16 Translation: A theoretical perspective

1 What is translation?

The term translation is commonly understood as transformation of a text written in one language into an “equivalent” text in a different language, while retaining the meaning and function of the original text (Catford 1965: 20). The original text is called a source text (ST), and the product of a translation is called a target text (TT). This seemingly straightforward and common-sense definition immediately begs the essential and thorny question as to what counts as equivalence. If one translates a text from a source language (SL) into a target language (TL), they are necessarily different in form, 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? Halliday, McIntosh, and Strevens (1965: 124) contend that “Are these two texts translational equivalents or not?” is not the right question to work on; instead, one should ask “How far apart are these as translations?” The threshold of acceptability is normally agreed upon according to such factors as the text type, the target audience, and the purpose of the translation.

Jakobson (2000 [1959]: 114) uses the term translation in a broader sense, including paraphrasing within a single language (intralingual translation) as well as transformation between different symbolic systems (intersemiotic translation), e.g., a novel into a film. The third type is interlingual translation, i.e., translation between two different languages. It is this sense that is commonly conveyed by the term translation. Translating an ancient text into the modern version of the language could be classified as either intralingual or interlingual translation.

Naturally, when the SL and TL are structurally and culturally very different, as in Japanese and English, many adjustments are essential in the translation process – from word selection even to reorganization of the text itself. This chapter discusses issues routinely involved in Japanese-to-English and/or English-to-Japanese translation. It is illustrated with examples, many of which are derived from published translations. Also provided are common techniques often used to cope with such problematic cases.

2 What is translatable?

Some researchers (e.g., Toyama 1987; Wierzbicka 1992) believe that there are ideas that can be expressed in one language but 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 sometimes 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 considering translatability, we need to ask: Do thoughts exist that are expressible only in a certain language? If it is agreed that the meaning of some form can essentially be expressed by some other form within a single language (intra-lingual translation), then the cognitive function of language is not totally dependent on the 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. When there are deficiencies in their inventories of forms, languages can always enrich their lexicons by means of borrowing and coining new words. On the other hand, if paraphrasing is impossible or significantly distorts the original text – e.g., poetry, song lyrics, 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 translatable, its form often may not be. Therefore, when form makes a significant contribution to the overall meaning of the text, the limit of translatability is approached.

This point can be illustrated by translation of *haiku* poems, which consist of three verses of five, seven, and five moras (= syllables). *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 nature sensibility. Nevertheless, Ueda (2000) reports that many collections of *haiku* translations have been published and well received in the West. The meanings of literary pieces are to a great extent created by their readers. Therefore, it is to be expected that those pieces are interpreted, and in turn translated, differently when readers have different cultural backgrounds.

Ueda discusses one of Matsuo Bashō’s *haiku* that is often negatively criticized by Japanese critics for its impassiveness.

(1) *Yagate sinu kesiki wa mie-zu semi no koe*
soon die sign TOP see-not cicada GEN voice
‘Nothing in the voice of the cicada intimates how soon it will die’
(trans. by J. D. Salinger)

Salinger presents his translation of this *haiku* in his short story *Teddy* (1953), as a favorite poem of the ten-year-old protagonist, who considers Western poetry to be overly sentimental. Teddy likes this *haiku* because there is little emotion in it. Although Salinger’s translation generates an image that differs from that of the original, it is nevertheless one of many legitimate interpretations and translations.
3 Translation techniques

Vinay and Darbelnet (1995 [1958]) suggest seven translation techniques, each of which is explained below.

3.1 Borrowing

Borrowing (loan words) to deal with the lack of a close equivalent in the TL is the simplest translation technique. Loan words are particularly prominent in English-to-Japanese translation in such technical fields as computers, pharmaceuticals, and telecommunications. For example, (2a) can be translated into Japanese as (2b), in which the underlined words are borrowings.

