

Article

Japanese classics translated into modern Japanese: A study on *gendai goyaku* translations

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Abstract

The aim of this paper is to examine *gendai goyaku* (modern Japanese translations) of classical Japanese works from the viewpoint of Translation Studies (TS). Roman Jakobson divided translation into three categories: intralingual translation, interlingual translation, and intersemiotic translation (Jakobson 1959/2004: 139). This paper will consider *gendai goyaku* within the scope of the intralingual translation category. Jakobson exemplifies the category of intralingual translation as a summary or a rewrite where the source language and the text language are the same, which falls short of the true meaning of *gendai goyaku*. The constraints of these categories are palpable, and the delimitations of their definitions rather blurred.

This paper will present a study on *gendai goyaku*, from its origins and links to *kanbun kundoku*, to the analysis of paratexts (especially translator's afterwords) of modern translations of the novella *Takekurabe* written by Japanese Meiji author, Higuchi Ichiyō (1872-1896). Ichiyō's works contain a juxtaposition of a very elegant and refined literary style, *gabuntai*, reminiscent of classical Japanese, with a touch of colloquial dialogue written in *zokubuntai*, and they have been translated into modern Japanese at least five times, by Enchi Fumiko (1981, 1986), Matsūra Rieko (2004), Akiyama Sawako (2005), Yamaguchi Terumi (2012) and Kawakami Mieko (2015). Thus, by looking at the paratexts of these texts, I want to explore what *gendai goyaku* means for each translator and, upon analysis, to provide a prospective definition and schematization of the meaning of *gendai goyaku* within the field of TS.

1. Introduction

For the purpose of delimiting the key concept of this article, *gendai goyaku*, it is vital to briefly talk about the concept of translation. Jeremy Munday points out that nowadays translation has several meanings: the 'general subject field or phenomenon (...), the product – that is, the

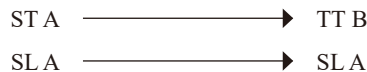
text that has been translated (...)’ and ‘the process of producing the translation, otherwise known as translating’ (Munday 2012: 8). In the act of translation, a change between two different written languages takes place. The ‘source text’ (ST), in the ‘source language’ (SL), changes into a written text, the ‘target text’ (TT) in a different verbal language, that is, the ‘target language’ (TL) (ibid.: 8).

The Russo-American structuralist Roman Jakobson wrote in his seminal paper ‘On linguistic aspects of translation’ (1959/2004: 114), that sometimes translation takes place in other ways, and formulated his well-known tripartite categorisation on translation:

- (1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
- (2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
- (3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of non-verbal sign systems.

Jakobson (1959/2004: 114), emphasis in original

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



Graph 1. Schematic representation of intralingual translation

In intralingual translation, then, it is worthwhile to take into account that it is the content of the text that changes (i.e., as Jakobson says, ‘from one poetic shape into another’ (ibid.: 118), as in when ‘producing a summary or otherwise rewrite (...) a children’s version of an encyclopaedia (...) [or] when we rephrase an expression in the same language’ (Munday 2012: 9). The discussion arises when other linguistic factors come into play: is it appropriate to consider as the same source language both a text written in classic Japanese and its corresponding target text ‘changed’ into modern Japanese? Where should the line be drawn? This article does not plan to tackle these questions due to space restrictions, but they would be interesting points to debate.

One of the questions raised by several scholars is whether, or to what degree, it is suitable to study the cultural sphere of East Asian ideograms through the perspective of Translation Studies (TS) (Wakabayashi 1998 and 2005, Kornicki 2010 in Sato-Rossberg and Wakabayashi 2012: 69). This thinking is due to the difficulty of understanding certain processes under the Western translation theories, such as the modern Japanese renderings of classical Japanese texts into modern Japanese or *gendai goyaku*. The scarce theorisation on *gendai goyaku*, mostly dispersed throughout different prefaces and translator’s notes on the books that have been translated into modern Japanese, with no studies on the follow-up of the techniques employed or on the trends at

use, poses a conundrum from the perspective of TS.

2. The origins of *gendai goyaku*

The growth of the print industry in 17th-Century Japan made ‘visible’ for the people what until that time had only been accessible by aristocrats: texts written in a language that, this time, could be recognised by the commoners as their ‘own’, thus contributing to create ‘a sense of a linguistic community, one that could be delineated against the communities of times past, and eventually against others present in East Asia’ (Clements 2015: 33). Printing made the contemporary spoken language ‘visible’ under a completely new light, and its new readership proved to be a potential target for the print industry (Kornicki 1998: 128-143). However, as Shirane Haruo sums up, there was a significant gap between the classical Japanese language (*kobun*), which according to him had become a ‘high vernacular’ because of its usage in the court and aristocratic circles, and the new ‘demotic vernacular’ or *zokugo* of the early modern era, spoken by the commoners. For this reason, from the 17th to 19th Centuries, several Heian classics, including *Genji monogatari*, were translated for the very first time into ‘more readily accessible forms of the vernacular’ (Clements 2015: 23). It could be said that the combination of print expansion and the new vernacular translations, ‘that secret transmission [of knowledge] from master to disciple no longer had a monopoly (...) in Tokugawa Japan’ (ibid.: 24).

