

Translationese Revisited
- A Heightened Theatrical Language for English-Language Theatre

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Introductory Notes

***Kanji* and Chinese characters**

The Japanese imported their writing system from China and called the characters 漢字 (kanji); these characters, therefore, are often described as Chinese characters in English. However, these imported characters have evolved since they entered the Japanese system and those currently in use in Japan and in China are not always identical. In this study, characters used in Japan are referred to as ‘*kanji*’ and those used in China are described as Chinese characters to avoid confusion.

Key kanji

Throughout this thesis, I have focused on the etymology of some particular *kanji*. Following the model established by Ernest Fenollosa and Ezra Pound in ‘The Chinese written character as a medium for poetry’ (Fenollosa 1936: 34-35), I give here a table of such *kanji* with etymological notes.

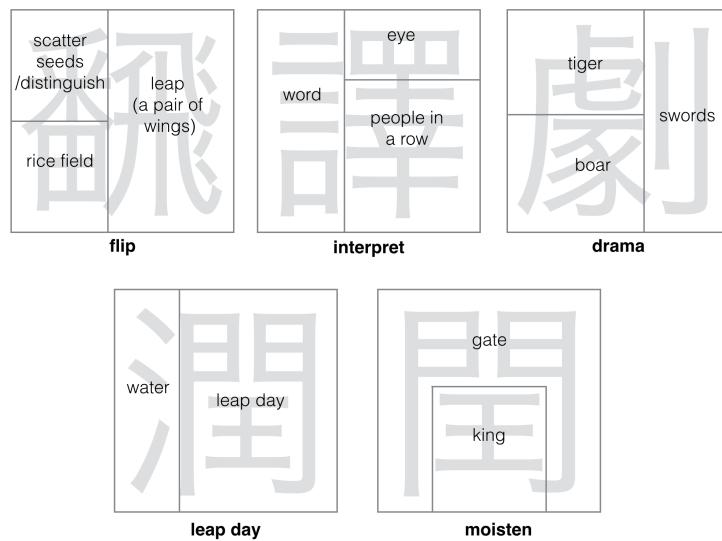


Figure 1: Five key kanji

Japanese and Chinese names

As is the convention in Japan and China, family names are put before first names in this thesis. For example, 泉鏡花 is written as Izumi Kyoka instead of Kyoka Izumi, and Murakami Haruki is used instead of Haruki Murakami.

Spelling

Throughout this thesis, I have retained British spelling. The only exceptions are direct quotations from works that employ American usage.

Translations of works written in German, Spanish, French and other languages

I have consulted works in various languages and I often compare several translations. As the conventional referencing system, which often leaves the translator in a state of invisibility, does not allow me to focus sufficiently on these practitioners, I use the following system. Firstly, I quote the original text, immediately followed by the English translation with clear mention of translator's name. This referencing system is particularly important in the discussion of works by Walter Benjamin, Federico García Lorca and Antoine Berman. This system in itself is a statement that translators matter because their translations are replete with their own interpretation of the ST, which is invaluable.

In the discussion around '*Die Aufgabe des Übersetzers*' ('The Task of the Translator'; 1972, first published in 1921) in Chapter 3, I quote the original in German and refer to it as follows:

(Benjamin 1972a): ‘*Die Aufgabe des Übersetzers*’ in T. Rexroth (ed.), *Walter Benjamin: Gesammelte Schriften IV/1*. Frankfurt am Main: Suhrkamp, pp. 9-21.

Quotations in German are followed by one or several English translations. I mainly used Rendall’s translation; however, at times, I focused on the argument derived from the differences found when comparing this with English translations by J.A. Underwood and Harry Zohn. For this reason, I refer to English translations of ‘*Die Aufgabe des Übersetzers*’ using the translators’ names as follows:

(Rendall 2012): ‘The Translator’s Task’, trans. S. Rendall, in L. Venuti (ed.), *The Translation Studies Reader* (3rd edition). London: Routledge, pp.75-83.

(Underwood 2009): ‘The Task of the Translator’, trans. J.A. Underwood, in *One-Way Street and Other Writings*, London: Penguin Classics, pp. 29-45.

(Zohn 1999): ‘The Task of the Translator’, trans. H. Zohn, in *Illuminations*, London: Pimlico, pp. 70-82.

For example, in Chapter 3, I start section 3.2.1 with a quotation as follows:

Nirgends erweist sich einem Kunstwerk oder einer Kunstform gegenüber die Rücksicht auf den Aufnehmenden für deren Erkenntnis fruchtbar.

(Benjamin 1972a: 9)

When seeking insight into a work of art or an art form, it never proves useful to take the audience into account.

(Rendall 2012: 75)

I took a similar approach when consulting works by Federico García Lorca, whose plays and essays are quoted in the original Spanish, followed by English translation(s). That is, I refer to the original and the translation of '*Juego y teoría del duende*' as follows:

(Lorca 1987b): '*Juego y teoría del duende*' in *Obras Completas*, volume 2, Madrid: Aguilar, pp.306- 318.

Quotations in Spanish are followed by an English translation referred to as:

(Maurer 2010): 'Play and Theory of the Duende' in *In Search of the Duende*, New York: New Directions Books. pp.56-72.

For example, I quote Lorca's words in original Spanish, which is followed by Maurer's English translation:

Así, pues, el duende es un poder y no un obrar, es un luchar y no un pensar.

(Lorca 1987b: 307)

The *duende*, then, is a power, not a work. It's a struggle, not a thought

(Maurer 2010: 57).

As for Antoine Berman's *L'âge de la traduction – 'La tâche du traducteur' de Walter Benjamin, un commentaire*, I follow the same system described above, and I quote the original in French first. However, since there is no English translation available as of July 2017, quotations are followed by my English translation.

In addition to German, Spanish and French, I used the same system when quoting works written in Japanese, Chinese and Greek. It is not often that we see Japanese or Chinese works quoted in their original language, but here I intend to treat them as any Western language would be treated in English academic writing. I am fully aware that in academic papers in English, Japanese or Chinese, sentences tend to be relegated to an appendix. It is my conscious decision to make them visible in the main text as this improves the transparency of the text.

All translations in this thesis, unless otherwise stated, are mine.

The romanisation of Japanese

I have transliterated some of the key Japanese words into Latin script using the Hepburn system shown below.

わ wa	ら ra	や ya	ま ma	は ha	な na	た ta	さ sa	か ka	あ a
り ri			み mi	ひ hi	に ni	ち chi	し shi	き ki	い i
を wo	る ru	よ yu	む mu	ふ fu	ぬ nu	つ tsu	す su	く ku	う u
れ re			め me	へ he	ね ne	て te	せ se	け ke	え e
ん n	ろ ro	よ yo	も mo	ほ ho	の no	と to	そ so	こ ko	お o

Table 1: The Hepburn system for the romanisation of Japanese 五十音(gojūyon)

List of my works as a theatre practitioner

I have used a number of personal examples, and often referred to my experience as a translator, collaborative translator, back translator or playwright. Including examples from my own experience is an attempt to bridge the gap that still exists (both in the UK and in Japan) between theory and practice, or in other words, between academia and the theatre community. I list my translations and plays as follows.

Translation into Japanese

アンナ・カレーニナ(*Anna Karenina*) adapted for the stage by Jo Clifford from the novel by Leo Tolstoy, Tokyo 2018 (Forthcoming).

Company: Studio Life, Tokyo

My role: Translator

The Tempest – Reimagined, a Filipino adaptation by Nona Sheppard and Liza Magtoto from *The Tempest* by William Shakespeare, PETA Theatre Center, Kritong Hari New Manilla, Quezon City, the Phillipines 2016.

Company: The British Council and PETA (Philippine Educational Theatre Association)

My role: Back translator (translation into Japanese for the Japanese lighting designer)

大いなる遺産(*Great Expectations*) adapted for the stage by Jo Clifford from the novel by Charles Dickens, Theatre Sun Mall, Tokyo 2014-15.

Company: Studio Life, Tokyo

My role: Translator

本当の私を捜して(*As You Desire Me*) in a new version by Hugh Whitemore, based on the play in Italian *Come tu mi vuoi* by Luigi Pirandello, produced by Furukawa Office Tokyo for the performances in Theatre X (kai) in 2008.

My role: Translator, Assistant Director

孤児のミューズたち(*The Orphan Muses*), translated by Linda Gaboriau from the play in French *Les Muses Orpheline* by Michel Marc Bouchard, produced by Studio Life Tokyo for the performances in Theatre X (kai) in 2007.

My role: Script Supervisor for Performance, Translator

メアリー・スチュアート(*Mary Stuart*) in a version by Peter Oswald, based on a play in German *Maria Stuart* by Friedrich Schiller, produced by the Japanese Government, Agency for Cultural Affairs, together with the 一跡二跳 Isseki Nicho Theatre Company for performance in the New National Theatre in 2006.

My role: Collaborative Translator

Translation into English

Tenshu-Tale by Izumi Kyoka, London 2018 (Forthcoming).

Company: Foreign Affairs

My role: Theatre Translator

Mr Potsunen's Peculiar Slice of Life by Kobayashi Kentaro, produced by Twinkle Corporation Ltd. for performance in Leicester Square Theatre, London 2015 and the revival in Coronet Printroom, London 2017.

My role: Translator of the English title

Phantom – The Unkissed Child/The Kiss of Christine, adapted for the stage by Kurata Jun, based on *Phantom* by Susan Kay, produced by Studio Life Tokyo for performance in Theatre Sun Mall 2015.

My role: Coordinator, Translator, and Interpreter

Sempo the Musical, originally written in Japanese by Kawasaki Noboru, produced by Rise Produce for performance in New National Theatre in 2013.

My role: Collaborative Subtitle Translator

Phantom – The Kiss of Christine, adapted for the stage by Kurata Jun, based on *Phantom* by Susan Kay, produced by Studio Life Tokyo for performance in Theatre Sun Mall 2012.

My role: Coordinator, Translator, and Interpreter

Lautrec the Musical, originally written in Japanese by Sarada Tamako, produced by Sawaki Office for performance in C Venue in Edinburgh during the Edinburgh Festival Fringe in 2011.

My role: Collaborative Translator/Producer

Translation into English and interpretation in rehearsals and meetings

Phantom – The Untold Story, adapted for the stage by Kurata Jun, based on *Phantom* by Susan Kay, produced by Studio Life Tokyo for performance in Theatre Sun Mall in 2011.

My role: Coordinator, Translator, and Interpreter

Adaptation/Original writing

The Red Candle – Mermaids in the East, for performance in Brunel Museum, London 2016.
(Supported by the Japan Foundation, the Sasakawa Foundation and the Japanese Embassy).

My role: Playwright

Love Seat Sofa, produced by Zendeh in the Traverse Theatre Edinburgh, 2005.

My role: Playwright

Tristan and Mr. Poppins, produced by DR2 in the Pend Studio, QMUC Edinburgh 2004.

My role: Playwright

Acknowledgements

First of all, I would like to express my gratitude to my supervisors for their incredible patience and endless encouragement, especially after my first viva last year when I was told to restructure and resubmit the whole thesis. I would particularly like to thank Professor Jean Boase-Beier, who introduced me the world of Walter Benjamin and showed me new ways of thinking, and Dr Cecilia Rossi, who supported me tirelessly in a deeper understanding of Benjamin, reading and discussing his works with me. Thanks to their passionate supervisions, I have been able to finish this version of my thesis; I now see translation in a fresh way, and feel I also view the world differently. After the previous viva, it was at times hard to maintain the confidence to continue, but after each supervision, I would come out from Dr Rossi's office smiling and full of motivation.

I would like to thank my dear friends with whom I studied at the University of Edinburgh: Dr Lisa Möckli and Dr Elena Sanz. I am also grateful for the support I received from the 'comrades' of the PhD seminar at the University of East Anglia: Motoko Akashi, Dr Lina Fisher, Dr Hiroko Furukawa, Helen Gibson, Dr Wanda Józwikowska, Dr Susanne Klinger, Natalia De Martino, Robert Stock, Dr Alex Valente and Dr Philip Wilson, as well as Christina MacSweeney, Maxine Sinalair, Christine Tromans, Marie-Agnes Lecuirot, Karen Winning, Christie Mackie and the members in the Writers' Group UEA, run by Dr Jeremy Schildt, the head of the learning enhancement team at UEA. Without them, I would have been completely lost in the process of my research. I was, furthermore, extremely fortunate to have been able to talk to a number of practitioners. In this respect, I would like to thank the playwrights, Professor Jo Clifford, Kurata Jun, Timberlake Wertenbaker, Abi Zakarian, and the novelist Susan Kay, as well as theatre designers Ito Masako, Trent Kim,

Matt Kinley, Maeda Ayako, Nick Simmons and Izumi Tsuguo, who all shared their thoughts generously. I am also grateful to the library staff at the University of East Anglia, the British Library, Cambridge University Library, Manchester University Library, SOAS Library and, especially, the Keio University Library Rare Book Room in Tokyo, which gave me special permission to read the handwritten manuscripts of the first draft of the Japanese translation of Gerhart Hauptmann's *Die Versunkene Glocke*, (*The Sunken Bell*) by Tobari Chikufu, and the second draft by Izumi Kyoka. I would also like to thank Kawauchi Kiichiro of the Studio Life Theatre Company in Tokyo, who gave me the opportunity to bridge the gaps between theory and practice.