(2) a. Antimalware apps scan for viruses, spyware, and other malware trying to get into your email, operating system, or files.

b. Maru-uea taisaku apuri wa, densi meeru, malware countermeasure application TOP electronic mail
   opereetyingu sisutemu, mata.wa fairu o kansen.saseru
   operating system or file ACC infect
   virus spyware other malware ACC scan

3.2 Calque

A calque (loan translation) 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., (English to Japanese) electric chair → denki ‘electric’ + isu ‘chair’; Fifth Street → goban ‘fifth’ + gai ‘street’; Salvation Army → kyuusei ‘salvation’ + gun ‘army’; (Japanese to English) aki ‘autumn’ + maturi ‘festival’ → autumn festival; gyuu ‘beef’ + don ‘bowl’ → beef bowl; koosyuu ‘public’ + yokuzyoo ‘bath’ → public bath.

3.3 Literal translation

Literal translation is item-for-item replacement of words, following closely the SL syntax. It is more frequently used between languages with common ancestry than between unrelated languages like English and Japanese. Nevertheless, it can sometimes be useful for the reader to understand the structure of the ST, as in the study of a foreign language. An example in English-to-Japanese translation is:
(3)  a. the book that I wrote  
    b. watasi ga kaita tokoro no hon  
      I NOM wrote place GEN book

Historically, Japanese did not have a relative pronoun; however, in order to reflect the relative clause constructions of Western languages, the word tokoro ‘place’ is inserted, resulting in a syntactic change in the Japanese language.

### 3.4 Transposition

*Transposition* involves rendering of a ST while using TL expressions that are semantically, but not formally, equivalent. This strategy is particularly significant in translation between English and Japanese. For example, many scholars contend that Japanese favors verbal constructions, whereas English tends to prefer nominal constructions with *abstract nouns*.

(4)  a. If the long term interest rate continues to fall, the profit margins of bank loans will shrink markedly. (verbal construction)  
    b. The continuous decline in the long term interest rate will cause the profit margins of bank loans to shrink markedly. (nominal construction)

English is equipped with a rich repertoire of abstract nouns, and they are frequently used, most notably as the subjects of clauses. By 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. Ōno (1978: 55–62) reports that even abstract nouns for such basic concepts as *right* and *wrong* did not exist in Old Japanese, although it is difficult to imagine that ancient people lacked these concepts. In order to express them, zen ‘good/right’ and *aku* ‘bad/evil’ were borrowed from Chinese.

In the 1930s, a silent movie, *Nani ga kanazyo o soo saseto ka* ‘What made her do it’, created a sensation at the Japanese box-office. 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* ‘what’) to the causative predicate (*saseto* ‘made someone do’), 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 peculiar to Japanese ears. (See Hasegawa 2011 for further discussion and examples.)
3.5 Modulation

Modulation is a variation of the form of the message, accomplished by changing the point of view. For example, gozitu-hikikae-ken ‘ticket for a later day’ ↔ rain check; kin’en ‘smoking prohibited’ ↔ no smoking; mansitu ‘all rooms full’ ↔ no vacancy; okosanaide kudasai ‘please do not wake me up’ ↔ don’t disturb; penki nuritate ‘just painted’ ↔ wet paint.

This is the technique Edward Seidensticker employed in his translation (Kawabata 1981) of the opening passage of KAWABATA Yasunari’s 1937 novel Yukiguni (Snow country).

(5) Kokkyoo no nagai tonneru o nukeru to yukiguni de.atта.

‘The train came out of the long tunnel into the snow country.’

The use of come in Seidensticker’s translation indicates that the narrator, who is supposed to be located in 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 when the train had passed through the tunnel.

3.6 Equivalence

Equivalence refers to the strategy that creates equivalent texts by using structural or stylistic methods that differ from those used in the ST. For example, greetings and situational expressions are normally replaced with their functional equivalents. Some examples are atarii! ‘correct’ ↔ bingo!; ogenki desu ka ‘are you healthy?’ ↔ how have you been?; odaizi ni ‘take (yourself) important’ ↔ take good care of yourself; yare-yare ↔ whew; zya mata ‘then again’ ↔ bye.