Shirane explains that two types of translation existed at the time: one between literary Chinese and Japanese high vernacular (*kanbun kundoku*, or renderings of Chinese texts annotated with marks of Japanese enunciation), and another one between this high Japanese vernacular and a demotic vernacular. This Shirane refers to as ‘intervernacular translation’ (Elman 2014: 130), created as a consequence of the inability of the commoners to read and understand those high vernacular *kanbun kundoku* renderings. The interest to read and understand these classical texts created the first intralingual translations of Japanese literature –not as mere rewritings or adaptations, but as renderings of the source of this ‘high vernacular’ language into vernacular. Thus, Shirane’s idea of intervernacular translation could be taken, in fact, as *gendai goyaku*’s predecessor. He asserts that ‘demotic vernacular translations of the Heian Japanese classics became a very important mediator’ between these sociolinguistic registers (ibid.: 130), which can still be said nowadays. However, the relation between *kanbun kundoku* and *gendai goyaku* has not yet been studied, to my knowledge.

From the second half of the 18th Century onwards, several Japanese language scholars started to include intralingual translation as an academic activity by studying and comparing the classical language of Heian and the contemporary Japanese language, in what Clements calls a *zoku/ga* dichotomy,¹ and they even started to pen dictionaries between those two ‘languages’.²

3. The notion of *gendai goyaku* from the perspective of Translation Studies

Hereafter, I will discuss *gendai goyaku* from different theories of TS, aiming to explain and justify whether *gendai goyaku* falls under the categories of adaptation, translation, version, none, or all of the above to a certain degree. But to do this it might be necessary to rethink Jakobson's concept of intralingual translation to see if, where and how *gendai goyaku* can be fit into it.

Nowadays, it is possible to find classical texts under different shapes and styles in Japanese bookstores. They come in *kaishaku* (explanations made by the editor), in *chūshaku* (version with annotations), or in *shōyaku* (abridged versions). *Gendai goyaku*³ dances between some of these, without being fully part of any of them.

Not a few scholars have addressed the issue of intralingual translation. Beverley Curran, for instance, examines two English novels (with Japanese expressions intertwined within the English text) written by a Canadian Nikkei writer (second-generation Japanese immigrant) and takes a look at the tensions that arise between interlingual and intralingual translations (Curran in Sato-Rossberg and Wakabayashi 2012: 164). Leo Chan discusses the 'destabilization' that 'blurs Roman Jakobson's familiar distinctions between interlingual, intralingual, and semiotic translation' by observing that:

Most theoretical models [of translation] are founded on a concern for how meaning is transmitted from one linguistic system to another. But if the systems are not themselves separate, but implicated in each other, the notion of translation as a process of transferring meaning immediately becomes destabilized.

Chan in Sato-Rossberg and Wakabayashi (2012: 68)

This assertion is intrinsically related not only to Jakobson's three categories of translation, but also to the polysystem theory.⁴ And even though he mainly refers to Canadian Nikkei writers' intralingual diversity in using both English and Japanese in their novels, the same could apply to the *gendai goyaku* translations of classical works: to what extents are classical Japanese and modern Japanese separate linguistic systems? The line is clearly blurred and it varies from author to author, as well as from one *gendai goyaku* translator to another.

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

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

Clements (2015:13)

On a similar note, in regard to translations of classical Japanese texts into modern Japanese, Jonathan E. Abel argues that the aspects shared between the original and the translations are 'not the communicating of one text's message to another' and insists that this sharing is rather 'the being-in-common, the standing-in-relation between two texts' (Abel in Bermann and Woods (Eds) 2005: 155).

When Eugene Nida (1964) declared that a translation was a process in which the translator needed to descend from the surface level of the original language to its deep level, and then

translate from there and return to the surface level of the target language in order to express the deep meaning, he was also partly describing the steps that need to be followed when creating a modern translation of a classical work.⁵ But what is, in fact, translation? What can be considered a translation, and what cannot?

In the entry for ‘translation’ in Shuttleworth and Cowie’s *Dictionary of Translation Studies*, they acknowledge the difficulty of the boundaries of the term translation by defining the word as follows: ‘An incredibly broad notion which can be understood in many different ways’ (1997: 181). Descriptive Translation Studies (DTS), however, simply considers that a TT is a translation if it is regarded as a translation by the TT culture (Toury 1995: 3).⁶ However, since the point of this paper is to analyse comments made by the modern Japanese translators, it is necessary to take a special look at the TT (whilst keeping an eye on the ST). The TT, as in intralingual translation (see Graph 1), is a completely new text, rewritten ad hoc by means of several techniques: paraphrasing, adaptation, and transcreation. Even though DTS does not find necessary to differentiate between them, I think it is necessary to understand each concept and try to include it in the broad sense of *gendai goyaku*.

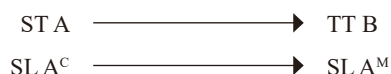
Some scholars also point out the difficulty of delimiting the boundaries between translation, adaptation, version, transcreation and, most recently, rewriting processes. Paraphrasing would be the linguistic and grammatical exchange or basic rewrite of a text from the SL A to the same TL A. Bastin (1998: 3) defines adaptation as a ‘set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length’, but Shuttleworth and Cowie (1997: 3) define it as a ‘term traditionally used to refer to any TT in which a particularly free translation strategy has been adopted’ and add that ‘the term usually implies that considerable changes have been made in order to make the text more suitable for a specific audience (i. e., children) or for the particular purpose behind the translation.’ But as Munday (2009: 7) points out, the contradiction between these two particular definitions only serves to demonstrate the difficulty of delimiting these writing strategies. Lastly, Haroldo de Campos (1981) coined the term ‘transcreation’ and defined it as ‘not to try to reproduce the original’s form understood as a sound pattern, but to appropriate the translator’s contemporaries’ best poetry, to use the existing tradition’ (Vieira 1999 in Munday 2009: 8), thus creating a concept that lies between translation and creative writing.

