai, Osamu 33, 177, 209, 221  
Dryden, John 194–6
- Fielding, Helen 164  
Fujiwara, Masahiko 55–6, 128–9, 210, 214, 229  
Furui, Yoshikichi 153, 155–7  
Futabatei, Shimei 100–1
- Halliday, M.A.K. 10, 61, 75, 77, 82, 95  
Hashimoto, Osamu 217–8  
Hatim, Basil 12, 193, 214, 219, 227  
Hervey, Sándor 58, 61, 64–5, 72–3, 106, 140  
Higashino, Keigo 119  
Higgins, Ian 58, 72–3, 106, 140  
Highsmith, Patricia 119  
Holmes, James 192
- Hoshi, Shin'ichi 144  
House, Juliane 11, 253  
Hymes, Dell 2, 106
- Ikezawa, Natsuki 63  
Inoue, Yasushi 87, 116, 221  
Isaka, Kotaro 131  
Iser, Wolfgang 138–9  
Ishiguro, Kazuo 132  
Ishikawa, Tatsuzo 110
- Jakobson, Roman 4, 10–11, 166, 199, 263
- Kaiko, Takeshi 87  
Kajii, Motojiro 8–9, 34, 222  
Kawabata, Yasunari 86, 108, 112, 145–6, 175, 216–17, 221–2  
Keene, Donald 13–14, 33, 60, 125, 154–5, 186–7, 209, 222  
King, Martin Luther Jr. 90  
Ki no Tsurayuki 134  
Koda, Aya 104–5, 118, 265  
Kussmaul, Paul 138, 230
- Lagana, Domenico 104  
Lewis, Michael 214  
Lodge, David 9, 102
- Maruya, Saiichi 43, 123, 264  
Matsuo, Basho 12–14, 55–6, 92  
Matsuoka, Seigo 179  
McCuller, Carson 19–20  
Miller, Roy A. 101, 112–14  
Mishima, Yukio 10, 20–1, 108, 117, 123–5, 221–2, 236–7  
Miyamoto, Teru 177, 192–3, 229–31, 260–1  
Miyawaki, Takao 58, 63, 91, 228

- Miyoshi, Masao 101, 113, 223–4  
Mori, Ogai 80, 151–2, 221–2  
Morris, Ivan 10, 20–1, 64, 218, 222  
Munday, Jeremy 12, 192–4, 227  
Murakami, Haruki 72, 86–7, 108–9, 121, 210, 212, 223  
Murakami, Ryu 31–3
- Natsume, Soseki 17–18, 70–1, 113–14, 117, 151, 195, 197, 221–2  
Neubert, Albrecht 11, 219  
Newmark, Peter 19, 35, 70, 88, 99, 230  
Nida, Eugene 4, 9, 12, 25, 27, 66, 187, 193, 199, 201, 204, 214, 216, 220, 228, 230, 242–3, 253  
Niimi, Nankichi 66–7  
Nord, Christiane 204, 227, 243
- Ogawa, Yoko 102  
Okamoto, Kanoko 208–9  
Okuda, Hideo 118–19, 264  
Ooka, Shohei 64  
Orikuchi, Shinobu 54
- Pym, Anthony 43, 192, 242
- Reiss, Katharina 91, 133, 133, 203–4  
Rubin, Jay 72, 187
- St. Jerome 193  
Schleiermacher, Friedrich 195–6, 205  
Sei Shonagon 217–18  
Seidensticker, Edward 19, 34, 60, 62, 86, 129, 145, 155, 175, 180–1, 188–90, 216–7, 222  
Shiga, Naoya 108, 221  
Shimizu, Yoshinori 123, 130, 141–4  
Snell-Hornby, Mary 136, 193, 199, 203, 205, 219–20, 236–7  
Steinbeck, John 219  
Steiner, George 12, 186, 214
- Tanizaki, Jun'ichiro 34, 60–2, 108, 123, 180–1, 190–1, 221–2  
Tawara, Machi 15–16, 139  
Twain, Mark 67
- Ueda, Bin 16
- Venuti, Lawrence 196, 221–5  
Vermeer, Hans 203  
Vinay, Jean-Paul 213–4, 168
- Woolf, Virginia 118
- Yamasaki, Toyoko 149  
Yoshimoto, Banana 35, 62–3, 130–1, 146, 207–8, 223–5