Idioms, clichés, proverbs, and the like are replaced with semantically equivalent expressions, e.g., abura o uru ‘to sell oil’ ↔ to waste time; asa-mesi mae ‘before breakfast’ ↔ a piece of cake; siranu ga hotoke ‘if you’re ignorant, you can live like a Buddha’ ↔ ignorance is bliss; sita e mo okanu motenasi ‘a treatment in which you’re not even placed on the ground’ ↔ red-carpet treatment; tagui mare-na ‘a similar kind can hardly be found’ ↔ unparalleled/once in a blue moon.

3.7 Adaptation

Adaptation is used when the type of situation in the ST is totally unknown in or strange to the target culture. If an explanation is inevitably too long, a similar but different situation must be substituted for it. Examples in English-to-Japanese translation are Bat/Bar Mitzvah (girls/boys taking at twelve/thirteen years of age) →
seizin-siki ‘a coming-of-age ceremony’ (twenty years of age); indentured servant → detti ‘an apprenticed boy.’ Those from Japanese-to-English are boozu atama ‘monk’s head’ → a shaved head; omikuji ‘one’s fortune drawn by lot’ → an oracle; tokonoma ‘a built-in recessed space in a Japanese style room’ → alcove.

3.8 Omission

Although it is not included in Vinay and Darbelnet’s (1995) list of strategies, under certain circumstances, deliberate omission of a sentence or sentence part in the ST can be a feasible translation technique. For example, the ST might be exceedingly repetitious, or information conveyed is well-known by the target audience or judged not vital but rather distracting. If the target audience is American, and the ST in Japanese explains the grading system of American colleges, translating that portion in detail is pointless.

4 Information addition, deletion, and offsetting

When the ST contains culturally bound information, translation loss is inevitable unless missing background information is supplied. 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, target readership, and the translation purpose. For instance, in the following translation from Japanese, the ST does not explain who HIGUCHI Ichiyō, Jingū Kōgō, and Murasaki Shikibu were; however, if not explained in the TT (the underlined parts), they mean nothing to most English-speaking readers.

The first woman whose portrait was featured on the front of Bank of Japan notes was HIGUCHI Ichiyō (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 Jingū (c. AD 169–269), a legendary figure whose portrait was drawn from imagination. Currently, the verso of the 2,000-yen note features Murasaki Shikibu (c. 978–1014), a lady of the court who wrote the famous early-eleventh-century novel, The Tale of Genji.

When some information is lost in one place in a translation, it can be compensated for in another location. For example, a Japanese utterance using the addressee’s name with -tyan (a hypocoristic suffix) might be rendered in English by an informal speech style or use of a nickname.
5 Contrastive rhetoric

The norms of rhetorical structures vary considerably from one language to another. 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 can be distorted.

5.1 Text organization

In Japanese writing, the primary idea often appears in the middle of the discourse, rather than at the beginning. Hinds (1990) contends that English-speaking readers normally expect that a text is organized in the **deductive style**, in which the thesis statement appears at the beginning. If they do not find it at the beginning, they then assume that the text is arranged in the **inductive style**, in which the thesis statement appears in the final position. By contrast, Hinds found that in East Asian writing styles, the thesis statement is typically buried within the passage, with the topic often implied but not explicitly stated. This style is encouraged in Asian societies because a writing style that is too explicit is not respected, or may even offend.

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 a ST faithfully, the first draft may have no opening paragraph to present the argument, few or no transitions among sentences or paragraphs, and often no conclusion. The translation, then, needs to be altered by supplying the missing elements and restructuring the TT to suit English expository conventions.

5.2 Paragraphs

Between English and Japanese, a frequently called for adjustment concerns paragraph breaks. Compared to Japanese, English prose has significantly fewer breaks; conversely, Japanese writing utilizes frequent line breaks. One may even encounter Japanese texts that place a line break after every period. This phenomenon is due to the fact that the concept of paragraph has not been clearly established in Japanese writing (Hōjō 2004: 41).