Nevertheless, the previous definitions still fail to properly delimit the boundaries of translation, adaptation, or transcreation. The attempts might even be futile, and instead of theorising about the delimitations of each one of them, maybe what we should be do instead is to acknowledge, when already studied, or to create the theories, when inexistent, about those blurry areas in-between. Theorisation on *gendai goyaku* would, then, be the latter case.

From the point of view of DTS, *gendai goyaku* should be considered a translation because it is considered so in the target culture (Toury 1995). However, I believe it is only sensible to take into account that not all resulting texts of a modern translation will have the same level of ‘translation

exchange’ on them. In fact, it is not unconceivable to think that, within a *gendai goyaku* text, there can be found different levels of, for instance, adaptation. The resulting text translated into modern Japanese will not have the same level of adaptation if it is meant to be read by a determinate readership (i.e., scholars) in contrast to another group of readers (i.e., general adults).

If we follow the DTS’s premises and *gendai goyaku* can be indeed considered ‘translation’, the following graph schematises its process. In this case, the ST A would be written in the classical Heian-reminiscent Japanese language as well as in the high vernacular (in the case of Chinese texts rendered in *kanbun kundoku*), and the TT B would be the resulting text in modern Japanese:



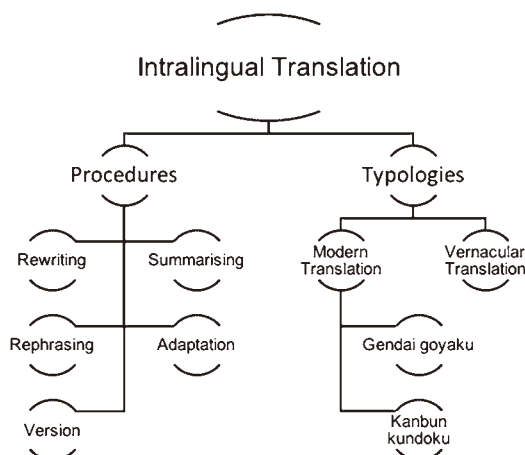
Graph 2. Schematic representation of *gendai goyaku* (intralingual translation)

As per the SL and TL, there is an issue that needs to be addressed. In Graph 1, intralingual translation was represented in a similar way (ST A > TT B / SL A > TL A). However, as aforementioned, Jakobson’s intralingual translation focuses on rewriting or summarising a text, and whereas some parts of *gendai goyaku* may in fact contain these techniques, in this case it might not be entirely accurate to render the language as exactly the same in both the ST and the TT. After all, the distance between classic Japanese (SL A^C) and modern Japanese (TL A^M) is one of the main reasons for the creation of a vernacular translation of a Japanese classic, in the first place, and hence the specific marks (‘C’ stands for ‘classical’, and ‘M’, for ‘modern’).

Following these premises, I hereunder propose a new classification for the category of intralingual translation. First, I have differentiated between methods used when translating, and typologies of intralingual translation. Under ‘procedures’⁷ I have included the ones already explained by Jakobson such as ‘rewriting’, ‘summarising’ or ‘rephrasing’ (Jakobson 1959/2004: 118). Likewise, I have considered ‘adaptation’ and ‘version’ to be, rather than the resulting typology, strategies used to change the ST into the TT. Under the category of typologies,⁸ I have included vernacular translation⁹ and modern translation, under which I have added *gendai goyaku* and *kanbun kundoku*.¹⁰

This graph, a work in progress, is by no means conclusive and aims to broaden itself by sharing other specific translatorial realities from other language combinations in the future.

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



Graph 3. Schematic representation of different types of intralingual translation that could be included under Jakobson's category of intralingual translation

4. The notion of *gendai goyaku* from the paratexts of literary works

Much input on how the modern Japanese versions are created can be found in the paratexts, especially in the translator's prefaces, the covers, or by analysing the footnotes.¹¹ Henceforth I have included a selection of several passages regarding *gendai goyaku* translations found in paratexts of a classic work that has been translated into modern Japanese. They have been taken from the 'Description' in the cover of three recent translations of Mori Ōgai's *Maihime* (The Dancing Girl):

i. Description of a modern translation, *Maihime: Gendai goyaku* (2006) by Inoue Yasushi:

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

Now you will be able to enjoy Mori Ōgai's well-renown 'classic' novella 'Maihime' in the superlative translation of Inoue Yasushi. This edition does not only offer a translation, but it also includes the original text, footnotes and comments so as to allow even young readers to read it without difficulties. This compilation also presents exemplary documents and materials regarding Mori Ōgai when he was an exchange student at Berlin, and on the mystery surrounding Elise, the dancing girl. The present edition is worthwhile reading as it allows a deeper enjoyment of the classic.