Last but not least, I would like to thank my mother Yukiko Abe who has put her trust in me, and I dedicate this thesis to the memory of my father, who passed away exactly twelve years ago, as he was the one who taught me the joy of learning.

Introduction

Setting the Scene

This research is the continuation of the study I started in 2002 during my MFA in Creative Writing at the Queen Margaret University College in Edinburgh, where I attempted to analyse aspects of theatrical language. In 2008, I started an MSc in Translation Studies at the University of Edinburgh, where I aimed to gain a systematic understanding of the art of writing performable theatre translation. Both these postgraduate degrees were about writing for theatrical performance, whether in the context of original work or the translation of a theatrical script. Building on that earlier work, I now focus on more specific aspects of the language used in theatre translation that aims to revive the positive use of *translationese* – forms of translation influenced by the style of the source text. I will elaborate on this concept in the following section entitled ‘views on *translationese*’.

It can also be said, in retrospect, that this series of studies on theatre and translation was driven by a theatrical experience I had as a child in Japan: in 1990, at Takarazuka Grand Theatre, I saw a stage version of *大いなる遺産* (Great Expectations) based on the novel of the same name by Charles Dickens.



Production Photo 1: Japanese actress Ou Natsuki as Miss Havisham in Great Expectations,

As I was only ten years old, my memories of the performance are limited, but one particular scene left a vivid impression in my mind. In the original, the ghastly character of Miss Havisham in her wedding dress converses with Pip, the protagonist:

“Do you know what I touch here?” she [Miss Havisham] said, laying her hands, one upon the other, on her left side. “Yes, ma’am.” “What do I touch?”
“Your heart.” “Broken!”

(Dickens 1960: 47)

The word ‘Broken!’ was translated as 破れた心臓だよ(yabureta shinzou dayo [Broken heart/Torn heart]). This had a great impact on me because I knew a heart could be 痛い(itai [in pain]), うずく(uzuku [aching]) and perhaps 傷つく(kizu tsuku [scarred]), but I never expected her to say her heart was 破れた(yabureta [broken/torn]). The Japanese word 破れた(yabureta [broken/torn]) has a strong plosive /b/ sound, which suggested to me the image of a heart exploding and bleeding. In retrospect, this one phrase 破れた心臓だよ(yabureta shinzou dayo [Broken heart/Torn heart]) was the very starting point of this study and of my career as a translator and playwright.

Another reason why the scene had such a strong impact on me was because I had never before seen such an image depicted on the stage: the elderly Miss Havisham wearing a faded wedding dress in a darkened room. The theatrical setting captured this unusual, non-fluent expression perfectly. This is a very good example of theatre as the ideal context for 翻訳調 (hon-yaku chō [translation tone/translationese]), as it is clear from the outset that the world on stage is significantly different from the contemporary reality (in this case, Japan in 1990).

In 2014, twenty-four years after my first conscious encounter with 翻訳調(hon-yaku chō [translation tone/translationese]) in the Takarazuka Grand Theatre, I had the opportunity to translate John Clifford's stage adaptation of *Great Expectations* for the Studio Life Theatre Company in Tokyo. It featured the same scene with Miss Havisham exclaiming 'Broken!' In my first draft, I kept 翻訳調(hon-yaku chō [translation tone/translationese]), as in the production I attended in 1990, and explained the importance of its impact to the artistic director, Kurata Jun, as I thought it was a part of the dramaturgical translation. Kurata then took it further and changed the line to 粉々に打ち碎かれた心臓だ!(konagona ni uchikudakareta shinzou da [heart shattered into pieces]), which although much longer, was closer to the image invoked in my mind in 1990.



Production Photo 2: Japanese actor Yoshiki Yamamoto, as Miss Havisham in Great Expectations, produced by Studio Life, in Tokyo 2014

In Studio Life's production (as shown in the photo above), the image of Miss Havisham's heart shattered into pieces became one of the highlights of the production, complemented by the haunting image of the tilted floor and decaying walls covered in cobwebs, designed by Norimine Masahiro.

As I previously mentioned, what prompted this study was the impression I received in 1990 in a theatre in Japan. That production also prompted me to visit a bookshop, where I purchased a Japanese translation of *Great Expectations*, which became a serious introduction to World Literature. This translation then led me to study English literature as I became curious about the way it was written, and I eventually read the original novel in English. I feel that I have come full circle, at least once, with *Great Expectations*. That foreign, unusual, non-fluent expression in the Japanese translation of the play kindled a light in my heart, and ever since, I have striven to recreate that surprising emotional impact in my own theatre translation work. I will discuss this further in 3.2.2, where I explore Walter Benjamin's concept of *Übersetzbarekeit* (translatability) (Benjamin 1972a: 9) and García Lorca's *duende* (Lorca 1987b) – the works that essentially form the backbone of this study.

I am aware that the anecdote above is rather personal; however, it was necessary to include it to set the scene, and also to show my two viewpoints. That is, I am a theatre practitioner as well as a Translation Studies Scholar. What I argue in this study is not only based on theories, but also on my experiences in theatre, which I listed in my introductory notes. Another equally important aim of this study is to establish a bridge between academia and the theatre community by constructing a model of translation that allows

monolingual spectators to experience the elements that can only be gained through dramaturgical interpretation of the ST.

Views on ‘translationese’

The central focus of this thesis is theatre translation, particularly the use of ‘translationese’. It is inspired by Japanese 翻訳調 (hon-yaku chō [translationese/translation tone]), a concept that has its origins in the Meiji era (1868-1912). In English, this concept is often perceived negatively and used to criticise particular translations, but the Japanese 翻訳調 (hon-yaku chō [translationese/translation tone]) does not necessarily carry the same connotations. I aim to shed light on translationese in order to revive the positive vision of it.

Traditionally, translation or works of creative writing that use language unfamiliar to readers have been widely accepted in Japan and translationese does not necessarily have negative connotations (Wakabayashi 2009b: 175). The reason for such different perspectives may lie in the way the Japanese consider translation. A description of this, by Donald Keene, an American japonologist, is quoted by Yuri Furuno (2005):

The Japanese have rather different tastes in translation, often enjoying the foreignness of the idiom, which may persuade them that somehow, miraculously, they are reading a work in a language they do not know.

(Keene 1992: xiv)

Keene’s view contrasts with the target-oriented notion of Anglo-American translation, described, if not supported by Lawrence Venuti, which prefers the text to sound natural so that the reader is not aware of the fact that they are reading translation (Venuti 1995: 16).

Yanabu, originally writing in 1976, argues that the Japanese preference suggests a source-oriented approach, which he calls the ‘cassette effect’.

The original meaning of a cassette is a jewel box: a small, beautiful, object that by definition contains a treasure. The exterior hides the interior. This inability to know leads people to assume that there must be something splendid inside.

(Yanabu 2009: 23)

Yanabu was not writing only about translationese, but his view can easily be applied to its employment in Japanese. Japanese translationese was actively created during periods when there was a flood of foreign influences into the country. As I will explore in 2.1.2, this occurred around 1868, when Japan was exposed to Western modernisation, or even before that, when it imported words from China, which had been ‘Japan’s cultural “superior” from ancient times until the late nineteenth century’ (Wakabayashi 2009b: 178). In these periods, Japan was learning from more advanced or ‘superior’ cultures, and, therefore, the view of favouring incomprehensible words was created as incomprehensibility meant that ‘there must be something splendid inside’ (Yanabu 2009: 23). In addition to this general attitude towards favouring translationsese, in the context of Japanese theatre, 翻訳調 (hon-yaku chō [translationese/translation tone]) has an established status as a theatrical language as it has been actively used in translated plays.

By definition, 翻訳調 (hon-yaku chō [translation tone/translationese]) in Japanese means 外国語を日本語に訳してできたような、それまでの日本語では使わなかった表現や文体 (広辞苑 The Kojien Dictionary [2014]) – ‘expressions or style resulting from translation from a foreign language into Japanese, those that were not in use before the process of translation’. This is similar to a definition of translationese given by Martin Gellerstam (2005: 202), whose concern was translation from English to Swedish: ‘...all

forms of translation which can in some form be viewed as having been influenced by the original text, without the term implying any value judgment'. When Gellerstam first introduced the term *translationese*, he emphasised that it was not to be used to 'refer to anecdotal instances of bad translations' but to show a 'systematic influence on target language from source language, or at least generalization of some kind based on such influence' (Gellerstam 1986: 88). His definition does not carry the negative connotations that can be seen in other parts of the Western world (see below). In this thesis, I use the term, 翻訳調 (hon-yaku chō [translationese/translation tone]) when referring to theatrical *translationese*, and define it as forms of translation inspired and influenced by the style of the source text and language that have the potential to work as a theatrical language. As is the case with Gellerstam's definition, the term does not carry any negative connotations. On the contrary, I aim to use 翻訳調 (hon-yaku chō [translationese/translation tone]) as a positive, creative force in the context of the theatre.

In the West, *translationese* is often seen in a negative light. Peter Newmark (1991: 78) states that '[t]ranslationese is an error due to ignorance or carelessness...' and his tone is almost hostile. He continues to say: 'I take *translationese* to be the area of interference where a literal translation of a stretch of the source language text (a) plainly falsifies (or ambiguates) its meaning, or (b) violates usage for no apparent reason' (Newmark 1991: 78). He views a literal translation as a fault and violation, and it appears that he considers ambiguity to be negative when there is no convincing reason for its presence.

Lawrence Venuti also identifies a negative view of *translationese*; referring to contemporary Anglo-American culture, he notes that 'fluency' is one of the major criteria used in judging a translation as acceptable. He adds:

There is even a group of pejorative neologisms designed to criticize translations that lack fluency, but also used, more generally, to signify badly written prose: ‘translatese,’ ‘translationese’ and ‘translatorese.’ In English, fluent translation is recommended for an extremely wide range of foreign texts...

(Venuti 1995: 3-4)

Although written more than two decades ago, this bias towards fluency is still predominant in the Western world – particularly in the United Kingdom. This trend can also be seen in the theatre industry. William Gregory (2016 online), a theatre translator who has translated over one hundred Spanish and Latin American plays, says ‘I’ve been accused of using “translatorese” when a translation choice I have made is not quite successful...’ and he expresses his frustration that, on one occasion, the actor and the director’s Spanish neighbour rewrote his translation. He points out that ‘...the translator, perhaps unlike any other person involved in making a play, does not have a clearly defined role in the theatre-making process’. However, making dialogues fluent and speakable is not the ultimate purpose. Just as the task of a lighting or set designer is considered expert work, the profession of a theatre translator is also highly skilled. As Gregory mentions, the invisibility of the theatre translator is a serious issue because without the appropriate involvement of the translator, a lack of fluency can be perceived as a sign of bad translation. By examining the advantages of 翻訳調 (hon-yaku chō [translationese/translation tone]) – in other words, the non-fluent language – the role of a theatre translator as one of the collaborators in dramaturgy can be clearly established.

This thesis is divided into five chapters. In **Chapter 1**, ‘Translation for Performance and the Elements of the Foreign’, I describe my view of theatre translation, and the ways in which 翻訳調 (hon-yaku chō [translationese/translation tone]) contributes to theatricality

and affects the audience's understanding and emotional responses. In **Chapter 2**, I focus on 翻訳調(hon-yaku chō [translationese/translation tone]) in greater detail by considering the Meiji era in Japan, from which this form of translation emerged, and focusing in particular on Morita Shiken's article, 「翻譯の心得」(hon-yaku no kokoroe) 'Sensitivity towards Translation'. Through this process, I aim to identify the characteristics of 翻訳調(hon-yaku chō [translationese/translation tone]). In **Chapter 3**, I explore Walter Benjamin's '*Die Aufgabe des Übersetzers*' (1921) (The Task of the Translator), which plays an integral role in the study. This exploration allows me to develop my methodological approach, which I describe in the following section. Based on my previous findings, in **Chapter 4**, I construct a model of theatre translation, 潤訳(jun-yaku [Regenerating Translation]) which is then applied in the experimental translation of 天守物語(Tenshu Monogatari) in **Chapter 5**.

There are three main articles from which evidence will be drawn throughout this study:

1. 「翻譯の心得」(hon-yaku no kokoroe) (Morita 1887) ('Sensitivity towards Translation') by Morita Shiken in Chapter 2
2. '*Die Aufgabe des Übersetzers*' (Benjamin 1921) ('The Task of the Translator') by Walter Benjamin in Chapter 3
3. '*Juego y teoría del duende*' (Lorca 1987b) ('Play and Theory of the Duende') by Federico García Lorca in Chapter 3

I compare 「翻譯の心得」(hon-yaku no kokoroe) ('Sensitivity towards Translation') and '*Die Aufgabe des Übersetzers*' ('The Task of the Translator') in order to explore the similarity between Japanese and German traditions of translation, and this leads into an examination of Lorca's essay '*Juego y teoría del duende*' ('Play and Theory of the Duende'), which discusses aspects of translation more specific to theatre. In order to grasp

what is communicated in ‘*Die Aufgabe des Übersetzers*’ (‘The Task of the Translator’), it is wise to consider Antoine Berman’s *L’âge de la traduction – ‘La tâche du traducteur’ de Walter Benjamin, un commentaire* (2008), a commentary that inspired the methodological approach of this study.