---

# Index of texts

---

- Adventures of Huckleberry Finn* 67  
*Alice's Adventures in Wonderland* 36, 57,  
107, 178, 186  
“Atama ga itai hōteitsūyaku no genba” 頭  
が痛い法廷通訳の現場 23  
*Atarashii tentai* 新しい天体 87
- “Barack Obama” 80–1  
*The Big Short: Inside the Doomsday  
Machine* 214  
“The Big Three automakers” 78  
*Blackbird Pie* 109  
*Bōkansha* 傍観者 116  
“Borantia” ボランティア 256–8  
“Bose speakers” 261–3  
*Botchan* 坊ちゃん 17–18, 70–1, 222  
*Bridget Jones: The Edge of Reason*  
164  
“Buffer overflow” 168  
“Bunraku” 文楽 178  
*Bunshō tokuhon* 文章読本 (Maruya) 43,  
264  
*Bunshō tokuhon* 文章読本 (Mishima) 123,  
236–7  
*Buntai renshū* 文体練習 247–9  
“Busshitsu bunmei” 物質文明 137
- Canterbury Tales* 70  
“Chabashira” 茶柱 68  
*Changing Places* 9, 119  
“Condo evacuation” 59  
“Convenient feminism” 49
- “Dōbutsuen” 動物園 238  
“Does clean living cause allergies?” 246–47  
“Dōrokōtsūhō” 道路交通法 159–60  
“Driving in California” 21  
“Drunk driving” 160
- “Earthquake safety” 120  
“Eigajimaku no sekai to hon'yakusha” 映画  
字幕の世界と翻訳者 123–4  
“Ekishō purojekutā manyuaru” 液晶プロジ  
ェクターマニュアル 205–6
- “Female bus driver” 73  
*Farewell to Manzanar* 131–2  
“Funeral announcement” 198
- “Gakusetsu no in'yō” 学説の引用 179  
*Garireō no kunō* ガリレオの苦悩 119  
*Gendai meibun annai* 現代名文案内 174–5  
“Geothermal power plant” 241  
“German suitcase manufacturer” 252–3  
*Gettysburg Address* 129  
“Gomi no dashikata” ゴミの出し方 232  
*The Grapes of Wrath* 219  
“GRE general test” 249  
“Green card lottery” 134–5
- Hakase no aishita sūshiki* 博士の愛した数式  
102  
“Hanayashiki Ukifune-en” 花やしき浮船園  
206  
“Haneda kūkō” 羽田空港 79  
“Hazukashii waseigo” 恥ずかしい和製英  
語 183  
“Hepatitis C” 9  
“Hito ni nanika ageru toki” 人に何かあげ  
る時 158–9  
*Hitsuji o meguru bōken* 羊をめぐる冒険 210  
*Home Truths* 102  
*Hon'yaku no gihō* 翻訳の技法 159  
“Hon'yaku towa nani ka” 翻訳とは何か 189  
*Hoshi-boshi no kanashimi* 星々の悲しみ  
177, 192–3, 229–31, 260–1  
“Hoteru Okura” ホテルオークラ 66

- “I have a dream” 90  
*Ikari no budō* 怒りの葡萄 219  
 “Ikkinomi” イッキ飲み 178  
 “The immigration debate” 216  
*In za pūru* イン・ザ・プール 118–19, 264  
 “Indian auto component industry” 37  
 “Intānetto chian” インターネット治安 65  
 “Intānetto ōkushon” インターネットオークション 22  
*Izu no odoriko* 伊豆の踊子 145–6, 222  
*Jane Eyre* 228  
 “Job application” 206–7  
 “Judōtai” 受動態 188  
 “Jury service” 98  
  