Inoue (2006: Description)

The function of this description is to give the reader enough information about the compilation: after specifying the classic status of the original work, it goes on to explain the qualities of the present edition. The selling point would be to provide the reader not only with the

original, but also with a more accessible translation dotted with comments and explanations that enable a deeper, more informed reading. It is also worthwhile noting the mention of the status of the translator ('superlative translation') that acts as a plus for the compilation, as well as the call to young readers ('to allow even young readers to read it without difficulties'). It could be concluded that the modern version is also acting as a bridge to bring the original closer to prospective readers.

ii. Description of a modern translation, *Gendai goyaku de yomu Maihime* (2012) by Takagi Toshimitsu:

The description of this compilation does not offer any information on the modern translation, and it only describes briefly the topic of the story.

iii. Description of a modern translation, *Erisu no monogatari: tsuki Mori Ōgai 'Maihime' gendai goyaku* (2016) by Shindō Akira:

Mori Ōgai's 'Maihime' wo butai ni katarareru 'Erisu no monogatari'. Aisuru koto no kongen ni semaru! Sono saki wa, ittai nani ga ... Kakuchō takai gabuntai de tsudzureru 'Maihime' no fun'iki ni ryūi shita 'gendai goyaku' tsuki.

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

Shindō (2016: Description)

It is especially interesting to note the way in which the description summarizes the plotline: 'Let's get close to the very core of love! But what will happen afterwards...?'. The use of exclamation and interrogation marks, as well as the ellipsis sign ('...') somehow suggests that it is aiming to catch the attention of young readers. It also tries to catch the readers' attention by mentioning that the edition has a modern translation, although that is the only reference to the *gendai goyaku*. It is exactly as the title says it: *Erisu no monogatari: tsuki Mori Ōgai 'Maihime' gendai goyaku* (The story of Elise: With the modern translation of Mori Ōgai's 'The Dancing Girl').

The previous comments have helped to shed some light on how these *gendai goyaku* translations of *Maihime* are regarded in the paratexts. By taking a look at the previous fragments it can be noted that there is an interest in making more visible the *gendai goyaku* translations by taking into consideration their purpose, the linguistic difficulties and their target readership. It should be also taken into account that, logically, the more remote the source language (or dialect) has become, and the more obsolete the source culture has become in contrast to the target culture, the bigger the changes will be in the modern version.

5. The notion of *gendai goyaku* from the paratexts of Higuchi Ichiyō's *Takekurabe*

Meiji period author Higuchi Ichiyō (1872-1896) is considered the first Japanese woman writer in modern times, and part of that is due to her particular writing style. During Ichiyō's lifetime, and in contrast to her contemporary male-counterparts, women writers were supposed to pen their works in *gikobun*, a pseudoclassical style fashioned after the old Heian tales. However, worried that writing in a Heian Japanese style, as Meiji women were supposed to do, could never capture the lives of the people in the Meiji period, Ichiyō started to combine two particular writing styles: *gazoku setchūbun*, a mixed style of classical narrative and colloquial dialogue, and narrative mode (first-person narration in the colloquial style or *genbun itchi*).¹² Traces of this mixed style can be found in the liveliness and reality of the spoken language in her dialogues and internal monologues, especially in her masterwork, *Takekurabe* (1895-1896). This 'skilful combination of elegant classical language and classical references with an acute depiction of the class and gender distinctions that underpinned Meiji society' was her most remarkable trait (Orbaugh 2003: 80-81).

For the analysis of the paratexts written by the *gendai goyaku* translators with regard to this specific intralingual translation, I have selected the five *gendai goyaku* translations of *Takekurabe* that, to my knowledge, exist: Enchi Fumiko's translation published by Gakushū Kenkyūsha (TKGK 1981) and by Kōdansha (TKKO 1986),¹³ Matsūra Rieko's translation, published by Kawade Bunko (TKKB 2004), Akiyama Sawako's translation, published by Sannichi Raiburari (TKYR 2005), Yamaguchi Terumi's translation, published by Rironsha (TKRI 2012) and Kawakami Mieko's translation, published by Kawade Shobō (2015 TKKS).¹⁴

The paratexts found in these modern translations of *Takekurabe* will help to shed some light on what a *gendai goyaku* translation means for the translators. Since the source text is the same literary work, a comparison of the 'afterword of the translator' (*yakusha atogaki*) will prove to be of the utmost interest. However, Enchi Fumiko's translation (TKGK 1981, TKKO 1986) does not include a translator's afterword in either of the two publications. No remarks on her notion about what *gendai goyaku* translation is can be found, nor any comments explaining her thoughts when she accepted the commission or justifying her decisions. Whether the absence of an afterword was due to editorial criteria or not, it is still worth mentioning it.

The rest of the modern translations of *Takekurabe* do contain afterwords by the translators. Hereafter, I have included selected fragments that reflect upon the way the translators conceive their own works:

i. TKKB (2004). *Takekurabe – Gendai goyaku – Higuchi Ichiyō* (Kawade Bunkō):

Matsūra Rieko's rather exhaustive 'afterword of the translator' mentions several aspects in relation to the methods she has used when translating. She also writes about the motivations for translating *Takekurabe*:

'Takekurabe' no kōgoyaku wo, to iu hanashi ga mochikomareta toki ni wariai kantan ni hikiuketa no wa, kono sakuhin wo ichigo ikku yomi bungo wo kōgo ni utsushikaeteiku sagyō ni yotte, yori fukaku kono sakuhin ni mi wo hitasu koto ga dekiru no dewanai ka, tada yondeiru bakari de wa erarenai yōna atarashii tanoshisa wo ajiwaeru no dewanai ka, to yokan shitakara ni hoka naranai

The reason why I accepted rather easily the commission to make the vernacular translation of *Takekurabe* when they offered it to me is because, due to the necessary process of reading every single word and phrase in order to shift it to the vernacular, I had the premonition that I would be able to plunge myself even deeper into this story, allowing me to appreciate a new joy that I could not acquire by just reading it.