L’âge de la traduction – ‘La tâche du traducteur’ de Walter Benjamin, un commentaire (Berman 2008) (Age of Translation – ‘The Task of the Translator’ by Walter Benjamin, a commentary) is based on the author’s lecture notebooks for one of a series of seven seminars given at the *Collège International de Philosophie* in Paris between 1984 and 1989. It consists of ten *cahiers* (notebooks), the first of which, the *Overture*, briefly outlines the series:

1. *la notion de littéralité en traduction* (hiver 1984)
2. *traduction, langue maternelle, langue étrangère* (printemps 1984)
3. *philosophie et traduction (commentaire de ‘La tâche du traducteur’ de Walter Benjamin)* (hiver 1984-1985)
4. *la défaillance de la traduction* (printemps 1986)
5. *histoire de la traduction en France* (printemps 1987)
6. *la Babel traductive: traduction spécialisée et traduction littéraire* (printemps 1988)
7. *commentaire de traductions de John Donne et Friedrich Hölderlin* (printemps 1989)

(Berman 2008: 9)

1. the notion of literality in translation (winter 1984)
2. translation, mother tongue, foreign language (spring 1984)
3. philosophy and translation (commentary on ‘The Task of the Translator’ by Walter Benjamin) (winter 1984-1985)
4. the failure of translation (spring 1986)
5. history of translation in France (spring 1987)
6. translational Babel: specialised translation and literary translation (spring 1988)
7. commentary on translations of John Donne and Friedrich Hölderlin (spring 1989)

The remaining nine notebooks are commentaries on the third seminar ‘*philosophie et traduction - commentaire de « La tâche du traducteur » de Walter Benjamin*’ (Berman 2008: 9) (philosophy and translation - commentary on ‘The Task of the Translator’ by Walter Benjamin), which was held between winter 1984 and 1985. Berman lays emphasis on the importance of commentary as he describes the third seminar, *philosophie et traduction (commentaire de « La tâche du traducteur » de Walter Benjamin)*, (philosophy and *translation [commentary on ‘The Task of the Translator’ by Walter Benjamin]*) and states ‘*Ce séminaire a été très riche d’enseignement, car le commentaire en tant que mode traditionnel d’explication des textes, est lui aussi un « travail sur la lettre » très proche de la traduction*’ (The seminar taught me a great deal for the commentary as a traditional way of text explication is itself also a ‘work on the letter’ and is very close to translation), and since it enables in-depth analysis of the text, has ‘*un impact pédagogique considérable*’ (a considerable pedagogical effect) (Berman 2008: 12). Berman clearly notes that he was inspired by the commentaries on Heidegger, Derrida and John Ruskin (Berman 2008: 21). For example, Marcel Proust’s French translation of *Sesame and Lilies* by John Ruskin (1936) inspired extensive commentaries.

The creation of a commentary is an established method of reading a text. It is widely understood as ‘a set of explanatory or critical notes on a text’, as in ‘a commentary on the Old Testament’ (OED) or *commentaire* in French, defined as ‘[e]xposé qui explique, interprète, apprécie un texte, une œuvre, partic. en littérature: *Commentaire de la Bible. Commentaire philosophique*. (Report that explains, interprets, values a text, a work, particularly in literature: Commentary on the Bible. Philosophical commentary)’ (Dictionnaire Encyclopédique). Berman (2008: 21) points out that the importance of the relationship between commentary and translation dominates ‘*Die*

Aufgabe des Übersetzers' ('The Task of the Translator') and he repeatedly cites a passage from Benjamin's *Einbahnstraße* ('One-Way Street'):

Kommentar und Übersetzung verhalten sich zum Text wie Stil und Mimesis zur Natur: dasselbe Phänomen unter verschiedenen Betrachtungsweisen. Am Baum des heiligen Textes sind Beide nur die ewig rauschenden Blätter, am Baum des profanen die rechtzeitig fallenden Früchte.

(Benjamin 1972b: 92)

Commentary and translation stand in the same relation to the text as style and mimesis to nature: the same phenomenon considered from different aspects. On the tree of the sacred text both are only the eternally rustling leaves; on that of the profane, the seasonally falling fruits.

(Jephcott and Shorter 1979: 52)

The quotation above is a fragment, and there appears to be no connection between those immediately before and after it. However, when aiming to understand the relationship between commentary, translation and the original text, it is vital to consider this short fragment. Commentary and translation always come after the text and they contribute to the continuing life of that text. As Benjamin says, in the case of the sacred text, both commentary and translation are *die ewig rauschenden Blätter* (the eternally rustling leaves) that feed the tree of the text, and make it immortal. When it comes to a profane text, commentary and translation are *die rechtzeitig fallenden Früchte* (the seasonally falling fruits). What these fallen fruits suggest is reproduction as their scattered seeds will eventually grow into new trees. In short, translation and commentary should develop organically from the original text, using the seeds of the original to take on a life of their own.

Benjamin's notion of commentary and translation contributing to the continuing life of a text can be used to shed light on theatre translation. When a profane playtext is

considered in the same way as Benjamin's fragment cited above, what a theatre translator produces is the fruits that will fall *rechtzeitig* (in time).

Commentary is an effective means of making a text accessible to new audiences, especially to those who do not have knowledge of the source language. This concept will be explored in greater detail throughout this study. In Chapter 1, I introduce my view of theatre translation and a possible format of dramaturgical translation that includes a commentary, which is inspired by the Arden Shakespeare series. Chapter 2 offers a commentary on Morita Shiken's essay, while in Chapter 3, I investigate Benjamin's writing in conjunction with Berman's commentary. This chapter also offers a personal commentary related to this study of theatre and translation. In Chapter 4, I outline a model system of commentary for theatre translation. Finally, in Chapter 5 I discuss my experimental translation with commentary.

Just as in Berman's *L'âge de la traduction*, this study includes a number of quotations in a range of languages, including Spanish, French, Greek, Chinese as well as English and Japanese.

As I briefly explained in my introductory notes, when considering Benjamin's essays, I consult several English translations, and use the original German text for corroboration. Several essays on English translations of Benjamin's works proved integral to the overall methodology. This process was initiated by Steven Rendall's comments on Harry Zohn's English translation of '*Die Aufgabe des Übersetzers*' ('The Task of the Translator'), as featured in the second edition of *The Translation Studies Reader* (Rendall 2004). (Rendall's translation is used in the third edition of the reader.)

I employed the same methodology when studying the texts written in Spanish, such as plays by Federico García Lorca. Interestingly, no English translation of Berman's *L'âge*

de la traduction – ‘La tâche du traducteur’ de Walter Benjamin, un commentaire (2008) is available, and thus I consulted a Japanese translation (published in 2013) of the French text. As for Hölderlin’s translation of tragedies by Sophocles, I have consulted the original in Greek as well as Hölderlin’s German and David Constantine’s *Hölderlin’s Sophocles* (2001) in English. Regarding Chinese, it was necessary to consult an English translation due to the evolution of the use of Chinese characters in Japanese and the possible confusion in translation this might have caused. Although Japan imported characters from China, they have evolved in their own way, so that quite often the meanings have changed.

The methodology described above offers readers and spectators wider options for interpretation. Translation that includes a commentary shows passages to the ST to those who normally do not have access to the source language. It is only from reading, comparing and commenting on texts in a variety of languages that the 潤訳(jun-yaku [Regenerating Translation]) model of theatre translation emerges. Berman rightly says, ‘*Ce mode de commentaire, pour un texte étranger, est même le plus fécond. Il est plus ouvert, puisqu’il ouvre le texte à tous ceux qui ne connaissent pas la langue de l’original.*’ (Berman 2008: 19-20) (This mode of commentary, for a foreign text, is the most fruitful one. It is more open, because it opens the text to all those who do not know the original language.) As previously mentioned, I aim to revive the positive use of translationese in the context of English-language theatre. By keeping the target text (TT) as open as possible, with the maximum support of commentary, I will demonstrate the effects translation can produce in theatre.

Chapter 1 Translation for Performance and the Elements of the Foreign

1.1 Translation for Performance

1.1.1 Overview

In this chapter, I would first like to present my view of theatre translation (1.1) and describe the central point of this thesis, which is a particular aspect of translation, 翻訳調(hon-yaku chō [translationese/translation tone]), that adds an element of strangeness in a theatrical and positive sense (1.2). This is then followed by a graphic representation of how 翻訳調 (hon-yaku chō [translationese/translation tone]) works in the context of theatre translation (1.3).

The aim of this chapter as a whole is to show how 翻訳調(hon-yaku chō [translationese/translation tone]) can feed into the process of theatre translation, which is always a collaborative task. In general, the language of theatre, chosen by the translator, can be as open or closed to possible interpretations as the translator wants it to be. Yet I strongly believe that the task of the theatre translator is to keep it as open as possible by actively promoting 翻訳調(hon-yaku chō [translationese/translation tone]), as a heightened theatrical language, and by providing a commentary (extra information found in the process of translation). The first readers of the written translation are the members of the creative team (the director, lighting designer, scenic designer, costume designer etc.). However, as the aim of the TT is to create a performance text, the ultimate receivers of what is written in the TT, including the commentary, are the spectators. Members of the creative team, with the director as the leader of decision making, decide which elements of the commentary are

to be realised on stage, so that what audiences receive will be selected aspects of the information in the commentary. However, the theatre translator initiates many of those decision-making processes.

In my view of theatre translation, the TT intends to surprise the audiences, with fresh expressions that invoke vivid images (just as Miss Havisham's speech in Japanese surprised me). This is based on my belief that it is possible for translation to have significant, positive impacts on the theatre-making process. That is, the theatre translator is not invisible or absent in the actual making of the play during the rehearsal period, but is as active a participant as any other member of the creative team.

1.1.2 Theatre Translation

Although scholars such as Patrice Pavis (1976), Susan Bassnett (1978) and Anne Übersfeld (1978) point out semiotic approaches to theatre translation, and it can be said that the late 1970's was the dawn of the study of theatre translation, there was in fact little discussion about the topic until the 1980's (Snell-Hornby 2007:106). In the 1980's and 1990's the focus was on the difference between the dialogue and the stage directions, and theatrical potential (Snell-Hornby 1984; Totzeva 1995). In 1998, more than twenty years after Pavis published *Problèmes de sémiologie théâtrale* (Problems of Translation for the Stage), Hanes Harvey points out that only 'anecdotal evidence by practicing translators' could be found in the discussion of theatre translation (Hanes Harvey 1998: 26). Moreover, despite significant research by various scholars (Aaltonen 2000; Bassnett 2000; Upton 2000; Zatlin 2005) this lack of attention to the field of theatre translation, if not as great as in the past, is still in existence and remains a major concern:

...theatre translation seems to have struggled to establish itself as a discipline, not least because it has no single field in which to sit exclusively. With one foot in translation studies or modern languages, and another in drama and theater arts or creative writing, it is rarely embraced wholesale within either.

(Gregory 2016 online)

What Gregory describes above is also my impression of theatre translation in the English-speaking world, and I also feel the lack of ‘a clearly defined role in the theatre-making process’ (Gregory 2016 online) as I mentioned in my introduction. However, there are new movements such as the ones seen in *Staging and Performing Translation – Text and Theatre Practice* that ‘provides radically new perspectives and moves forward from past studies as it attempts to explore and theorize the relationship between written text and performance starting from actual creative practice. It [the book] focuses on translation as an empirical process’ (Baines, Marinetti and Perteghella 2011: 1-2). I locate myself in the same area of study and aim to show what translation can do in the process of theatre-making.

In the following sections, I will discuss three areas of theatre translation: ‘situational context’ (1.1.3), the ‘convincing’ (1.1.4) and ‘dichotomy’ (1.1.5). After that, I will consider various types of theatre translation (1.1.6) in order to examine their appropriateness for my view of theatre translation.

1.1.3 Situational Context and Theatrical Potential (TP)

Theatre translation is different from other forms of translation and ‘[w]e [theatre translators] cannot simply translate a text linguistically; rather we confront and communicate heterogeneous cultures and situations of enunciation that are separated in space and time’ (Pavis 1989: 25). Hanes Harvey makes the same point:

The process of moving between languages is never a simple word-to-word process since it always involves a cultural dimension. Nowhere is this more evident than in

the translation of plays for the theatre since the transposition from page to stage inevitably magnifies the linguistic and cultural shifts.