*Kaeru-kun, Tokyo o sukuu* かえるくん、東京を救う 72  
 “Kakushu gakkō” 各種学校 234  
 “Kanda Gaigo Daigaku” 神田外語大学 37  
*Kangarū tsūshin* カンガルー通信 86  
*Kanketsu na bunshō* 簡潔な文章 83–84  
 “Kanyō no amakudari” 官僚の天下り 178, 265  
*Kareinaru ichizoku* 華麗なる一族 149  
*Keiryaku to kekka* 計略と結果 144  
 “Kenkyū kai hatsugata benchā” 研究開発型ベンチャー 207  
 “Kenta-kun” 健太君 69  
 “Kidōshikinai tsūkōkinshi” 軌道敷内通行禁止 159  
*Kinkakuji* 金閣寺 10, 20–1, 117, 124, 222  
*Kitchin* キッチン 35, 62–3, 146, 223–5  
 “Kodomo tonō fureai” 子どもとの触れ合い 164–5  
*Koe no nokori* 声の残り 154–5  
 “Kōden no benchi” 公園のベンチ 60  
 “Kōkikōreisha iryōseido” 後期高齢者医療制度 202–3  
*Kokka no hinkaku* 国家の品格 55–6, 128–9  
*Kokoro* ころ 197, 221  
*Kōkotsu no hito* 恍惚の人 213  
*Kokugo nyūshi mondai hisshōhō* 国語入試問題必勝法 141–4  
 “Komochi josei no shūshoku” 子持ち女性の就職 163  
*Kono kuni no kejime* この国のけじめ 229  
 “Kuroda Kanbei” 黒田官兵衛 157–8  
*Kusamakura* 草枕 113–14, 195  
 “Kyoto Kokusai Manga Myūjiamu” 京都国際マンガミュージアム 258–9  
  
 “Letter of refusal” 194  
 “The Lincoln Memorial” 79  
  
*Makura no sōshi* 枕草子 217–18  
*Mashiasu Giri no shūkyaku* マシアス・ギリの失脚 63  
 “Matsushita Konosuke” 松下幸之助 80  
 “Meibun o kaku hiketsu” 名文を書く秘訣 190–1  
 “Microsoft Knowledge Base” 251  
*Mrs. Dalloway* 118  
 “MoveOn.org” 129  
 “Munōyaku yasai” 無農薬野菜 79  
*Mūnraitō shadō* ムーンライト・シャドウ 130–1, 207–8  
 “Murray Barnson Emeneau” 198  
  
*Nagareru* 流れる 104–5, 118, 265  
*Nejimakidori kuronikuru* ねじまき鳥クロニクル 87  
 “Nemea Games” 160–1  
 “New York” 127  
 “Nezumikō” ねずみ講 122, 160  
 “Nihon no daigaku to Amerika no daigaku” 日本の大学とアメリカの大学 181–2  
 “Nihonginkōken no shōzō” 日本銀行券の肖像 180  
*Nihongo no ronri* 日本語の論理 104  
 “Nihonjin ryūgakusei Aoyama Hiroshi no nikki” 日本人留学生青山弘の日記 138–9  
 “Nisshin Shokuhin jishu kaishū” 日清食品自主回収 98  
*Nobi* 野火 64  
  
 “Odei shori” 汚泥処理 241  
 “Oiru kōkan” オイル交換 128  
 “Okurimono” 贈り物 81–3  
 “Online auction business model” 22  
*Onnagata* 女形 125  
 “Otaku” おたく 178  
 “Otoshimono” 落とし物 21  
  
*A Pale View of Hills* 132  
 “Port of Oakland” 127  
*The Power of Myth* 124  
 “Public humiliation” 84  
 “Pyramid scheme” 123  
  
 “Rāmenya no obasan” ラーメン屋のおばさん 202, 265  
*Rashōmon* 羅生門 126  
*Remon* 檸檬 34  
 “Removing a tree branch” 121