TKKB (2004: 260)

Matsūra calls the *gendai goyaku* translation *kōgoyaku* (literally, 'translation into colloquial'). However, the other translators of the very same compilation¹⁵ use the term *gendai goyaku*: Fujisawa Shū, the translator of *Yamiyo*, talks about *gendai goyaku* (ibid.: 271), as does Abe Kazushige (ibid.: 286), the translator of *Wakaremichi*, or Shinohara Hajime, the translator of *Jūsan'ya* (ibid.: 279). In his afterword, Shinohara writes that:

Boku wa hon'yakuchō to yobareru buntai ga daikirai de aru. Anna no wa Nihongo deatte Nihongo janai

I hate that literary style [resulting from what it is] called translationese. Even if it is Japanese, it is also not Japanese.

TKKB (2004: 277-278)

Probably, Shinohara was concerned about the outcome of the translation: what if it was nothing more than an 'awkward rewrite' of the original text? Well aware of the existence of the translationese (awkwardness of translation due to overly literal translation of idioms or syntax) used in some translations, he did not wish to create an awkward, grammatically stiff version of *Jūsan'ya*. This poses an interesting view on *gendai goyaku* translation: it creates a link between translating the classical writing style (*gikobun*) into modern Japanese, and the translationese effect.

After this, Shinohara reflects on what *gendai goyaku* means to him:

Gikobun no gendaigoyaku to iu konseputo ga yakusha de aru boku wo kurushimeta. Kore ga eigo to doitsugo toka tonikaku gaikokugo de, ima bokura ga tsukatteiru Nihongo to kawari no nai kotoba dattara mada sukuwareta no da (...). [Gikobun wo] heta ni fun'iki dashitara genbun to taisa nakunacchau shi, boku no fudan shaberu yōna kotoba ni shitara gensaku no kibun ga kowareteshimau. (...) Sonna koto dake wa zettai ni shitakunai to omotta. Sakuhin wo sakuhin toshite nameraka ni saikōchiku shiteyaranakereba mono tsukuru hito no michi ni hazureru'ssu yo –hon'yaku'tte sōiu mon desho?

The sole idea of translating the *gikobun* [classical style] into modern Japanese distressed me. This was written in a foreign language, as foreign as English or German [to me]. If it were the Japanese language that we are all using nowadays, without alien words, I would have been happy. (...) If I render awkwardly the atmosphere [that the classical style has], I will create an enormous gap between [my modern version and] the original, but if I translate it using the words that I normally employ, I will break the mood of the story. (...) And that was something I wasn't planning on doing. If I were not

able to reconstruct smoothly this work as the work it was, I felt as though I might as well step down from the path of being a creator. After all, this is what translation is all about, am I right?

TKKB (2004: 279)

Shinohara, then, rejects the idea of creating an ‘awkward’ translation, and reflects upon what premises he should base the style of the text on: he is torn between switching towards a foreignizing or towards a domesticated translation.¹⁶

Finally, he concludes that:

Kyōkashoteki ni taishō wo meikakuka sureba katagatsuku no to chigau? (...) ‘Hajimete Ichiyō wo yomu tame ni atari, gikobun de honkakuteki ni ajiwau mae no sasoi mizuteki katanarashi’ toshite yomeru seikakuna gendaigoyaku wo mezasu koto ni shita. (...) Shinohara Hajime-yaku ‘Jūsan’ya’ wa bungaku suru, to iu yori mo, kyōkasho suru tte iu no ni chikakunatta.

[I thought that] if I translated it into something like a very transparent textbook, that would settle [the translation problem]. (...) So I decided to make an accurate modern translation that could be read ‘for those who were picking a story written by Ichiyō for the first time as an invitation, or even a warming up, before enjoying the real classical style.’ (...) This way, my own translation could be considered closer to a textbook material, rather than to a literary one.

TKKB (2004: 280)

The use that Shinohara makes of ‘textbook’ is rather peculiar. The translation should not be understood as a series of lines jumbled into each other, devoid of any literary flavour. Rather, by saying that he wanted to *kyōkasho suru* (literally, ‘to textbookise’) his translation, he probably had in mind the cultural background and linguistic support that his version provides, much as the other translations do, in order to help the readers to get in touch with Ichiyō’s words.

ii. TKYR (2005). *Gendai goyaku Higuchi Ichiyō, Yukukumo, Takekurabe, Ōtsugomori* (Sannichi Raiburari):

In the afterword of the translation of *Takekurabe* (TKYR 2005), Akiyama Sawako explains that the commission came from the cultural section of the *Yamanashi Shinbun* newspaper. She states that, after the initial hesitation on translating into modern Japanese Ichiyō’s *Takekurabe* because it felt ‘arrogant’ (TKYR 2005: 195)¹⁷ to change the original text so as to make it more ‘readable’ (ibid.: 195),¹⁸ and because she did not consider herself suitable (‘I am not even a scholar of Higuchi Ichiyō’, ibid.: 195), she finally decided to do it when the reporter insisted that, actually, only a few people were able to read Ichiyō’s text and fully understand it, and when Akiyama realised that they wanted to ‘bring closer’ Ichiyō’s works to the people of the area of Yamanashi, especially to junior and high school students. (TKYR 2005: 195). As a matter of fact, even though Ichiyō was born in Tokyo, her family came from this rural prefecture, and some landscapes of the area are even depicted in *Yuku Kumo*, one of the three stories that are translated in this volume. The purpose of the *Yamanashi Shinbun* in charge of the Sannichi Raiburari collection was clearly to link even further the people of the area of Yamanashi to the works of Ichiyō, especially amongst young students.