(Hanes Harvey 1998: 25)

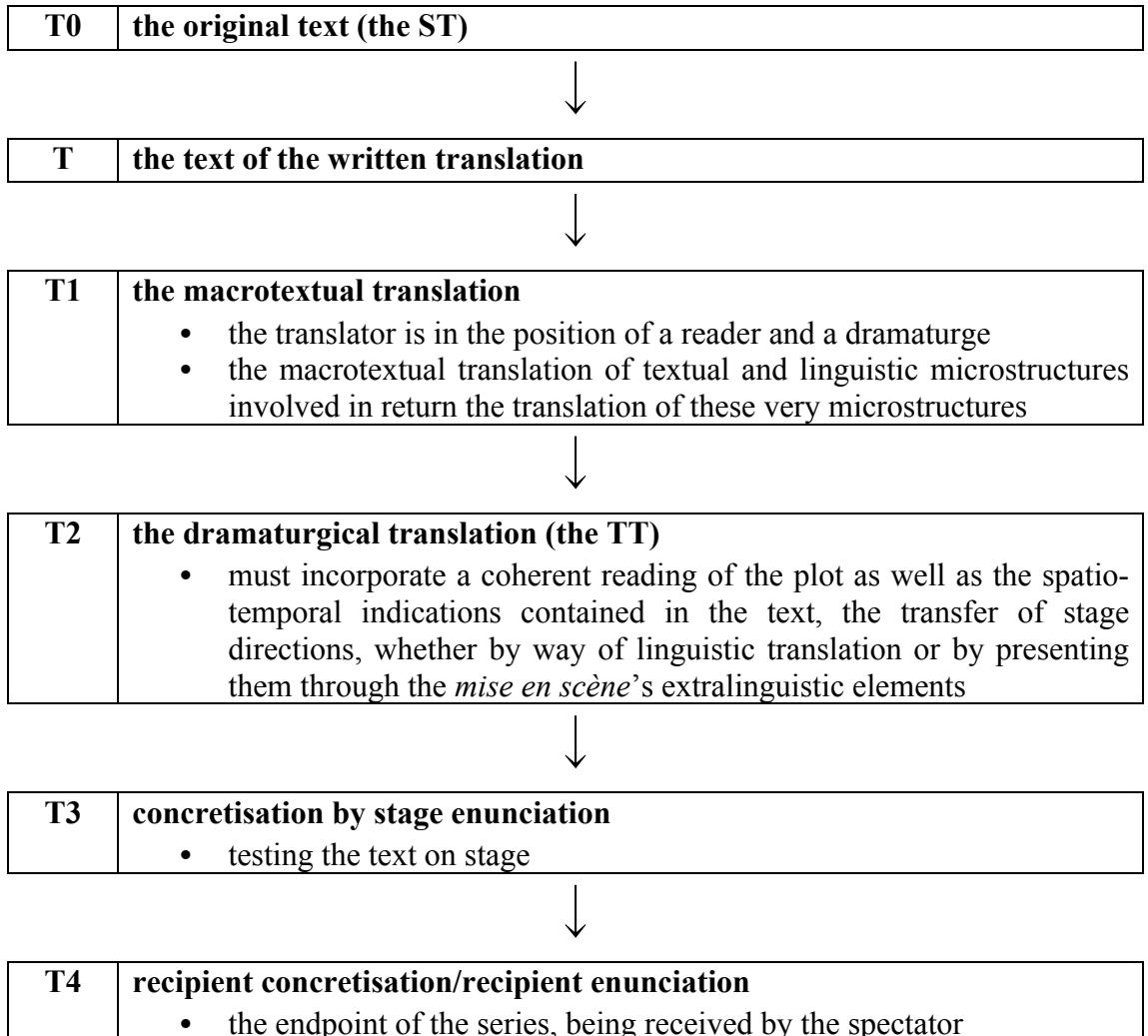
Indeed, it is often the cultural dimensions, or culturally specific elements of the text that are hard to convey simply on a linguistic level. However, although the fact that linguistic translation does not suffice is a major restriction in theatre translation, it is also a huge blessing since both the complexity and the allure of theatre translation lie in these ‘extra-linguistic elements’. A new situation of enunciation enables the existence of a new language of theatre, which is largely supported by the extra-linguistic elements. To further investigate this point, I would like to take a closer look at the ‘situations of enunciation’ proposed by Pavis, the semiotician of *mise en scène*, in the context of theatre translation.

The situation of enunciation of the ST is a part of the source culture that surrounds the ST (Pavis 1989: 26). For example, in the case of 天守物語 (Tenshu Monogatari [Tenshu-Tale]) that I translate in Chapter 5, the first situation of enunciation was the culture around Shinbashi Theatre in Tokyo in 1951 when the play premiered. The situation of enunciation of the TT is a part of the target culture which could, for example, be British culture in 2018, particularly that areas associated with London’s fringe theatre. In fact, the extract from 天守物語 (Tenshu Monogatari [Tenshu-Tale]) I offer will be showcased in London by an East-London based international theatre company, [Foreign Affairs]¹ on 19th and 20th January 2018 after several readings and workshops.

As the target performance text is in the future, situations of enunciation for theatre translator are ‘for most part, virtual ones, as the translator generally works from a written

¹ The square brackets are parts of their company name.

text' (Pavis 1998: 419). What happens in the hypothetical movement from the ST to the TT is also described by Pavis as 'series of concretisations', which is reproduced below:



(Pavis 1989: 27-29)

Figure 2: Series of Concretisations by Patrice Pavis

The above diagram clearly shows the complex process of taking the situational context into consideration. This complexity is exacerbated by the fact that theatre translation is rather fluid and changes readers/recipients as it moves from T0 to T4.

Writing T is a fairly straightforward process and the resultant text could be the first draft or 粗訳(ara yaku [rough translation] in Japan, with many elements of 直訳(choku-yaku [direct translation]). T can be used when a company needs to choose a foreign play for their production. It is the simplest version; for example, dialogues may sound flat and undramatic, and songs (if any) are not singable. In order to produce T, the translator does not have to be specially trained in theatre translation. T1 is more demanding, as it requires a dramaturgical viewpoint that involves both broader view and narrower view. It can also be scholarly, as it requires a special way of reading that implies interpretation of the ST. This can be used when preparing for the creation of T2, which is the main focus in this thesis.

The target recipients of T2, the dramaturgical translation, are the directors and dramaturges. This means that the translation is aimed at a performance that has a distinct vision, often initiated by the director, that will be realised by particular actors and creative practitioners. In creating T2, the focus is on a ‘coherent reading’ that will be followed by the theatrical representation using extralinguistic elements; for this reason, the translator has to be a ‘theatre translator’ with understanding of both theatre and translation.

For example, Studio Life’s 2011 production of *Phantom*, which was produced in Tokyo, involved a scene with the cage in which Erik, the leading boy, who grows up to become the Phantom of the Opera, is kept and exhibited in freak shows. There is a word for ‘cage’ in Japanese, 檻 (ori [cage]). However, the creative team, including myself as a dramaturge, had to clarify the sort of cage we were going to use on stage. We had design meetings where the designer, Matt Kinley, showed his idea of the cage and the artistic director, Kurata Jun, explained the types of action expected in the cage so that the size and the material as well as the design of the cage could be finalised.

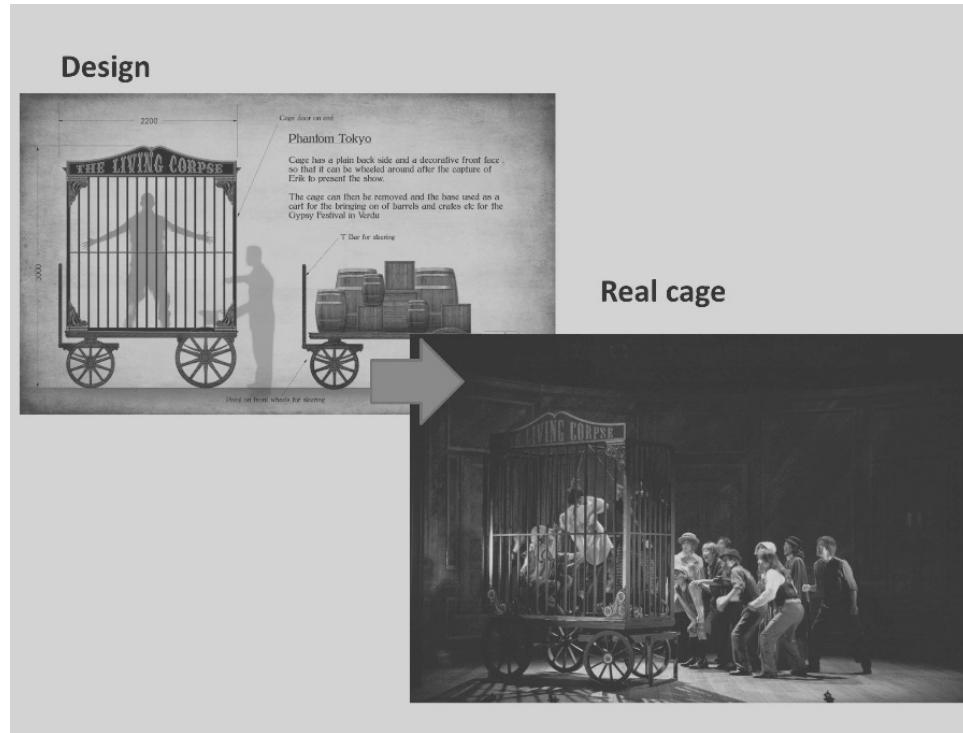


Figure 3: The design of the cage by Matt Kinley and the real cage

The above figure shows the move from design to the actual cage. As can be seen, the process does not end with the translation of 'cage' as '檻(ori [cage]).

Another example from the same production of *Phantom* is the lighting design, which created a number of large shadows. While I was reading the original novel as a part of my dramaturgical preparation, I noticed a recurring motif of ominous shadows in Kay's *Phantom*. My commentary on shadows were then passed on to the designers and realised on stage, as in the production photo below.



Production Photo 3: Shadows being the main feature of the scene in the design by Nick Simmons in Phantom, produced by Studio Life, Tokyo 2015

In the flashback scene shown above, the shadows move as Gypsies turn the cage (tormenting the child Erik), and at the same time, the whole shadowy scene torments the adult Erik kneeling centre stage.

Sophia Totzeva calls this relationship between the verbal and nonverbal signs of a play ‘theatrical potential’ (TP), and claims it can shift ‘meanings through other signs’. In her article ‘Realising Theatrical Potential: The Dramatic Text in Performance and Translation’, she states:

The concept of TP aims to clarify how the various structural characteristics of a dramatic text stimulate and regulate the integration of theatrical signs to create intersemiotic meaning structures; for, after all, it is only the written dramatic text that provides the literary communication and allows the creation of all the different meanings which can be rendered through theatrical signs.

(Totzeva 1999: 82)

This theatrical potential is the very element that makes theatre flexible and unique, and it is also the very reason why theatre is an ideal context for 翻訳調 (hon-yaku chō [translationese]). Creating a performance text involves a high degree of intertextuality and interpretation. This combination of types of translation is the very feature that allows flexibility in the theatre. It is true, as David Johnston says, that theatre translation is in many ways similar to poetry:

...theatre translation, like that of poetry, cannot solely be considered a linguistic question which can be resolved through the application of pre-formulated principles or procedures. At the heart of the creation of the playable translation is a dramaturgical remolding, because such a remoulding creates the vehicle which transports – the root meaning of the verb to translate – the audience into the experience of the play.

(Johnston 1996: 58)

The realisation of such dramaturgical remoulding is the core of theatre translation as a collaborative task. It is the essence of the process of writing T2. This dramaturgical remoulding, in my opinion, is a profoundly organic, somewhat plastic process as the term ‘moulding’ might suggest. It is about re-forming a malleable material. There are almost too many options when translating into the language of the theatre. That is to say, a linguistic expression in the ST can be translated in hundreds of different ways on an extralinguistic level. Tanya Ronder, when discussing the process of translating one of Lorca’s plays, says she often wondered where certain elements of the ST should go: ‘[i]n the set? The casting? The music? In Death’s mouth? This evolved as the creative team started building towards our newly described Lorca world’ (Ronder 2005: v). This is also the feeling I often have as a theatre translator.

Another significant aspect in the creation of the T2 translation for directors and dramaturges, is that its dramaturgical nature allows for the emergence of a new language and new interpretations. Writing about theatre translation, Aaltonen states:

In translation, the meanings in the source texts are expressed with the means of a new language. In this, they already move into a different reality. New interpretations are born with new agencies with new demographics, sex, ethnicity, age, educational background, employment status, motivations, expectations, and experience. They are also born with the agencies of directors, actors, other theatre practitioners, critics, journalists, and audiences.

(Aaltonen 2010: 105)

The new language Aaltonen mentions above can be unconventional and is open to new interpretations. This is possible partly because '[f]oreign drama may not be introduced into domestic repertoires so as to show foreign texts in the light of contemporary domestic issues, but rather domestic issues are presented in the light of foreign texts (Aaltonen 2000: 1).

In the TT's situation of enunciation, the language of translation, be it linguistic or extralinguistic, can have its own value and meaning. In the production of *The Tempest – Reimagined* produced by The British Council Philippines and PETA (Philippine Educational Theater Association) for which I provided a back translation for the Japanese lighting designer, Izumi Tsuguo, Shakespeare's words remained untranslated but throughout the production, modern characters, the survivors of super typhoon *Haiyan*, were constantly appearing and through such a link between the storm and *tsunami*, they created a new coherent meaning for Shakespeare's *The Tempest*.

Another example of this is a Japanese tale I dramatised to be performed in a fringe venue in London: the Grand Entrance Hall of the Brunel Museum. *The Red Candle –*

Mermaids in the East is also a play touching on the theme of *tsunami*. Through this production, the vast sense of the devastation and helplessness expressed in the production became relevant to the modern audience in London. A reviewer, Eddie Saint-Jean, describes the Japanese protagonist in this tragedy:

And as seasons change and she [the protagonist] approaches her teenage years this poignant choreography again stirs at the restless bowels of the world's oceans from whence she came, letting us know something else is afoot – tension, disunity and even cruelty. And going by what we all know about popular public emotions from recent UK party politics and the election of Trump in America, such experiences, whether good or bad, also inevitably come in uncompromising waves.