Having examined each of seven English-to-Japanese and seven Japanese-to-English translations in regard to paragraphing, I was able to confirm that 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 than the Japanese STs (Hasegawa 2011: 186–187).

5.3 Verbiage

Verbiage, or verbosity, means overabundance of words. 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, both syntactically and semantically. The amount of redundancy differs from language to language, but Nida conjectures that it is normally somewhere around 50 percent. Japanese is more tolerant of verbosity than is English (Terry 1985; Wakabayashi 1990). For example, Japanese accepts word repetition to a great extent, but English does not accommodate excessive repetition, so that rewording of the text may be necessary, utilizing synonyms or paraphrases, e.g., Capitol, White House, Washington for the United States government. As a consequence, repetition does not have the same significance in the two languages. In English, it may be interpreted as the writer’s lack of skill, whereas in Japanese it normally conveys a “reassuring continuity” (Wakabayashi 1990: 60). On the other hand, while English allows repetition as an intensifier, such repetition in Japanese diminishes the significance, as exemplified by (6b), or even results in absurdity, exemplified by (6c) cited in Kōno (1975: 121):

(6) a. But O heart! heart! heart! (Walt Whitman, O captain! My captain!)
   b. Daga, oo, kokoro.yo! kokoro.yo! kokoro.yo! (my translation)
   but oh heart (vocative)
   c. Daga, oo, sinzoo! sinzoo! sinzoo!
   but oh heart

Seidensticker and Anzai (1983: 106) provide excellent examples of high tolerance of verbiage in Japanese prose. (7a) is my attempt to translate one of the passages as closely as possible to the original wording, whereas (7b) is its revision containing little redundancy and sounding more natural as an English text.

(7) a. 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. (78 words)
b. 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. (59 words)

5.4 Phaticity

Phaticity is a function of language that serves to establish and maintain a feeling of solidarity among interlocutors by dealing with emotions and attitudes in communication (Malinowski 1999 [1923]). The primary function of many fixed expressions – e.g., How are you?, Yours truly – is phatic communication, rather than seeking information or conveying ideas. Other phatic expressions include of course, naturally, undoubtedly, as you may know. Phaticism is significantly more common in Japanese texts than those in English; therefore, the translator may need to tone down or even entirely omit the phatic portion. Compare the following English translations, whose ST contains such phatic expressions as sen'etu nagara ‘although presumptuous’, gosyuuti no toori ‘as you know’, yahari ‘as expected’ and a rhetorical question. Just eliminating these expressions makes the translation more idiomatic.

(8) 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 purposes of the park are 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?

Rhetorical questions are very frequently used by Japanese writers in order to achieve rapport with the reader. Although the rhetorical questioning is also available in English, the frequency of its occurrence is drastically different. Terry (1985) argues that rhetorical questions are didactic, and that English readers may feel they are being talked down to when such questions are posed.

6 Translation studies

The academic discipline that investigates issues involved in the practice of translation is called Translation Studies. It covers the gamut of professional and/or academic concerns, including description of the phenomenon of translating, development of theoretical frameworks and assessment criteria, individual case studies, training 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. Although Translation Studies itself is young, discussions on translation and translating go far back in recorded history. For excellent overviews of relevant literature in Translation Studies, see Munday (2001).

6.1 Premodern translation theories

The question that learners of translation most frequently raise is: How intensely should one adhere to the ST diction (i.e., wording)? Or, conversely: How much freedom can a translator assume in his/her practice of translation? For about two thousand years after Cicero’s work in the first century BC (Cicero 1960 [46 BC]), 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 or faithful translation) or sense-for-sense (i.e., “free” translation), with prevailing opinion swinging from one side to the other (Snell-Hornby 1995 [1988]: 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 readers of Latin who were reasonably acquainted with the Greek language (Hatim and Munday 2004: 11).

In the seventeenth century, English poet and critic John Dryden (1631–1700) categorized translations into the following three types (Dryden 1992 [1680]: 17):

(9) a. Metaphrase: “turning an author word by word, and line by line, from one language into another.”

b. 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.”

c. 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.