- “Replacing memory” 121–2  
*Rōgishō* 老妓抄 208–9  
 “Rozetta Sutōn” ロゼッタストーン 194
- “Saiban’in seido dōnyū” 裁判員制度導入 98  
*Sakura no ki no shita niwa* 桜の樹の下には 8–9  
*Sanshirō* 三四郎 117  
 “Sanyo EnelooP” サンヨーエネループ 134, 184–5  
*Sarada kinenbi* サラダ記念日 15–16, 139  
*Sasameyuki* 細雪 60–2  
*Saving Private Ryan* 23–4, 96–7, 169–70, 186  
 “School uniforms” 165  
*Seinen* 青年 151–2  
 “Seishinkai no kaisō” 精神科医の回想 191  
*Seisho* 聖書 200  
*Seishun no satetsu* 青春の蹉跎 110  
*Sekai no owari to hādoboirudo*  
*wandārando* 世界の終わりとハードボイルド・ワンダーランド 121, 212  
 “Sentō no hairikata” 銭湯の入り方 121  
*Seto no saki* 瀬戸の先 153, 155–7  
*Shayō* 斜陽 33, 209, 211  
*Shikusuti-nain* シクスティナイン 31–3  
 “Shingō chika-chika” 信号チカチカ 52  
*Shintō no seiritsu* 神道の成立 179  
 “Shin’ya hōsō anime” 深夜放送アニメ 49  
 “Shin’yō torihiki towa” 信用取引とは 215–6  
 “Shiretoko” 知床 126, 253  
 “Shirubā mimamoritai” シルバー見守り隊 246  
*Shisha no sho* 死者の書 54  
 “Shō-chūgakkō e no keitaidenwa mochikomi” 小中学校への携帯電話持ち込み 78  
*Shōsetsu no hon’yaku* 小説の翻訳 92–3  
 “Shūshoku katsudō” 就職活動 92  
*Silent Spring* 93, 125–6  
 “Sofutowa no ihō kopī” ソフトウェアの違法コピー 79  
*The Sojourner* 19–20  
*Sokoku towa kokugo* 祖国とは国語 214  
 “Sonicare toothbrush manual” 206  
 “SONY burando” ソニー・ブランド 37
- “Southern Belle” 177  
 “Suicide prevention” 128  
*Suna no onna* 砂の女 47–8  
*Surely You’re Joking, Mr. Feynman!* 132–3  
 “Sushimeshi no tsukurikata” すしめしの作り方 120  
 “Sutoresu kaishō” ストレス解消 28
- Tadekuu mushi* 蓼喰ふ虫 34, 180–1  
 “Tadōshi kōbun” 他動詞構文 190  
 “Takahashi Naoko” 高橋尚子 215  
*Takibi* 焚火 108  
*The Talented Mr. Ripley* 119  
 “Tansekishō” 胆石症 8  
*Tebukuro o kaini* 手袋を買いに 66–7  
 “Three men on a desert island” 202  
*Through the Looking-Glass* 178  
 “Tiffany” 169  
 “Tohoku 21” 東北21 30–1  
 “Tokyo Gaidai speech” 232–3  
*Tonī Takitani* トニー滝谷 87  
 “Toraiasuron” トライアスロン 127  
 “Tori infuruenza” 鳥インフルエンザ 26  
*Tosa nikki* 土佐日記 133–4
- Ukigumo* 浮雲 100–1  
 “Understanding the suicide bomber” 124
- “Verona” ヴェロナ 103
- Wakaki sūgakusha no Amerika* 若き数学者のアメリカ 210  
 “The Wall Street bailout” 78  
*The Waste Land* 70
- “Yakubun no nan’ido” 訳文の難易度 189  
*Yama no oto* 山の音 112  
*The year’s at the spring* 16–17  
*Yōkina gyangu ga chikyū o mawasu* 陽気なギャングが地球を回す 131  
 “Yome no ko to musume no ko” 嫁の子と娘の子 154  
*Yukiguni* 雪国 86, 175, 216–7
- Zen nyūmon* 禅入門 200–1  
*Zō no shōmetsu* 象の消滅 108–9  
 “Zoo” 238–9