As per the method used, Akiyama states that she wanted to make this version more ‘readable’, since more often than not, the original text would ‘not have a subject, or the subjects would be interchanged, and [in the middle of the paragraph could be found] a dialogue suddenly’ (ibid.: 195-196).¹⁹ And, while being aware of the different narrative styles used in the original works, she planned to render the modern versions in ‘her own way’ (ibid.: 196).²⁰

Finally, Akiyama ends her afterword by writing:

Tsutanai gendaigoyaku de wa aru ga, Higuchi Ichiyō wo genbun de yomu michi e to tsunagareba saiwai de aru.

Even though it is an unskilful *gendai goyaku* [translation], I would be really happy if it led the readers to read the original works of Higuchi Ichiyō.

TKYR (2005: 197)

It is also Akiyama’s wish, then, that her translations serve as a bridge towards the original works.

iii. TKRI (2012). *Gendaigo de Yomu Takekurabe*. Rironsha:

In her afterword, Yamaguchi Terumi dedicates one section specifically to issues relating the procedures that she used to translate *Takekurabe* and *Nigorie* into modern Japanese. Specifically referring to the story of *Takekurabe*, she writes that ‘half of the fun of this piece of work is sympathizing with the lives of all these children of Meiji Japan’ (TKRI 2012: 163).²¹ The other half, she writes, is to savour the ‘literary style’ (ibid.: 163)²² in a clear reference to the *gazoku setchūbun* prose (the blending of classical and colloquial texts). As the other *gendai goyaku* translators wrote, Terashima was uncertain about how to render Ichiyō’s specific literary style into modern Japanese.

Tada, shikashi, kanashiikana gendaijin to wa chigau kotoba ga chigaimasu. Hanashi no suji wo ou no ga seiippai dewa, sekkaku no utsukushii gikobun mo ajiwaemasen. Mazu, kono gendaigoyakuban de ‘omoshirosa no hanbun’, tōjōjinbutsutachi no shinri no henka wo ajiwattekudasai. Sono ato, kyōmi ga areba zehi, genbun wo yomu koto wo osusume shimasu.

Alas, the sad thing is that [her literary style] is completely different from the language that we, modern speakers, use. I did my best to depict the text in order to stay true to the essence of the original, but in doing so the reader will not be able to enjoy the beautiful *gikobun* style. First of all, by reading this modern translation, I want the reader to enjoy ‘half of the fun’ by savouring the psychological changes of the characters. After that, if they are interested, I would highly encourage them to read the original work.

TKRI (2012: 164)

Yamaguchi then discusses several aspects regarding the translation methods she has used and, at the end of her notes, repeats her wish: that her translation would serve as a ‘trigger’ (ibid.: 182)²³ for the reader to get hold of the original.

iv. TKKS (2015). *Higuchi Ichiyō – Takekurabe / Natsume Sōseki / Mori Ōgai* (Kawade Shobō):

The most recent modern translation of *Takekurabe* has been rendered by Kawakami

Mieko.²⁴ In the translator's afterword, Kawakami discusses issues similar to those tackled by the aforementioned *gendai goyaku* translators. However, she is the only one that acknowledges an already existing modern translation (Matsūra's) and justifies the need for her own version:

(...) *Genbun to Matsūra sae areba, Nihongo no 'Takekurabe' wa mou sore de ii to omotteita kara de aru. Keredo (...) hon'yaku to iu kōi wo tooshite kono sakuhin ni fukaku irikomi, ichigo ikku ni mukiattemiru beki dewanai ka, ima made to wa chigau yomikata de sakuhin no koto wo shiru beki dewanai ka to iu kangae ga umare (...).*

(...) I thought that, with the original and Matsūra's modern translation, there were now sufficient Japanese-language versions of 'Takekurabe'. But (...) then I started to think: maybe it was necessary for me to get swallowed in the depths of the story through the lens of translation in order to go over again every single word and phrase. Maybe it was necessary that this story was known throughout a different *reading*.

TKKS (2015: 526), emphasis in original

It is no coincidence that Kawakami uses the same term as Matsūra ('every single word and phrase' or *ichigo ikku*). She does not shy away from this. Kawakami states that she is aware of this previous translation and decides to create a new one by contrasting it to Matsūra's version, by far the most renowned within the existing *gendai goyaku* translations of *Takekurabe*. It is also noteworthy that Kawakami uses the term 'translation', thus acknowledging that the mental process she is undertaking is none other than a complex form of translation. It does not seem too far-fetched to point out that, maybe rather unconsciously, she is even aware of the existence of the intralingual translation category.