In the early nineteenth century, the German theologian, philosopher, and translator, Friedrich Schleiermacher (1768–1834) wrote the much-quoted treatise, On the different methods of translating. In it he moved beyond the discussion of 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” (Schleiermacher 1992 [1813]: 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 an aspect of foreignness. On the other hand, in Schleiermacher’s framework, Dryden’s approach would be characterized as a case of naturalization, moving the author toward the reader. Schleiermacher favored alienation. 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 furthermore, put the reader in the translator’s perspective, which is foreign to the reader.

In the eighteenth century, fluent translation was the norm. But 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 original 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).

The alienation method was taken up later by Venuti (1995: 305–306) as *foreignization*, and the naturalization method as *domestication*. The foreignization style of translation renders the text in ways that may seem unnatural or strange in order to highlight the original characteristics of the ST, and 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.

### 6.2 Mid-twentieth century translation theories

The 1940s–1960s were the decades when 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,” and Translation Studies reflected this intellectual climate.

The key issue during this period was *equivalence*. Previously, opinions differed 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 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), substituting equivalent units.

Nida (1964) and and Taber (1969) attempted to make translation more “scientific” by incorporating concepts and terminology from the then-prevailing theory of Classical 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 relationships within a sentence, consisting of simple, basic forms (kernel sentences); it is then 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 a single kernel sentence, Some members of Congress criticized the plan, which is in the active voice and in the declarative form.

In Nida and Taber’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 were 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, they would be restructured semantically and stylistically into the surface structure of the TL as appropriate for the target audience. Classical Transformational Grammar has long since been superseded by other approaches; however, the technique for breaking down sentences to simpler ones may still be useful when the ST is very complex.

Another influential concept proposed by Nida is the dichotomy of formal and dynamic equivalence. Nida states:

[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 in Nida and Taber (1969) as functional equivalence, is based on the principle of equivalent effect, i.e., the assumption that the relationship between the TL reader and the TT message should be substantially the same as that between the SL reader and the ST message. For example, in Biblical translation, the Lamb in Lamb of God symbolizes innocence in the context of sacrifice. Formal equivalence would create problems in Eskimo society, where the lamb does not exist and cannot therefore be symbolic of anything. The dynamic equivalent for Arctic peoples, for whom the seal is naturally associated with innocence, might be the Seal of God. Nida (1964: 166) describes a dynamic-equivalence
translation as one about which a bilingual and bicultural person can say, “That is just the way we would say it.”

Partly because Linguistics as a discipline was not well developed at the time, linguistically oriented approaches prior to the 1970s have been criticized as simplistic, prescriptive, and 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 also question how and whether one can expect a TT to elicit the same response as the ST in different cultures and different times. Similarly, whether or not such a goal has been achieved is no more than the subjective judgment of the translator or analyst.

6.3 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), 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 through the TT to members of the target culture of information that is similar to that originally provided through the ST to members in the source culture.

Typically, a translation project begins with an initiator who commissions a translation in order to accomplish a particular purpose or function when the TT is read by the target audience. The target audience could be the initiator him/herself who wishes to understand the ST. The intended purpose is called the skopos of the translation project. The Skopos Theory considers that what determines an appropriate method and strategy is the skopos of translation specified by the initiator, not the ST as such or the function assigned to it by the ST author, nor its effect on the ST 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 original purpose of Jonathan Swift’s novel, Gulliver’s travels (1726), was satire on contemporary social ills, but today, it is translated and read as a fantasy adventure tale (Reiß 2000 [1971]: 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. [...] the 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. (Nida 1964: 157)

However, previous theories never considered the presence of the initiator, who plays a pivotal role in Skopos Theory. The initiator expects the translator to produce a TT that conforms to the requirements of his/her skopos. Although the TT need not be a faithful imitation of the ST, fidelity to the ST is one possible aim. In this respect, the Skopos Theory does not differ much from previous theories based on translation equivalence. Furthermore, when members of the target audience receive a TT 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). Skopos Theory does not, therefore, unqualify promote free translation.