(Saint-Jean 2016 online)

That a dramatization of a tale which is so quintessentially Japanese can evoke such comments is due to the way in which everything was left open to the audience's imaginations. The critic concluded his review by saying, 'It's a question particularly relevant during today's turbulent times and polarising global politics' (Saint-Jean 2016 online). Another reviewer described the production as something that is 'fairly receptive to interpretation', listing possible interpretations: '...is it a warning against the corruptive effects of industry wrought in Japan's Meiji Restoration? An elegy for artistic life? A pessimistic man vs. nature tale?' (Sam Summers 2016 online).

So far in this section, I have considered T, T1 and T2 of Pavis' view of the process of theatre translation, in conjunction with my own experiences, in order to demonstrate my view of theatre translation. To summarise, theatre translation for me is about creating dramaturgical translation (T2). However, as the ultimate goal of theatre translation is to reach a performance text with an audience (T4), there is a particular focus on future spectators in decision-making moments of the process. As theatre practitioners often say, what we put on stage is only one wing. Theatre requires a second so the pair of can fly

together, perhaps to the higher and dramatic sphere of the story, and it is only then, 翻訳調 (hon-yaku chō [translationese]) can turn into a heightened theatrical language.

1.1.4 The ‘convincing’ in theatre and 翻訳調(hon-yaku chō [translationese])

Together with the empowerment of *mise en scène*, or extra-linguistic elements, the matter of performability was one of the central topics of the argument in theatre translation, especially in the 1980's and 1990's. As Ekaterini Nikolarea (2002) has already conducted a detailed study of the notion of ‘performability’ in her essay ‘Performability versus Readability – A Historical View of Theoretical Polarization in Theatre Translation’, I will not go into further detail in this thesis. However, I would like to explain why I do not use the word ‘performability’. Whether a translation is performable or not is impossible to judge, because while one actor may be perfectly comfortable with a particular line, it can be impossible for another actor to utter. Another factor is the group dynamics of the creative space. This being the case, I would like to focus on the possibility of non-fluent language being uttered convincingly. Whether a particular expression can be uttered in a convincing way or not can only be tested in rehearsals. When the creative team and actors approve a given expression it, as a result, becomes performable dialogue. Moreover, as Johnston points out ‘[t]he “convincing” in theatre is that which turns the “natural” into something memorable’(Johnston 2011: 14). Again, this is exactly why the presence of the theatre translator in the rehearsal room is crucial, especially since, otherwise, translationese will be all too easily abandoned.

1.1.5 Dichotomy in Translational Approaches

In the history of the discussion of translation, from Cicero onwards, the dichotomy in translational approaches has been one of the major issues. Theatre translation is no exception. However, what I would like to emphasise here is that in my view theatre translation is not about choosing one approach rather than another. In this respect, writing about theatre translation, Johnston rightly points out:

...there is often no need for the translator to have to elect between the domesticating and foreignizing strategies that are still seen as enshrining commercial and purist approaches respectively, because in practice he or she can choose to employ both strategies simultaneously.

(Johnston 2011: 19)

This point will be seen in Morita's writing in Chapter 2 and Benjamin's in Chapter 3. Theatre translation always involves a mixture of two very different approaches and the point is how and when we mix them. This point was indeed discussed in the readings of my experimental translation of 天守物語 (Tenshu Monogatari) as well as in the first meeting with the international theatre company [Foreign Affairs] that is going to produce 天守物語 (Tenshu Monogatari) in 2018. (see also 5.3)

1.1.6 Various Types of Theatre Translation

So far, I have looked at 'situational context', 'the convincing' and 'the issue of dichotomy' in theatre translation, and proposed that the specific nature of theatre translation is the TT's situation of enunciation empowered by the extra-linguistic elements, which enables the existence of the new language of theatre. In this section, in order to identify the type of text resulting from theatre translation that has a performance text as its goal, I would like to revisit the six different types of translated scripts described by Anne-Charlotte Hanes

Harvey (1998: 25-49) a scholar, playwright and translator whose speciality is translation and dramaturgy. The reason for this is that this categorisation allows for an understanding of the complexity of theatre translation, the written basis for the page to stage realisation. This will also shed light on the old scholar/practitioner dichotomy I mentioned in 1.1.5.

Writing about translating Scandinavian plays into English, Hanes Harvey distinguishes between different types of translated scripts, and suggests that they can be for 1) Readers, 2) Scholars, 3) Directors/Dramaturges, 4) *Metteurs-en-Scène*, 5) Actors, 6) 'Lazy Directors'. The groups and their respective texts are designated by the letters R, S, D, M, A and LD (Hanes Harvey 1998: 28).

1.1.6.1 Readers (R)

In this category, the type of script, a translation for readers, is not aimed at performance. Although it is not a term specific to translated drama, this may be called 'closet drama' in English, *Lesedrama* (literally, 'reading drama') or *Buchdrama* (literally, 'book drama') in German, *théâtre dans un fauteuil* (literally, 'theatre in an armchair') in French or *teatro para leer* (literally, 'theatre to read') in Spanish, and it is 'a dramatic text that is meant to be read rather than performed, at least in its original conception' (Pavis 1998: 57). Hanes Harvey points out that R tends to be 'smooth and readable' and so can be an excellent way to introduce a foreign playwright for readers; in fact, this is how the works of Ibsen were introduced into Britain. In fact, it should be pointed out that Ibsen initially wrote for the readers (Moi 2006: 189) and the STs themselves were closet drama. Therefore, in the case of Ibsen, it makes perfect sense that the targets of the translation should be general readers, not spectators.

The French expression, *théâtre dans un fauteuil*, theatre in an armchair, may help portray the characteristics of R most effectively. That is, readers enjoy the play without a stage. Since there is no physical performance, the translator acts as the director, dramaturge, designers and actors in the limited space of the page, and the reader can dip in and out of the world of theatre, unlike a spectator who, to some extent, has a duty to remain in the auditorium. Elements of collaboration are almost non-existent and, therefore, R is not how I view theatre translation in this study.

1.1.6.2 Scholars (S)

Translation for scholars may focus more on academic interests rather than performability or speakability. Hanes Harvey takes as an example the Oxford edition of the works of Ibsen edited by James McFarlane, which has extensive footnotes. Also, though it is not a translation, S could be compared with works of Shakespeare published by the Arden Shakespeare, which contain in-depth introductions, and a significant number of footnotes on the same page as the original text, as shown below in a page from *Romeo and Juliet* (Shakespeare 2010: 169).

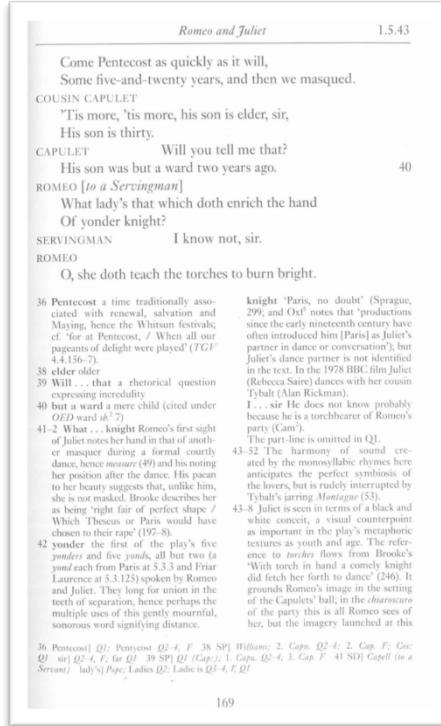


Figure 4: A page from Romeo and Juliet, published by the Arden Shakespeare

While some may find extensive footnotes off-putting, others prefer such information on the same page. In the general editors' preface, editors explain:

Notes in the commentary, for which a major source will be the *Oxford English Dictionary*, offer glossarial and other explication of verbal difficulties; they may also include discussion of points of interpretation and, in relevant cases, substantial extracts from Shakespeare's source material.

(Shakespeare 2012: xii-xiii)

Including such commentaries as described above, S tends to maintain a sense of otherness (Hanes Harvey 1998: 31).

This sort of translation can be the basis for D below.

1.1.6.3 Directors/Dramaturges (D) IV: *Metteurs-en-Scène* (M), V: Actors (A)

D is most relevant to my definition of theatre translation although, as I mentioned before, it will contain many characteristics of S; namely scholarly commentaries. What are added in D are the ‘performative values’, and this addition means it is ‘the richest possible text’ (Hanes Harvey 1998: 35). It is also an ideal starting point for directors, dramaturges or other members of creative team in the production of M, which will then be edited and become A for actors. The reason why I consider D, M, A together is because the readers of those three types of script are the initial readers of the TT in the understanding of theatre translation outlined at the beginning of 1.1. Those readers, directors, dramaturgs, designers and actors, are the collaborators for the theatre translator to achieve the final performance text.

Reading for translation is different from casual reading. Reading for theatre translation is yet another skill as it involves ‘dramaturgical analysis’ (Pavis 1985: 211). I will come back to this intensive reading and ‘dramaturgical analysis’ when I expound my model of theatre translation 潤訳 (jun-yaku [Regenerating Translation]) in 4.2.2, but the point here is that writing footnotes, endnotes or other commentaries is one way of passing on the particular information gained through such intensive reading to other collaborators. D is, thus, a means of maintaining and sometimes reviving dramaturgical elements that may otherwise be lost.

The page shown below is from my draft translation of *Great Expectations*, adapted for the stage by Jo Clifford for Studio Life’s production in Tokyo 2014-15, followed by the ST of the same section and a back translation of my footnotes.

SCENE ⁸

屋敷の扉を開ける二人。そこにはミス・ハヴィシャムが立っている。ミス・ハヴィシャムを先頭にジョー、ミセス・ジョー、ミスター・ウォップスルなど、ピップの過去の人々がパレード⁹のように登場する。

エステラ ご覧。ミス・ハヴィシャムだわ。私の育ての親。

4

大人ピップ そして我々はあの人の死を悼んでいる。¹⁰

エステラ この家をこんな風にしたのも、私達の記憶を作ったのもあの人。

大人ピップ もう、昔の話だ。

エステラ そう、私はまだ子供で、広くて暗いこのお屋敷の中を歩き廻っていた。一人ぼっちで迷っていた…

ハヴィシャム エステラ¹¹。輝く星！

エステラ 暗闇に輝いていた！

⁸ プロローグ 2 奇妙な過去のパレード

⁹ 過去の人々の奇妙なパレード。フリーク・ショー的？

¹⁰ 直訳

¹¹ 「エステラ」とは語源的に star、星という意味です。出版されている台本では大人ピップの台詞。上演の直前にハヴィシャムの台詞になった模様。

Figure 5: A page from my Japanese translation of Great Expectations

As can be seen, there are four footnotes. In them I proposed a possible scene title (as the play was not divided into scenes, I suggested possible points for beginning new scenes), offered a dramaturgical suggestion (describing how the ST was performed in London when I saw it), gave the etymology of the name of the character etc. The following is the ST and the back translation of the footnotes of the same section.

The ST

They open the doors of the house. MISS HAVISHAM stands behind them. She leads a procession of figures from PIP's past, including JOE, MRS JOE, MR WOPSLE.

ESTELLA And there she is. Miss Havisham. My mother by adoption.

ADULT PIP Whose death we mourn.

ESTELLA Who made this house and formed our memories.

ADULT PIP So very long ago.

ESTELLA When I was just a girl, wandering about this great dark house, lost and all alone.

ADULT PIP	Estella.
MISS HAVISHAM	A bright star.
ESTELLA	Shining in the darkness!

Footnotes (back translation)

8 (as suggested title of the scene) Prologue 2 – Strange Parade of the Past

9 A strange parade of people from the past, perhaps a little like a freak show

10 direct translation

11 Estella means ‘star’. In the published script, this is Adult Pip’s dialogue. It appears that they gave the line to Miss Havisham just before the Press Night.

When translating into Japanese, I consider possible connotations, biblical reference, Shakespearean reference, ST characteristics (impacts of the sound, rhythm or shape) and alternative translations. If I find significant motifs in the play, or from the original novel on which it is based, I add an introduction. As a theatre translator, I include the comments that come before (as an introduction) and with (as footnotes) the main TT. This is also very similar to the ‘thick translation’ defined by Kwame Anthony Appiah. Writing on the issues involved in translating African proverbs, he points out that a ‘thick translation’ is a one ‘that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context’ (1993: 817). Such an effort displays a sense of respect towards the ST and the source culture.

However actors do not always have access to this version of the translation. This is mainly because the script for performance (the final version of the script actors receive) is the version edited by the director, who has the right to make final decisions. In this case, I often prepare an information pack for actors, some pages of which are posted on the wall of the rehearsal room. As can be seen below, commentary in introduction and footnotes, or information based on them that are included in the information pack have occasionally been added to the production programme.



Figure 6: A page from the programme of *Phantom*

The image above shows a page of the programme of *Phantom* in 2011, in which I worked as a dramaturge to assist the editing process of the script for performance based on the Japanese translation of the novel. As I interviewed Susan Kay and read the novel on which the play is based, I realised there were several passages related to the protagonist Erik that truly show his character. I made a list of such passages and they became a whole page of the programme in 2015. For example, while the sentence below required explanation, it indicated an element of the protagonist's upbringing that became crucial for the actors playing the role of Erik.

And it's really very difficult to kill someone when all your inner instincts would oblige you to take off your hat first!

(Kay 2006: 207)

The passage above is not present in the source playext, but this is related to an issue that arose during the process of preparing for theatre translation.