---

# Index of subjects

---

- abstract noun 172, 212  
ACTFL Oral Proficiency Interview 3  
adaptation 177–8, 205, 209, 211  
agent-orientation 151  
alienation 196–8  
allusion *see* meaning  
ambiguity 99–102, 104, 165–6, 235, 255;  
and cultural 100; grammatical 99; lexical  
99; metaphorical 101; pragmatic 100;  
referential 102  
*ami no me* 綱の目 235  
anaphora 76, 80, 82  
anecdotal approach *see* *evaluation*  
antonym 38–9, 79, 237  
argument 140–1, 148, 158, 164, 242, 306;  
and recovery 145  
aspect 112–14, 137; and imperfective 113;  
perfective 113  
ATA Certification Program 254–6, appendix B  
attribute 88, 172  
audience type 230  
audiolingual method *see* foreign-language  
pedagogy
- borrowing 168–9  
bottom-up process 138  
bowdlerizing 217
- calque 171  
cataphora 76  
checker 243–4  
clarification 213  
Classical Transformational Grammar 199  
cliché 88, 176  
cloze technique 253  
Code of Professional Conduct 19  
coherence 75, 242  
cohesion 75; and lexical 77  
cohesive device: conjunction 77; ellipsis 76, 81;  
lexical 77; reference 75–6; substitution 76  
communicative competence 2–3  
complex sentence 158–9, 200  
conjunction: additive 77; adversative 77;  
causal 77; conditional 77; temporal 77  
connective: *-te* 147–8; *-to* 148  
contrastive rhetoric 181–6  
corpus 237; and comparable 238; parallel  
237; translation 237  
cultural communication 219  
cultural identity 19, 221
- deductive writing 183  
deep structure 199  
deforming tendency 211  
deixis 57  
delayed introduction of purpose 183  
demonstrative 48, 80, 118, 165  
descriptive discourse *see* discourse genre  
descriptive meaning *see* meaning  
destruction of vernacular network 218  
direct method *see* foreign-language pedagogy  
discourse 106  
discourse genre 106–7; and descriptive  
124–5; expository 122; hortatory 127;  
narrative 107, 112, 115; procedural  
119–21; repartee 129–30  
domestication 196–8
- editor 6, 231, 243–5, 247  
egocentricity 163–4  
ellipsis *see* cohesive device  
endophora 75  
ennoblement 216, 218  
equivalence 2–3, 9–11, 42, 45, 176, 199, 204;  
and dynamic 201; formal 201; functional  
201  
equivalent 42  
equivalent effect 201  
evaluation: anecdotal approach 253; criterion  
250; response-oriented approach 253  
evidential expression 161–3  
evidentiality 161, 163

- exophora 75–6  
 expansion 214  
 expletive subject 141  
 exploitation 213, 215  
 expository discourse *see* discourse genre
- false friend (*faux amis*) 170, 255  
 figurative language 85  
 figure of speech 85  
 first-language interference *see* L1 interference  
 foreign-language pedagogy 1; and  
   audiolingual method 2–3; direct method  
   2; grammar translation method 2  
 foreignization 196–8  
 free indirect style 117–18  
*furigana* 振り仮名 169
- ga* が 145–7  
 Goo ranking 221–2  
 grammar translation method *see* foreign-  
   language pedagogy
- haiku* 俳句 12–14, 71  
 historical present 101  
 homonym 37  
 hortatory discourse *see* discourse genre  
 hyponym 44–45, 79, 176
- iconicity 51  
 ideophone 51–5; and phenomime 51;  
   phenomime 51; psychomime 51  
 idiom 176, 205  
 illocutionary act *see* speech act  
 imitation 194, 204, 211  
 imperfective *see* aspect  
 indexicality 56, 58  
 inductive writing 183  
 information: addition/deletion 179–80;  
   offsetting 180  
 initiator 204, 226–8, 231, 233, 235–6, 243–5,  
   250, 263  
 intercultural communication 219  
 interpretation/interpreting 10  
 interpretive community 139–40  
 intertextuality 239
- Japanese Language Proficiency Test 7, 25
- kakushu-gakkō* 各種学校 233–4  
 kernel sentence 199
- L1 interference 2  
 L2 translation 19  
 language for general purposes 237  
 language for special purposes 237
- lexical cohesion 77, 82; and antonym/opposite  
   79; general word 80; repetition 78;  
   superordinate/hyponym 79; synonym 78–9  
 loan translation *see* calque  
 loan words *see* borrowing  
 locutionary act *see* speech act  
*lunfardo* 218
- meaning: abstract 29; affective 50; allusive  
   70; associative 72; attitudinal 50; cognitive  
   30; collocative 73; connotative 50;  
   denotative 30; descriptive 30; discorsal  
   75; emotive 50; evoked 56; experiential  
   30; expressive 50; figurative 85; ideational  
   30; indexical 57; interpersonal 95; literal  
   30; organizational 75; presupposed 46;  
   symbolic 68; textual 74–5  
 meaning potential 29  
 meaning construction 137–8  
 metalanguage 27  
 metaphor 88–93, 101, 124, 166; and dead  
   88; fossilized 88; original 89; poetic 89;  
   private 89; stock 89; tenor 88; vehicle 88  
 metaphorise 194  
 metonymy 93–4  
 mistranslation 24, 62, 71, 91, 136–7, 200,  
   244, 255–6  
 modality expression 162  
 modified Hepburn system *see* romanization  
 modulation 175–6  
*momojiri-go* 桃尻語 218  
 moraic nasal 7
- narrative discourse *see* discourse genre  
 narrative present 115  
 naturalization 196–8  
 negative analytic 211  
*Nihongo Nōryoku Shiken* *see* Japanese  
   Language Proficiency Test  
 nominal construction 172–4  
 noun modification *see* relative clause
- opposition 39, 79  
 overtranslation 214
- paragraph 22, 36, 77, 184, 186–7, 242  
 parallel text 238–9  
 paraphrase 194  
 parsing 143  
 perfective *see* aspect  
 perlocutionary act *see* speech act  
 performative verb *see* speech act  
 phatic communion 59  
 phaticism 59, 189–91  
 phaticity 59