Deciding what strategies to take, along with determining the possible rearrangement of content, is up to the translator as an expert. The method may be adaptation to the target culture or having the target audience learn about the source culture. No translation is possible without identifying the skopos of the translation, and any ST can be rendered in multiple appropriate translations. Skopos Theory identifies the following five broad translation types (Snell-Hornby 2006: 52–53):

(10)  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.
   b. The grammar translation as used in foreign language instruction 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 sentence level, inadequate in a larger context.
   c. The documentary or scholarly translation that reflects Schleiermacher’s maxim of “moving the reader towards the author”. The text is seen in its entirety, but the translation is oriented towards the ST, and it aims at informing the target audience of the content.
   d. The communicative or instrumental translation that is oriented towards 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 serving a particular skopos, as with intersemiotic translation, or when news reports are used by press agencies.
The plausibility of 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 simply irrelevant. As Viaggio (1994: 104) asserts, 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." In this kind of pragmatic-text translation, nothing is more important than its acceptability in the target culture.

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 target audience. If they play a significant role in the ST, concepts unfamiliar to the target culture must be explained. For instance, the term kyatti-appu moderu ‘catch-up model’ is frequently used in writings on the modern Japanese economic situation. Translating it as ‘the catch-up model’ is of little help to the target audience in interpreting the text, whereas ‘the catch-up with the West model’ significantly improves its readability.

It is often said that translators must not change text. But creation of a TT that is not understood by the target audience is futile. When the source and target cultures are drastically different, mere explanation may not help the TT reader, and thus adaptation might be called for. The following is an excerpt from Donald Keene’s translation of DAZAI Osamu’s 1947 novel Shayō (The setting sun). The story is about the fall of an aristocratic family in postwar Japan. The young woman protagonist and her mother were evacuated from Tokyo during World War II, and the mother became ill. In this text, sendaihira no hakama ‘loose-legged pleated trousers for formal wear which are made of high-quality silk manufactured in Sendai’ and sirotabi ‘white, heavy-soled socks made with a split in the toe section between the big toe and second toe’ are translated simply as ‘old-fashioned Japanese costume’.

When sirotabi occurs a second time, Keene uses ‘white gloves’ as a substitute.

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.

If, on the other hand, an expression that is unlikely to be understood by the target audience is deemed trivial, adding an explanation will disproportionately highlight the item. Omission is thus an appropriate strategy in such cases. In the following passage derived from OKAMOTO Kanoko’s 1950 novel Rōgishō (Portrait of an old geisha), a passing reference to simotaya, which is a type of residence in a row of commercial establishments, has been omitted in the first translation:

...
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. (trans. by Cody Poulton)

Whether the reference to simotaya should be omitted or not is up to the translator. The same passage is translated by Kazuko Sugisaki, which translates simotaya:

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.

Kern (2000: 114) points out that when non-native readers read a ST, they inevitably bring their own historical, socio-cultural, and personal considerations. The following passage is Alfred Birnbaum’s translation of MURAKAMI Haruki’s Hitsuji o meguru bōken (A wild sheep chase): “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.”

This story is full of numbers, and Birnbaum generally translates them faithfully. However, here, ni-zikan ‘two hours’ in ni-zikan naita ‘I cried for two hours’ is omitted. Hōjō (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 accepted in a positive light, whereas in English-speaking culture, it is less so. The direct translation here with “two hours” would sound narcissistically positive about the act of crying, which, Hōjō argues, made the translator averse to including the phrase.