As for the shifts from D to M and then to A, from my own experience, they contain fewer and fewer commentaries. That is, directors or dramaturges choose such elements as footnotes that are relevant to their interpretation of the play. That is to say, D is indeed, as Hanes Harvey points out, the richest version of all, and its openness allows for various interpretations.

1.1.6.4 ‘Lazy Directors’ (LD)

LD is a recorded post-production script that is closed to possible readings because it is the result of someone else’s interpretation. It is, therefore clearly not the type of translation I am addressing in this study.

So far, I have examined six different types of theatre translation in order to outline my view of theatre translation, and in particular, the kind of a theatre translation I am interested in explaining further in this study. As I mentioned earlier, theatre translation for me is the collaborative process of making theatre and, therefore, taking D as a starting point for M and A (which also contains characteristics of S) is what I mean by theatre translation in this study. I would like to stress once again that one of the main purposes of theatre translation is the realisation of performance, which is also the purpose of

1.2 The Elements of the Foreign

1.2.1 Theatre translation and 翻譯 (hon-yaku [translation])

In the previous section, I discussed various aspects of theatre translation and suggested that T2 (dramaturgical translation) and D (Directors/Dramaturges) are ideal for theatre translation I discuss in this thesis. In this section, I would like to narrow down the focus to a particular aspect of theatre translation I strongly believe to have an important role in the process of theatre-making; the active use of 翻譯調 (hon-yaku chō [translationese/translation tone]). I would like to start with a comment in the Translator's Note in Tanya Ronder's English translation of García Lorca's *Bodas de sangre* (Blood Wedding):

The genius of his [Lorca's] work, his horrific death, make him a difficult man to change a single word of. [...] So rather than trip up on some of the alienating factors, I tried to free them from the text. My first challenge was this: to lift the sections of verse out from the play and throw them up into the poetics of the whole. I didn't know where they would land.

(Ronder 2005: v)

The quotation above, for me, summarizes the motive for using 翻譯調 (hon-yaku chō [translationese]). That is, when we are capable of reading a dramatic work in the original language, as theatre translators we are fascinated not only by what is communicated but also how it is depicted in the script. The way the dialogue is written in a play sometimes evokes certain images to readers' minds, which, in my view of theatre translation, should also be transmitted to future spectators of the Target Performance Text.

I would like to add here an example from my experience as a translator and playwright. In November 2016 I translated and dramatised a Japanese tale, 赤い蠟燭と人魚(akai rousoku to ningyo [Red Candles and the Mermaid]), originally written in 1921 by Ogawa Mimei, for a production in the Grand Entrance Hall of the Brunel Museum in Rotherhithe, London.

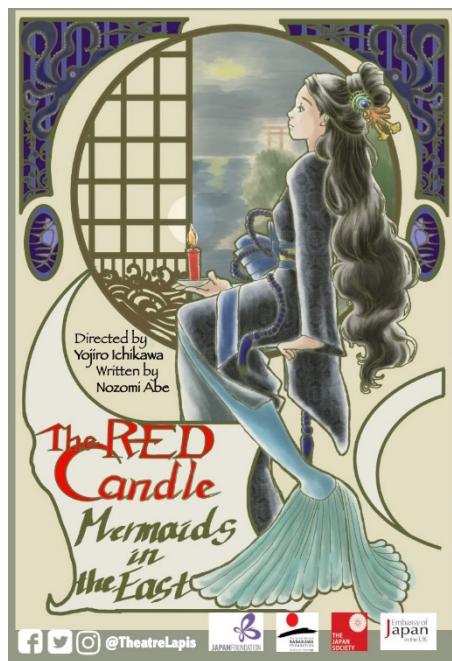


Figure 7: 'The Red Candle – Mermaids in the East' at the Brunel Museum, Rotherhithe 2016

One of the most serious challenges I had to address was the translation of the word 人魚 (ningyo [mermaid]), referring to the protagonist of the story. That is, I feared the image likely to be conjured up in the spectators' minds by the English word 'mermaid' is either a beautiful creature with a mystical singing voice or the character from Disney film 'The Little Mermaid'. If I may return to the argument of situations of enunciation discussed in 1.1, the ST's situation of enunciation was Japan in 1921, long before the release of the

Disney film, and the TT's situation of enunciation was Rotherhithe in 2016. These two situations involve completely different images. That is, if I conduct an image search online with the English word 'mermaid', what I get is beautiful and colourful images of mermaids, whereas if I do the same search with the Japanese word 人魚(ningyo [mermaid]) in Japanese, among the beautiful images I find the one shown below.



Figure 8: One of the results of the image search with the word 人魚(ningyo [mermaid]).

The image above shows that in one part of Japan, a mermaid was seen as a monstrous creature. In fact in the original tale by Ogawa Mimei, a street merchant comes to capture her in a cage, which suggests such a view of seeing a mermaid as a monster. To maintain this conception of a mermaid, inspired by the two kanji 人魚 which literally means 'human-fish', I translated 人魚 (ningyo [mermaid]) as 'half-human half-fish'. The two examples of 翻訳調 (hon-yaku chō [translation tone/translationese]), 破れた心臓だよ!(yabureta shinzou dayo [Broken heart!/Torn heart!]) and 'half-human half-fish', are results of direct translation but they do not entail a negative impression that might make the

spectators think a mistake has been made, or the sort of violation, as Newmark (1991) anticipated, has been conducted. As Gregory points out:

...translators are not just technicians. We are creative artists, highly sensitive to linguistic nuance, and no less sensitive to this when tackling a text intended for the stage. Furthermore, we are a wealth of information and experience.

(Gregory 2016 online)

As stated by Gregory, the theatre translator has a great deal of information, gained in the process of dramaturgical reading, which cannot always be included in the main body of the TT. Moreover, those elements that are difficult to appear in the main body are often ‘the foreign’, that is to say, specific ways of expressing cultural views. As I mentioned in 1.1, those elements remain as commentary in the introduction, footnotes and appendix of the translation. However, the problem is, how, then, do we translate these elements into the performance text? I believe the answer lies in the etymological reading of 翻訳, which shows the hidden similarity between the nature of theatre (as collaborative work) and the characteristics of a particular way of viewing translation which I will address in the following section.

1.2.2 The etymology of 翻譯(hon-yaku [translation])

As a theatre translator working also as a dramaturge, I always return, in my mind, to the image of someone with wings on his or her back scattering seeds onto a field. This is the translator leaping into the air and turning a somersault. I jump and turn in the air to see things from different perspectives, and as soon as I land, I frantically jot down what I have seen. I have to fight against dizziness since I know that if I am not quick enough, those visions will disappear into nothingness. In this activity, elements of the source text gain freedom and leap with me, turning somersaults. It is a highly abstract description of my

translation process but this is how I view translation, especially in connection with the theatre. Furthermore, as a Japanese translator, I know exactly where this image comes from. It lies in the etymology of 翻譯 (hon-yaku [translation]) in Japanese.

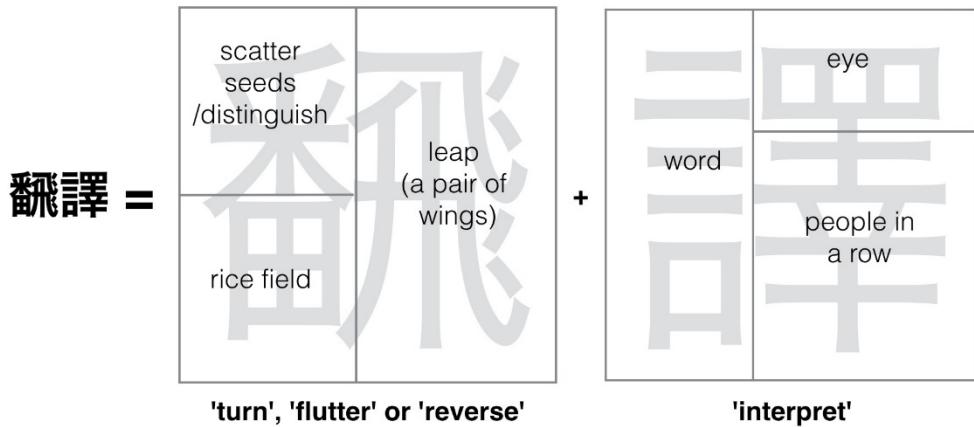


Figure 9: Dissecting 翻譯(hon-yaku [turn-interpret/translation])

Figure 9 gives a graphic description of the etymology of these two *kanji*. According to *The Modern Reader's Japanese-English Character Dictionary* (Nelson: 1970: 727), the character 翻(hon) means to ‘turn’, ‘flutter’ or ‘reverse’, and it can also mean ‘to make something into poetry’, although it is not now clear when this new meaning emerged. In a sense, making something into poetry is closer to the verb ‘to verse’ in the archaic use, meaning to ‘[to] compose or make verses’ (OED online), and its Latin derivation also implies the act of ploughing and turning from one furrows to another, just as a ploughman does. The character 譯(yaku) means to ‘translate’ (Nelson 1970: 825). When 翻(hon) and 譯(yaku) are combined, 翻譯(hon-yaku) means ‘to change one language into another language, or a language of a different era’ (Nelson 1970: 727).

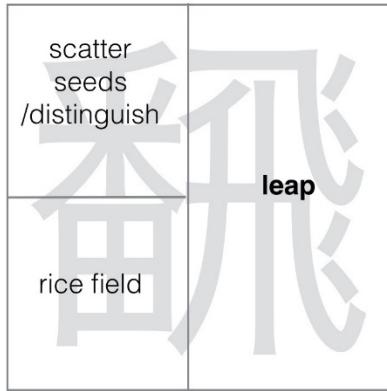


Figure 10: Dissecting 飛(hon [turn/flutter/reverse])

As can be seen in Figure 10, the first *kanji*, 飛(hon), can be divided into three parts: 采 (nogome [scatter seeds or distinguish]) (Nelson 1970: 902), 田(ta [rice field]) (Nelson 1970: 620), and 飛(tobu [to leap]) (Nelson 1970: 962). Based on this etymology, we have the image of someone with wings, in the air, scattering seeds onto fields. This *kanji* itself does not say who (or what) is scattering the seeds, but I see it as the translator holding certain elements in the ST (the seeds), leaping into the air and making turns, that is, somersaulting, and scattering the seeds into the context of the target text.

At the beginning of 1.2.1, I quoted the comment by Tanya Ronder, the translator of García Lorca's *Bodas de sangre* (Blood Wedding), who expresses a similar image in her Translator's Note. She explains how hard it is to change a single word of Lorca, and how she addresses this challenge by lifting parts of the verse and throwing them 'into the poetics of the whole' (Ronder 2005: v). What Ronder describes above appears to coincide with the view of translation suggested by the left-hand side of 飛, 'scattering seeds onto the field'. It is intriguing that Ronder refers to theatre translation like that since, as I hope to show, this sort of translation process seen in the Japanese etymology is most applicable in the context

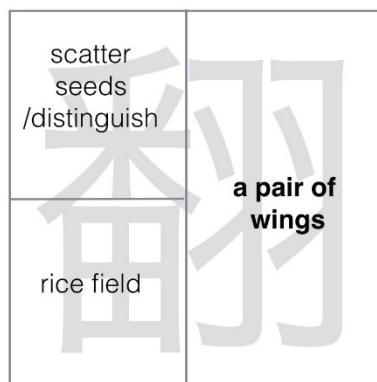
of theatre translation. Interestingly, Octavio Paz (1914-1998), the Mexican essayist and poet, describes the translation procedure in a way that is not dissimilar:

His [the translator's] procedure is the inverse of the poet's: he is not constructing an unalterable text from mobile characters; instead, he is dismantling the elements of the text, freeing the signs into circulation, then returning them to language.

(Paz 1992: 159)

The description above involves a sense of 'dismantling', dividing the source text into smaller parts and letting these circulate or turn, evoking a picture very like that created by the *kanji* 翻(hon). Furthermore, Judy Wakabayashi (2009b: 179) also explains the *kanji* 翻, which is another way of writing 翻² as follows. In Japan the primary meaning of the character 翻 referred to how the inner and outer surfaces of a bird's wings can be glimpsed as it flies, from which was derived the meaning of turning something the other way when translating.

The left-hand side of the *kanji* 翻(hon) is the same as 翻(hon). It is the scattering of seeds onto rice fields. However, the difference Wakabayashi refers to is on the right-hand side of the *kanji* 翻(hon) [turn/flutter/reverse]) as shown below.



² It may be difficult to see the difference between 翻 and 翻 in a small font size but the right-hand side is different. For a larger font size, see Figures 3 and 4.

Figure 11: Dissecting 翻(hon [turn/flutter/reverse])

The right-hand side of this *kanji* is 羽(hane [feathers]) which is the pictorial symbol of ‘a long feather of a bird’ (Kato 1970: 73). This may be seen even more clearly if we consult an archaic form of this pictorial symbol 羽, as in Basil Chamberlain’s list:



Figure 12: An archaic form of 羽(wings) (Chamberlain 1905: 116)

The ancient form of 羽 looks like a pair of wings rather than two feathers, and this may suggest a great leap into the sky. The archaic form of the right side of the other *kanji*, 飛, shown in Figure 13 is 飛 (tobu [leap]), as shown below.