- polar opposite 39–40  
 polysemy 37  
 pragmatic text 27, 33, 171, 205, 250  
 predicate 140–1  
 presupposition 46–8, 234; and pragmatic 46;  
   semantic 46  
 principle of expressability 12  
 private expression 118  
 privative opposite 39–40  
 procedural discourse *see* discourse genre  
 proper noun 30  
 propositional meaning 29  
 proverb 176  
 psych predicate 161–3  
 public expression 118
- rationalization 212–14  
 reader-response theory 138  
 response-oriented approach *see* evaluation  
 reference *see* cohesive device  
 reference time 111–12  
 referent 30, 33–4, 48, 73, 75, 80, 102, 148  
 referential meaning 30  
 register 61, 66, 255–6; and genre 65; social  
   61; substantive 65; tonal 64  
 Reiss's classification 133–4; and informative  
   133; expressive 133; operative 133  
 relative clause: gapped externally headed  
   149–50; gapless 153; head of 150;  
   internally headed 149–52; multi-layered  
   155–7  
 repartee discourse *see* discourse genre  
 repetition *see* lexical cohesion  
 reported speech 199  
 reviewer 243–4  
 reviser *see* editor  
 romanization 7, appendix A; and modified  
   Hepburn system 7  
*rubi* ルビ 169
- scene-orientation 151  
 scheme 85  
 semantics 29  
*senba kotoba* 61  
 sense-making *see* meaning construction  
 sentential adverbial 47  
 simile 85–6, 90–1  
 Sino-Japanese word (*kango* 漢語) 43  
 Skopos theory 203–5, 211  
 sound symbolism 53  
 source culture 70, 201, 203, 205, 210, 220, 230  
 source-text audience 204  
 speech act 95–7, 111, 136; and illocutionary  
   act/force 95–6; locutionary act 95;  
   performative verb 96; perlocutionary act/  
   effect 96
- subject 146  
 substitution 32–3, 82, 178, 199, 209  
 substitution *see* cohesive device  
 superordinate 44–5, 79, 176  
 surface structure 199  
 symbolic action 69  
 symbolic competence 220  
 symbolic value 68  
 synecdoche 93  
 synonym 42–4, 50, 56, 73, 78, 82, 187, 237
- Takeda, Shingen 武田信玄 87  
*tanka* 短歌 15–16, 139–40  
 target culture 69, 196, 203, 205, 207, 209,  
   220, 227  
 target-text audience 204  
 target text family fit *see* textual fit 239  
 tense 109, 113; historical/narrative present  
   115; nonpast 109; past 109; primary  
   111–12; secondary 111–12  
 terminologist 243–4  
 text 74  
 text genre *see* discourse genre  
 text organization 181–5  
 textual fit 239  
 top-down process 138  
 topic 146  
 Toyoda, Akio 211  
 transcoding 199, 203  
 transfer competence 25  
 transformational rule 199  
 translatability 11–12, 18  
 translation: anachronistic 228; definition of  
   9–10; direction of 19; evaluation of 250;  
   faithful 193; free 193; interlingual 10;  
   intersemiotic 10; intralingual 10; literal  
   171, 193; omission in 179, 208; sense-  
   for-sense 193; unit of 242; word-for-word  
   193  
 translation brief 227  
 translation studies 192  
 translator competence 22, 236  
 transposition 171–3, 212  
 trope 85, 88, 93  
 truth value 29
- unspeakable sentence 118, 161
- vagueness 102–4, 225, 235; and  
   indeterminacy of meaning 103; lack of  
   specification 103; referential 102  
 verbal construction 172–4  
 verbiage 187–8
- wa* は 145–7  
*wasei eigo* 和製英語 170, 183