6.4 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 philosophical treatises 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 2000 [1985]: 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 identified twelve such tendencies. Below are explanations of four of them: rationalization, clarification, expansion, and ennoblement.
6.4.1 Rationalization

Rationalization primarily affects such syntactic structures 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. Or, a translator may eliminate a portion of the text as redundant. Such rationalization deforms the ST and is typical of ethnocentric translation (Berman 2000: 289). For example, the order of the parts of the title of MURAKAMI Haruki’s novel Sekai no owari to hādōboirudo wandārando ‘The end of the world and a hard-boiled wonderland’ is reversed in Alfred Birnbaum’s translation as Hard-boiled wonderland and the end of the world. Perhaps it was thought to have a better impact on readers of English than the original order. His translation by omission of “crying for two hours” mentioned above is also an instance of this type of deformation.

6.4.2 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 1995: 8). An excerpt from ARIYOSHI Sawako’s 1972 novel Kōkotsu no hito (The twilight years) and its translation by Mildred Tahara follows. In it, mayoke ‘a talisman to protect one against evil’ is clarified as ‘something with a sharp edge to ward off evil spirits’ as the underlined:

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 [the deceased].”

6.4.3 Expansion

Like other theorists – e.g., Vinay and Darbelnet 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. The translator almost inevitably wishes to convey everything that is in the
ST, including those things that remain implicit in it because the ST readers presumably possess all relevant background information, but the TT readers are unlikely to have it. The following is the opening of the March 16, 2004 Tensei jingo (Vox populi, vox dei), a daily column that appears on the Asahi Newspaper front page, which was translated in Asahi Weekly. The underlined parts did not appear in the ST.

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.

Expansion could also be attributed to an “empty” addition that muffles “the work’s own voice” (Berman 2000: 290). This type of negatively-judged expansion is sometimes called overtranslation.

6.4.4 Ennoblement

Ennoblement 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 in the sciences, where the ST may need to be “improved” for greater readability by eliminating clumsiness and complexity of the original. The opposite of ennoblement occurs when passages are made too informal or popular, e.g., employing slang. Nida (1964: 169) points out that in avoiding vulgarisms and slang as well as when 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.

Edward Seidensticker’s translation of KAWABATA Yasunari’s Yukiguni (Snow country) illustrates this tendency:

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.
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 [to expurgate a book or writing, by omitting or modifying words or passages considered indecent or offensive] one may be when one has the hero relieve himself indoors rather than on Main Street, 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.

### 6.5 Recent approaches

#### 6.5.1 Cultural communication

In recent years, translation practice has been viewed as the application of a translator’s knowledge to problems of intercultural communication (e.g., Bell 1991; Snell-Hornby 1991; Neubert and Shreve 1992). *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 and target cultures, 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” (Kramsch 2006: 251). In recent years, meaning is no longer considered to be enclosed in texts. 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.
When the SL and the TL are quite different but their cultures are related and similar, e.g., between Chinese and Japanese, the translator needs to make many formal adjustments. However, cultural similarities usually provide parallelisms of content that make the translation less difficult than when both languages and cultures are far apart. In fact, differences between cultures cause more severe problems than do differences in language structure (Nida 1964: 160).

Bassnett (2002 [1980]: 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.

6.5.2 Formation of cultural identity

*Cultural identity* refers to an individual’s psychological membership in a particular culture. 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 or politically reactionary at home (Venuti 1998: 87). Native speakers of Japanese might be surprised when they discover the reigning popularity of TANIZAKI Jun’ichirō, KAWABATA Yasunari, and MISHIMA Yukio in the United States and other English-speaking nations.

According to *Goo ranking*, as of March 13, 2010, the ten most popular Japanese authors of fiction among Japanese readers are: (1) NATSUME Sōseki, (2) MIYAZAWA Kenji, (3) AKUTAGAWA Ryūnosuke, (4) DAZAI Osamu, (5) EDOGAWA Rampo, (6) MISHIMA Yukio, (7) KAWABATA Yasunari, (8) MORI Ōgai, (9) ENDO Shūsaku, (10) INOUE Yasushi.