As per the style of the translation, Kawakami is, by far, the translator who tries hardest to bring *Takekurabe* closer to the modern Japanese readership, as the next passage shows:

Moshi Ichiyō ga gendai ni ikiteite, gendai no kotoba de kono 'Takekurabe' wo kaku toshitara, ittai dono yōna bun no keisei no sayō suru no darō. Gobi wa dō kana. Kutōten to shiten idō wa, dō tsunageru no ka. Kaiwa ya serifu ni okeru chokusetsu wahō to kansetsu wahō no tsukaiwake wa dō suru no ka (...) gimon mo tsugitsugi ni afuretekuru. Genjitsu ni wa inai, ima wo ikiru Ichiyō ni mukatte are kore to shitsumon wo kurikaeshite, sōzō shi, siyaku suru hibi ga tudzuita.

Had Ichiyō lived in our days, had she written *Takekurabe* in modern Japanese, what kind of sentence-composition would have she used? What would have she done with the inflections, the punctuation marks, the changes of point of view? How would have she used the direct and indirect speech? (...) Questions started to pour out in a flood, one after the other. Thus, I started to bring myself towards this setting in which Ichiyō was alive nowadays, however unrealistic. And, by constantly putting questions to myself over and over again, I started to imagine [her writing] and, day after day, I worked on a tentative translation.

TKKS (2015: 526)

Kawakami's process of translating seems, then, somewhat different from the methods used in previous translations. She seems fully aware of her role as not only a translator, but as a rewriter. And her way of doing that is 'mostly by going the other way around' (TKKS 2015: 526):²⁵

Kudōten no itchi mo kazu mo, barasu. Hitsuyō da to omotta kasho de kaigyō wo suru. Honrai nara chūshaku ni kakareru beki jōhō wo honbun ni morikomu. Shuji mo keiji mo hinji mo tsuketashi, genbun ni wa nai kotoba mo dondon kakikomu. Tonikaku ritsudōkan wo saiyūsen ni shi, motatsuki ga kanjirareru kasho wa shōryaku suru.

I decided to destroy the location and number of the punctuation marks. To modify the passages where I considered it necessary. To incorporate all sorts of informative sentences that, in principle, should have been notes. To add subjects, copula and the objects of a verb, and write without hesitation words that are not in the original. I wanted to give maximum priority to the rhythm at any rate. The passages that felt too slow would be abridged.

TKKS (2015: 526)

Kawakami boldly states that she is going to ‘destroy’ or freely reorganise the disposition of punctuation marks and passages. She is not afraid of rearrange the text if, by doing so, the ‘rhythm’ of the text flows. Finally, she concludes:

Ichiyō no shiita kijun wo arakata mushi suru hōhō wo toru koto ni natta

At the end, my method [of render the modern translation] somehow turned into mostly ignoring Ichiyō’s compelling standards.

TKKS (2015: 526)

In conclusion, from the afterwords of the translators we can infer several points that are shared by the translators: the explicit reference to the original work as an absolute authority that, regardless, needs to be changed; justifying the style used to depict the ‘flavour’ of the original; and pointing out the fact that the modern version should be seen also as a way of bringing the reader closer to the original words. This last premise is true specially in Akiyama and Yamaguchi’s translations, since they both specifically state it. Lastly, Kawakami’s afterword is probably the most unusual: she writes not only from the perspective of a translator, but also with the awareness of an author taking the place of Ichiyō.

All of these reasons help to justify the existence of several modern translations to some readers who might ask whether it is really necessary to have a modern version at all. But the *gendai goyaku* translators seem to think that the answer is yes, always taking into account that they want the readers to also feel the essence of the original.

6. Conclusion

This paper has introduced *gendai goyaku* translation from the perspective of TS, specifically linking it to the intralingual translation category set by Roman Jakobson. Based on the premises of DTS, this study considers that *gendai goyaku* is a form of translation because it is considered so in the target culture, and that it uses several procedures (such as adaptation, paraphrasing, etc.) in its process, much as interlingual translation does.

It also aimed to shed some light as to what are the origins, and to try to delimit it

theoretically by looking at selected afterwords written by *gendai goyaku* translators in order to better grasp their working process. To my knowledge, there are no studies tackling this specific type of translation from the point of view of TS, and this paper is only the beginning of a broader study that I am currently undertaking for my Ph.D. dissertation. From the analysis of the fragments, some interesting points can be inferred: all of the *gendai goyaku* translators shared a deep respect for the original text; they aimed to keep the flavour of the original, but prioritised the transmission of the meaning; and most of them explicitly wrote that they wanted their translations to serve as a bridge to lead new readers towards the original work.

The limitations of this paper would be the restricted typologies that have been tackled in the analysis, thus not allowing conclusive results just yet. However, there is no doubt that further analysis on this topic from the field of TS and Literary Studies would be of great value in the future. Even though this paper has focused on the modern translations of classical works, it could prove interesting to also look at texts written in other registers (i.e., Aomori prefecture dialect) and translated into modern Japanese. The academic possibilities to pursue the study of *gendai goyaku* are manifold, and I hope this paper will encourage further scholarship.