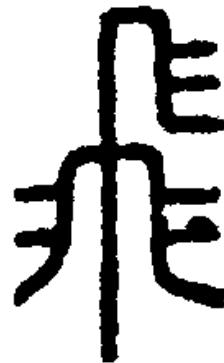


Figure 13 : An ancient form of 飛 (leap) (Kato 1970: 797)

According to Kato, this figure is also a pictorial symbol. The top section is the head of a bird, the parts on both sides are feathers (wings spread on both sides) and the straight line in the middle is the body. The reason why there are no feet is because this form is viewed

from behind, a position only seen when the bird is rising upwards, with its feet, therefore, invisible (Kato 1970: 797). The sense of energy involved in moving upward (never falling, especially in the case of 飛) that can be obtained from the etymological reading is rather encouraging and exciting for a translator. Interestingly, the *kanji* 翻 and 飛 appear to represent the same elements depicted in Paul Klee's painting of *Angelus Novus* below:

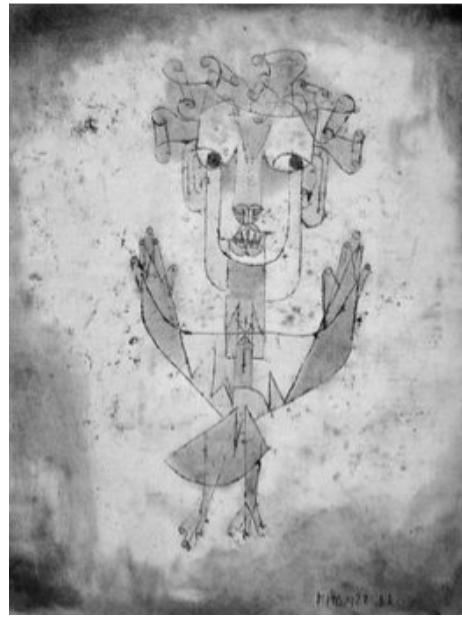


Figure 14: *Angelus Novus* by Paul Klee

Walter Benjamin described this image as 'the angel of history' whose wings are spread. He is facing the past and witnessing catastrophe piling up in front of him. He wants to stay where he is, but the storm coming from Paradise prevents him from closing his wings, and thus pushes him up into the future. Benjamin terms this story 'progress' (Zohn 1999: 249).³

³ As in the poem by John Mateer (1971-), an Australian poet and translator, a part of which is quoted by Beverley Curran in the introduction of her book, perhaps, the translator suggested by the etymology of *kanji* 翻 and 飛 is like this angel of history:

Translators are Angels

Translators are angels, I whispered into the ear of my guardian-angel in King Joao Library. *They stand beside us, hearing our thoughts, only muttering what's necessary*. Smiling slightly, listening carefully to the speaker who'd mentioned my name, she said: *We are perfect nobodies; nameless voiceless, winged incandescence, except when we're bad*. Then she turned to me: *Like now, if I don't tell you what he said –*
(Mateer 2009: 29)

Considering the ideas put forward by both Paz and Ronder, it appears the image that I regularly return to, described at the beginning of this section, is indeed vague, but it is also a shared feeling in terms of approaches to translation.

Returning to etymology, the second *kanji* can be read as follows:

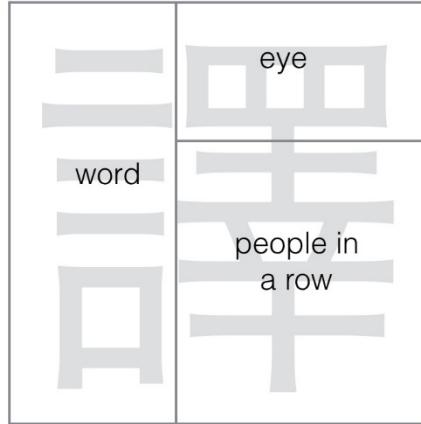


Figure 15: Dissecting 譯(yaku [interpret])

In relation to this *kanji*, 譯(yaku [interpret]), the interesting fact is that the older form is made up of 言 (iu [word]) (Nelson 1970: 821), 目(me [eye]) (Nelson 1970: 109), and 壴 (sachi [people in a row]) as if to say ‘to talk in front of the eyes of people in a row’. Again, although the *kanji*, 譯(yaku) itself does not suggest whose eyes are referred to, it can be the eyes of the translators themselves, the readers or the audience or perhaps all of them.

To summarise, the etymological reading of the *kanji*, 翻譯(hon-yaku) suggests translation as an activity that requires a leap and turn, a scattering of seeds to give a talk in front of the eyes of people in a row.

It is necessary to point out here that the majority of people in Japan do not necessarily consider these etymological factors of characters unless they are trying to memorise and learn how to write *kanji*. New meanings appear over time and original

meanings are forgotten. While it is true that etymology is nothing more than the history of words (Wieger 1965), and etymological factors may not be directly connected to current meanings that are actively in use, etymological elements are present in *kanji* whether or not readers choose to pay conscious attention to them, and it is evident that 翻譯(hon-yaku [translation]) suggests ‘turn’.

1.2.3 翻譯 in Chinese

I would now like to explore the Chinese conception of 翻譯(fanyi [translation]) since I think the list of possible translation options is extremely useful when considering the use of 翻譯調(hon-yaku chō [translation tone/translationese]) in the context of the theatre.

One way of viewing 翻譯(fanyi [translation]) in China can be found in 翻譯名義集 (fanyi mingyi ji), *A Collection of Names and their Explanations in Buddhist Translations*, which is ‘a major reference work for the study of Buddhist literature’ (Cheung 2006: 199). 法雲 Fa Yun, a Chinese monk in the time of the Southern Song Dynasty (1127-1279), who compiled in this collection over two thousand items transliterated from Sanskrit into Chinese, states that 翻譯(fanyi [translation]) means to turn Sanskrit into Chinese:

...by translating ['fanyì' 翻譯], we mean turning Fàn [Sanskrit] into Chinese. The sound may be different, but their meaning is largely the same. It is said in *The Song Version of the Biographies of Eminent Monks* [...] that the meaning of 'fān' 翻 can be conveyed by ‘likening it to turning over a piece of brocade – on both sides the patterns are the same, only they face in opposite directions’ [entry 76]. It is also said that ‘To translate [yì 譯] means to exchange [yì 易]; that is to say, to exchange what one has for what one does not have.’ [entry 75]

(Cheung 2006: 199)

The extract above describes the literal turning of the horizontal writing of Sanskrit into the vertical writing of Chinese. The section referring to the act of flipping a piece of fabric is

almost identical to Cervantes's view in *Don Quixote*, when he says '...a translation from one language to another, excepting always those sovereign tongues the Greek and Latin, is, in my opinion, like the wrong side of Flemish tapestry...' (Cervantes 1998: 873-874). Interestingly, British Sign Language for 'translate' is one hand flipped over another. A further point of interest is that the etymology of the English word 'text' is *textus*, which means 'that which is woven' (OED 2015: n.p.), and is, in a sense, similar to Fa Yun's view above. As Fa Yun concludes the above mentioned extract by stating: '[h]ence we use the translated sutras in this land to manifest the truth that comes from another land' (Cheung 2006: 199-200), the religious aspects of translation can be seen in his view of 翻譯 (fanyi [translation]). 法雲 Fa Yun (Cheung 2006: 202) also sets out four methods of translation from Sanskrit into Chinese.

1. Turn [fān 翻] the word [into Chinese] but do not turn the sound [as in transliteration]. For example, [in the case of] magic spells.
2. Turn [fān 翻] the sound [into Chinese pronunciation] but do not turn the graphic. An example is the 卍 in the 華嚴經[huayan Jing, the Chinese translation of the *Avatamsaka Sūtra* (*Flower Ornament Sutra*). It is pronounced 'wàn' 万 in Chinese, but the written form of the Fàn [Sanskrit] is retained.
3. Turn [fān 翻] both the sound and the graphic, such as in the sutras in Chinese translation.
4. Turn [fān 翻] neither the sound nor the graphic, as with the palm-leaf sutras brought here from the West.

(Cheung 2006: 178-170)

The four options given above are of particular interest as Buddhism, the religion founded by Gautama Buddha around the 5th century BC in India, spread to China and then to Japan (Ueki 2011); thus, Buddhist sutra connect Sanskrit, Chinese and Japanese with translation. If the study of Bible translation was one of the driving forces for translation studies in the

West, as seen in the work of scholars such as Eugene Nida, it may also be possible to say that studying translations of Buddhist sutra could be a major element in discovering more about translation as ‘turning’, in the Far East.

One way of considering these four methods is by analysing them in terms of the three elements of language: sound, graphic and meaning. Since the original texts were sutras, holy scriptures in Sanskrit, in ‘heavenly script’ (Cheung 2006: 201) meaning had to be unchanged. Thus what the four different methods show is the different combinations of elements that are retained.

1	sound	retained
	graphic	not retained
2	sound	not retained
	graphic	retained
3	sound	not retained
	graphic	not retained
4	sound	retained
	graphic	retained

Table 2: An analysis of Fa Yun’s views on translation

1.2.3.1 The First Method: turning the graphics but not turning the sound (transliteration)

法雲 Fa Yun’s first method is the option of transliteration, which turns (changes) the graphics into Chinese while retaining the sound. This method is very likely to be used when the power of sound has significant importance. For example, Fa Yun suggests that the transliteration of magic spells, a set of words believed to have magical properties, is an instance of this. Although he does not give any concrete examples, I would suggest the translation of a mantra, can be taken as such an example. A mantra is a set of words to be repeated in order to aid meditation, and although this is not exactly the same as chanting a

magic spell, the point is that a mantra also emphasises the power of the sound. प्रज्ञापारमिताहृदय (Prajñā-pāramitā-hṛdaya, 般若波羅蜜 多心經, *The Herart Sutra*) ends with the mantra ‘गते गते पारगते पारसं गते बोधि स्वाहा’ (gate gate pāragate pārasamgate bodhi svāhā). The Chinese translation of this mantra is 揭諦揭諦, 波羅揭諦, 波羅僧揭諦, 菩提薩婆訶 which is a transliteration, and the pronunciation of this translation in Cantonese is very similar to the original Sanskrit. This Chinese translation is now used in Japan as 猶諦揭諦、波羅猶諦、波羅僧猶諦、 菩 提 薩 婆 訶 (gyate gyate haragyate harasogyate bojisowaka), and the Japanese pronunciation is almost identical to the original Sanskrit.

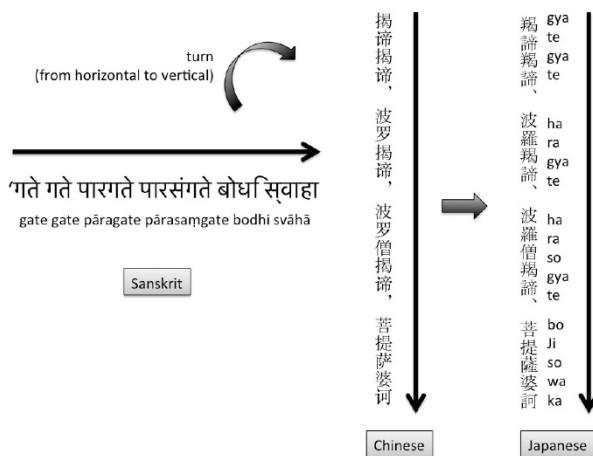


Figure 16: Buddhist sutra – from Sanskrit to Chinese⁴

The figure above shows the actual turn, visible on the paper, that occurs when translating this mantra in *The Heart Sutra* from Sanskrit into Chinese. (The shift from Chinese to Japanese, also shown in the figure, which does not change the sound or the graphic, is, therefore, an example of method 4, and will be discussed later).

⁴ This example is particularly interesting in this study if we dissect the etymology of the word ‘mantra’: ‘man’ means ‘mind’ and ‘tra’ means ‘to protect’; thus ‘mantra’ literally means ‘protect- mind/heart’. Furthermore, in Japanese, ‘mantra’ is 真言(shin-gon [true-words]), which allows me to associate ‘mantra’ with Walter Benjamin’s notion of the *reine Sprache* which will be discussed in Chapter 3.

1.2.3.2 The Second Method – turning the sounds while not turning the graphic

The second method described by Fa Yun is to change the sound while retaining the graphic.

The example he gives is the Chinese translation of 卍 from Sanskrit. As the

author explains:

...in Fàn [Sanskrit], this sign is pronounced as *Śrīvatsa*, and here in our land it is rendered as ‘auspicious sea-clouds’[吉祥海雲 *jixiang haiyun*, that is ‘cirrus’]. The Buddha Tathāgata 如來 had this sign on his breast, and this was the sign of an important personage.

(Cheung 2006: 201)

As shown above, 卍 (*Sauvastika* or *Śrīvatsa*) was a positive and powerful sign because it is associated with the Buddha, and therefore considered auspicious. According to Cheung, the reversed version 卍 was also used interchangeably. However, since Adolf Hitler used the

latter, normally rotated by 45 degrees, in the 20th century, it has become recognised as a symbol of Nazism and, therefore, the use of the unreversed 卍 is encouraged (Cheung 2006: 202). The point here is that the second method is chosen when the shape of the original has a special power or significance.