Commencing in the 1950s, American and British publishers have created a canon of Japanese fiction based on well-established stereotypes. Furthermore, because English translation of Japanese fiction has routinely been translated into other European languages, this canon has spread throughout the Western world (Fowler 1992: 15–16). Tanizaki, Kawabata, and Mishima have mainly been translated by such prominent university professors as Howard Hibbett, Donald Keene, Ivan Morris, and Edward Seidensticker. 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 (Fowler 1992: 12).
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 such new anthologies as *Monkey brain sushi: New tastes in Japanese fiction*, edited by Alfred Birnbaum and published in 1991 began to emerge (Venuti 1998: 73). Birnbaum intentionally excludes the “staples of the older diet”, when he writes:

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. (Birnbaum 1991: 3–4)

Indeed, this shift has not been welcomed by some critics. While affording raves reviews for works by TSUSHIMA Yūko and ŌE KENZABURŌ, among others, Miyoshi (1991) vigorously criticizes those of MURAKAMI Haruki and YOSHIMOTO Banana. He considers Murakami to be preoccupied with the idea of Japan, or what Murakami imagines foreign buyers like to see in references to it. He writes:

[Murakami’s] tales are remarkably fragmented. Adorned with well-placed aphorisms, however, they are “pick-approachable” on any page, and that means an entirely easy read – a smooth popular item of consumption. (Miyoshi 1991: 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 U.S. administration’s open-door policy in the book market. (Miyoshi 1991: 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. (Miyoshi 1991: 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, employing heterogeneous language to communicate Americanized Japan and, while at the same time 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," 

[..] 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." (Venuti 1998: 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 renditions.

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. (trans. by Masao Miyoshi)

Steeped in a sadness, I pulled my futon into the deadly silent gleaming kitchen. Wrapped in a blanket, like Linus, I slept. (trans. by Megan Backus)

("I pulled my futon" is a mistranslation. See Hasegawa 2011: 224.) 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" (Venuti 1998: 86). By contrast, Backus’s translation communicates the protagonist’s romantic poeticism through suspending, 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” (Venuti 1998: 87). As Venuti insightfully comments, Backus is sufficiently adroit to recreate Yoshimoto’s artistry of vagueness, nantonaku wakaru ‘I understand it somehow’, so appealing to the younger generation. If translated in Miyoshi’s manner exemplified above, her work would lose its core essence.

7 Conclusion

This chapter has considered various aspects of translation from a theoretical perspective. It began with discussion of what counts as translation (section 1) and what contributes to translatability across languages (section 2). It is not enlightening to pursue whether or not a given set of texts qualifies as translational equivalents; rather, we should examine how far apart these texts are when considered as translations. Regarding translatability, if detaching content and form is impossible (i.e., when form constitutes a significant part of the meaning of the text), adequate translation cannot be attained by application of conventional translation techniques.
Section 3 presented eight common translation techniques illustrated by examples derived from Japanese-to-English as well as English-to-Japanese translation: borrowing, calque, literal translation, transposition, modulation, equivalence, adaptation, and omission. Next, information addition, deletion, and offsetting, sometimes inevitable in translation, were briefly discussed in section 4.

Section 5 was devoted to rhetorical differences between English and Japanese that must be taken into consideration when translating; focus was on textual organization, paragraphing, verbiage, and phaticity. Finally, section 6 provided a historical overview of theoretical approaches to translation, spanning from the Cicero (106 BC–43 BC) era to contemporary perspectives, and including Dryden’s and Schleiermacher’s conceptualizations of translation, Nada’s linguistically oriented theory, goal-oriented Skopos Theory, Negative Analytic that focuses on inevitable distortion in translation, and culturally-oriented approaches.

Translation Studies covers diverse topics pertaining to the art and craft of translation: ranging from contrastive linguistics to intercultural communication. Also significant but to which little attention has been paid is how translations have contributed to cross-cultural understanding. While the history of translation of Western literature of various kinds into Japanese has been considerably studied, the circumstances surrounding translation of Japanese texts into other languages are yet to be explored – which texts have been selected, by whom, and for what purposes. Also worthy of study is identification of the translators, their motivations, and what kind of linguistic training they received.

References