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Endnotes

- 1 *Zoku* stands for 'everyday', 'informal', 'vernacular' and even 'vulgar', whilst *ga* stands for 'classical', 'courtly' or 'refined'.
- 2 Such was the case, for instance, of the guide 'A Ladder to the Language of Genji' (*Gengotei*, 1784), which at least thirteen others followed (Clements 2015: 42). These dictionaries back the claim that classical and vernacular were two different languages. Nevertheless, the topic of classical-vernacular and vernacular-classical dictionaries, as Clements writes, has been dramatically understudied so far.
- 3 It is also called *kōgogaku* (colloquial translation).
- 4 Itamar Even-Zohar (1978/2004) defends the idea that translated literature works as a system in itself in the way that the target language culture selects works for translation, and in the way that they adopt specific norms, behaviour and policies resulting from their relations with the other home (or target culture) co-systems.
- 5 His systematic approach has deep links to semantics and linguistics (he was also influenced by Noam Chomsky's work), which he incorporates into his 'science' of translation, something that, according to him, will provide the translator with techniques for 'decoding' the ST and procedures for 'encoding' the TT (Nida 1964: 60).
- 6 Descriptive Translation Studies (DTS) is a branch of translation studies that aims to identify norms and laws of translation. The chief exponent of this approach is Gideon Toury, and his ultimate purpose, to find a methodology for DTS by identifying the patterns of behaviour in ST and TT of the translation in order to extrapolate norms at work in the translation process. For more information on DTS, see Toury (1995).
- 7 Here I understand the term 'procedures' as a specific technique used at a given point in a text (i. e., borrowing, calque). For reasons of space in the graph, I have only included the procedures mentioned by Jakobson in his description of intralingual translation. However, van Doorslaer (2007: 227) includes all known translation procedures (i.e., borrowing, coinage, addition, omission, etc.). Even though van Doorslaer has in mind interlingual translation, the same procedures can also apply to intralingual translation. This could prove to be another interesting topic for further discussion.
- 8 This graph is only a tentative and does not aim to be exhaustive. Several classifications of translation typologies exist in TS, and I merely wish to add new types of translation that may have not been taken into account, since most of the typologies dwell on interlingual translations. For more information on translation typologies, see Roberts (1988).
- 9 'Vernacular translation' should be understood as a text that has been translated into everyday language.

- This is the case, for instance, when a literary work has been written in a very peculiar dialect and is translated into the neutral dialect.
- 10 There are two types of *kanbun kundoku*: *kanbun kundoku* proper, or versions with reading marks and glosses added directly to the Chinese text or *kanbun*, and *kanbun kundoku yomikudashi*, versions of the Chinese text written out separately in Japanese word order, resulting in a text that is not either Chinese nor ‘proper’ Japanese. For more information, see Wakabayashi (2005).
 - 11 Gérard Genette defines paratexts in his monograph as: (1) a presenter of the literary work: ‘to *present* it (...), to *make* [the work] *present*, to ensure the text’s presence in the world, its “reception” and consumption in the form (...) of a book’ (Genette 1997:1); (2) an ‘undefined zone’ (ibid.: 2), and (3) as ‘an authorial intention and assumption of responsibility’ (ibid.: 3). Paratexts could be easily categorised between two main groups according to the location of appearance, as well as the sender of that information (Genette 1997: 4-5): the *peritexts* are the most typical paratextual elements dictated by a publisher, and they consist of messages or images surrounding the body of a text (such as the title, preface, covers); the *epitexts*, on the other hand, are elements that exist outside the book, such as interviews. For more information on paratexts, see Genette (1997).
 - 12 For more information on the life and works of Ichiyō in English, see: Tanaka (1956/1957), Mitsutani (1985, 1996), Danly (1992), Copeland (1997), Millet (1998), Tanaka (2000), Winston (2002), Van Compernelle (2004, 2006), Saito (2010), Sasao (2012), and Copeland and Melek (Eds) (2012). For Japanese sources, see: Shioda (1956), Seki (1970), Matsuzaka (1970/1983), Aoki (1972), Seki (1992), Inoue (1994), Cho (2007), Aichi (2010), Nakamura (2012) and Sasagawa (2013).
 - 13 Enchi Fumiko’s translation first appeared in 1981 in *Takekurabe – Nigorie* (Gakushū Kenkyūsha), and was republished again in 1986 in *Takekurabe, Higuchi Ichiyō – Sanshō Daiyū, Mori Ōgai* (Shōnen Shōjo Nihon Bungakukan, Kōdansha). Even though the publishers and footnotes are different, Enchi’s translation remains the same.
 - 14 For clarification when quoting them, I have renamed them by the letters ‘TK’ (meaning *Takekurabe*), followed by the initials of the publishing company.
 - 15 The volume *Takekurabe – gendai goyaku* contains the modern translation of several stories written by Higuchi Ichiyō, each one translated by a different translator. Itsuji Akemi writes in the afterword of *Umorigi* that he translated it ‘as if it were an Italian opera’, using the general word *yakusu* for ‘translated’.
 - 16 These translation strategies create a dichotomy that refers to the question of whether the translator should ‘move the reader toward the writer’ or ‘the writer toward the reader’. For more information and examples, see Venuti (1995).
 - 17 *Fuson*.
 - 18 *Yomiyasuku*.
 - 19 *Shugo ga nakattari, irekawatteitari, kyū ni kaiwa ni natteitari*.
 - 20 *Jibun nari ni gendaigo ni yakushiteitta*.
 - 21 *Kono sakuhin ni egakareta, meiji no kodomotachi ni kyōkan dekireba ‘Takekurabe’ no omoshirosa hanbun tsutawatta koto ni narimasu*.
 - 22 *Bungei*.
 - 23 *Kikkake*.
 - 24 As of April, 2017.
 - 25 *Hotondo gyaku wo yuku*.