Despite the fact that it is not an example of a Chinese way of considering 翻譯 (fanyi [translation]), I think the Japanese method 漢文訓讀 (kambun kundoku [method for reading Chinese in the Japanese manner]) can also be thought of as an example of the second method. Since antiquity, Chinese literature has been read in Japan in a particular way, known as 漢文訓讀 (kambun kundoku [method for reading Chinese in the Japanese manner]). The written evidence of such reading dates from the 9th century, but it is believed

that the method existed long before that, and was used to read Buddhist sutras and Chinese classics. Certain scholars claim that it is not translation but a way of ‘reading’ (Furuno 2005: 148). However, it is very important to discuss this point since it can be argued that 漢文訓讀(kambun kundoku [method for reading Chinese in the Japanese manner]) is the basis of the Japanese tradition of translation. For example, consider an extract from 論語(rongo), *The Analects* by 孔子 (kōshi) Confucius (551 – 479 BC), a great Chinese philosopher, teacher and politician. The first three sentences in the original are read vertically, with the first sentence on the right. As stated by Yukino Semizu (2006: 284), using the *kambun kundoku* 漢文訓讀 method, ‘a text written in *kanji* (in the Chinese language) can be “read” by Japanese readers who have no knowledge of the Chinese language.’ *Kambun kundoku* 漢文訓讀 has always been the main way of reading Chinese texts in Japan, and when Western languages appeared in the country, exactly the same method was employed (Yanabu 2010: 5-7). It is at this point that yet another sort of ‘turn’ occurs, as I will show later in this section.

Judy Wakabayashi (2005: 121) describes this tradition of *kambun kundoku* 漢文訓讀 in great detail. She explains that by the end of the 8th century, this method had evolved, giving the Chinese characters their Japanese reading and adding reading marks known as 訓点 (kunten) to indicate the order in which the Chinese words should be read in accordance with Japanese syntax. That is, the source text is visible to the reader; what he or she has to do is to turn the order and read the Chinese sentence as Japanese. In this way, translation occurs in the reader’s mind. In order to aid this process of reading, small marks, suffixes and particles were added at the corners of characters in the ST, leaving the

meaning unchanged. Four elements were added to the ST: 1) Transcription marks, 2) Diacritics, 3) The Japanese inflectional suffixes and grammatical particles and 4) Punctuation. In the following example of *kambun kundoku*, transcription marks, suffixes, particles and punctuation were added.

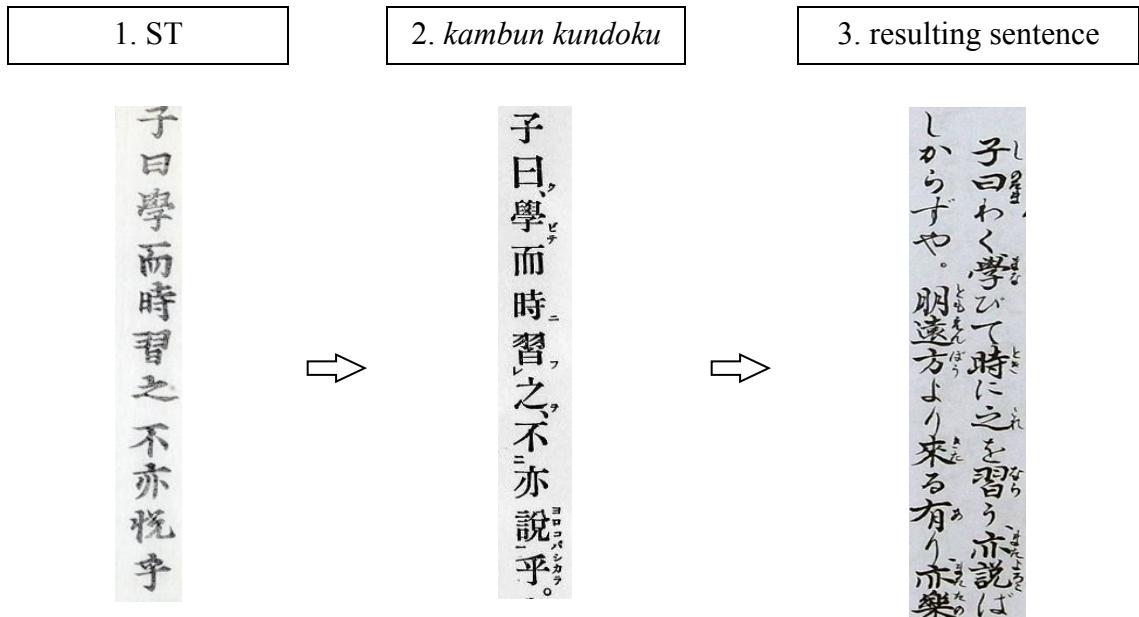


Figure 17: Kambun kundoku (*Confucius*)

Marks added at the bottom left-hand corner of characters are transcription marks, which make the characters turn and change order. For example, the mark \vee (re) means to ‘reverse’. Thus, if there are three characters ‘ABC’, with a \vee (re) after B (AB \vee C), the order changes into ‘ACB’. Traditionally, sentences are written vertically in both languages, thus the transition appears in the way shown below.

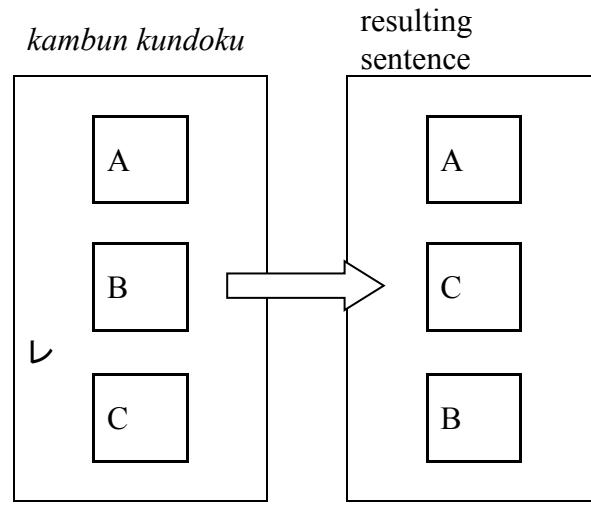


Figure 18: Example of an actual turn 1

Another set of transcription marks are —(one) and —(two) —(three) etc., that again change the order of characters as shown below.

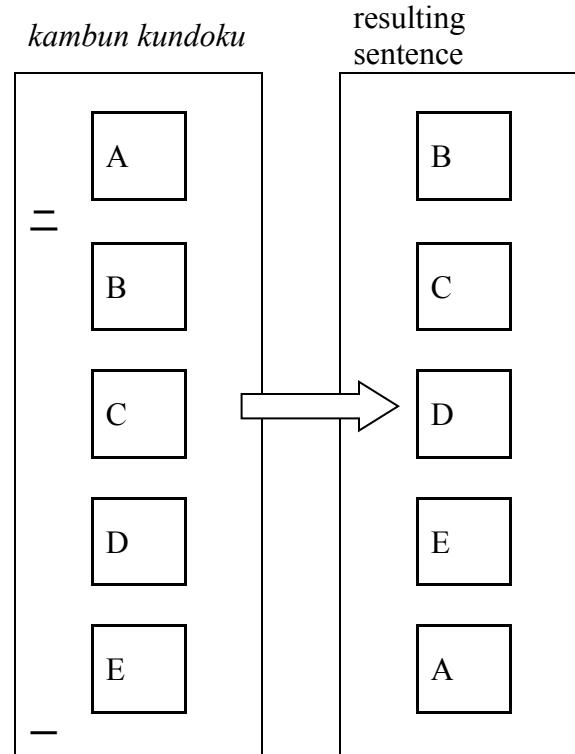


Figure 19: Example an actual turn 2

As seen from this, *kanbun kundoku* adds a further element to translation as turn.

1.2.3.3 The Third Method: turning both the sound and the graphic

Fa Yun's third method is to change both the sound and the graphic; in other words, it is a semantic translation. In *The Heart Sutra* I examined while exploring the transliteration of mantra using method 1, other parts of the text that are not a mantra are translated using the third method. For example, compare the extracts below:

The Heart Sutra in Sanskrit

आयार्वलोकिते श्वरो बोधिसत्त्वो (āryāvalokiteśvaro bodhisattvo)

गं भीरायां प्रज्ञापारमितायां चयार् (gambhīrāyām prajñāpāramitāyām caryām)

चरमाणो व्यवलोकयति स्म (caramāṇo vyavalokayati sma)

पञ्च स्कन्धास्तांश्च स्वभावशू न्यान्पश्यति स्म (pañca skandhās tāṁś ca svabhāva-
śūnyān paśyati sma)

The Heart Sutra in Chinese

觀自在菩薩 (guān zì zài pú sà) 行深般若波羅蜜多時 (xíng shēn bō rě bō luó mì
duō shí) 照見五蘊皆空 (zhào jiàn wǔ yùn, jiē kōng) 度一切苦厄 (dù yī qiè kǔ è)

What is presented here is the opening section of *The Heart Sutra* in the original Sanskrit and its Chinese translation. It is clear that the graphic has changed as well as the sound.

1.2.3.4 The Fourth Method: not turning the sound or the graphic

The fourth method offered by Fa Yun is to retain both the sound and the graphic, therefore, leaving the text untranslated. Fa Yun's example is the *Palm-Leaf Sutra*. In this section, I have explored the Chinese ways of considering 翻譯(fanyi), as described by Fa Yun. From this exploration, it is now clear that the sense of 'turn' has its roots in the tradition of translating Sanskrit sutras into Chinese. A combination of the four methods listed by Fa Yun will be used in the type of translation I will discuss in Chapter 3.

1.2.4 Translation: ‘carrying across’ or ‘turning’?

In the previous section, I suggested that one way of considering translation is to view it as something that involves ‘turns’. I also pointed out that elements of turn found in the etymological reading of 翻譯 (hon-yaku [translation]) have much in common with how Ronder describes the struggle involved in theatre translation. Indeed, considering translation from the viewpoint of a translation scholar, I believe that it would be useful to explore two traditions: translation as ‘carrying across’ and translation as ‘turning’.

In the West, there is a strong emphasis on the sense of ‘transfer’, as Maria Tymoczko points out in relation to translation studies:

...translation studies has privileged a Western view of translation, namely the view of translation as a ‘carrying across’, a ‘leading across’ or a ‘setting across’, the original meanings of the words in the major Western European languages for ‘translation’ including English translation, Spanish traducción, French traduction, and German Übersetzung.

(Tymoczko 2007: 6)

This is exactly why Tymoczko (2007: 8) argues that ‘translation studies need to adopt a broader – in fact, an open – definition of the subject matter at the heart of the discipline, namely translation’. She claims internationalisation or de-Westernisation of translation studies is necessary as Western translation theories depend largely on Western metaphors and the West is only one part of the world. While the West is undoubtedly a prominent part of the world in many ways, it is not the whole. Thus a further reason why I have chosen to investigate translation as ‘turn’ is to raise awareness of this view of translation. As seen at the very beginning of this chapter, among the various ways of viewing translation there are at least two major forms: translation as ‘carrying across’ and translation as ‘turn’.

It should be mentioned here that I employ the terms ‘the West’ or ‘Western’ in their common usage, but am aware that these expressions are problematic. The West and the East are relative concepts, largely depending on context or viewpoint. For example, ‘... the East of Johann Wolfgang Goethe’s imagination was not the East of the English poets who had looked Eastward: Southey, Shelley or Byron’ (Dawden 1914: xii); as for Goethe writing *West-östlicher Diwan* (West-Eastern Diwan), the East was Persia, and for Friedrich Hölderlin, who translated the tragedies of Sophocles, the East was Greece. Since the concept of ‘the West’ in this study is the West seen from Japan in the late 19th century, when the Japanese were preparing to put an end to the period of national isolation, as will be discussed in greater detail in 2.1.2, I use the expression ‘the West’ to refer to Britain, America, France, Holland and Germany, where the advisors employed by the Japanese government during the modernisation process were from (Umetani 1965). But for the same reasons given by Tymoczko (2007: 16), a word like ‘Non-Western’ will not be used since it ‘constructs an implied binarism that effaces distinctions of cultures everywhere’. Whenever I refer to examples outside the West as defined above, I will name the country.

Returning to the topic of the various ways of considering translation, the table below, largely based on the list given by Tymoczko (2007: 68-74) and David Bellos (2011: 26-27), shows how translation and its associated word forms are viewed in other parts of the world.

Other language	English word	Word in other language	Meaning	Source
Hindi (derived from Sanskrit)	translation	<i>rupantar</i>	change in form	Tymoczko 2007: 68
Hindi (derived from Sanskrit)	translation	<i>anuvad</i>	speaking after, following	Tymoczko 2007: 68
Arabic	translation	<i>tarjama</i>	biography/ definition	Tymoczko 2007: 70
Igbo, official language of Nigeria	translation	<i>tapia</i>	deconstruct it and tell it	Tymoczko 2007: 71
Tagalog	translation	<i>pagsalin</i>	to pour the contents of one container into another container	Tymoczko 2007: 74
Malay	translated	<i>tersalin</i>	to give birth	Bellos 2011: 26
Sumerian, the language of ancient Babylon	translator	<i>eme-bal</i>	language turner	Bellos 2011: 26
Classical Latin	to translate (or to produce a version)	<i>vertere</i>	to turn (Greek) expressions into the language of Rome	Bellos 2011: 26
Tok Pisin, the lingua franca of Papua-New Guinea	translation	<i>tanimtok</i>	turn and talk	Bellos 2011: 27
Finnish	to translate	<i>kääntää</i>	to turn	Bellos 2011: 27
Chinese	to translate	翻译 (fanyi)	turn and exchange	Cheung (2006: 199-202)
Korean	to translate	번역(翻 译) 하다 (hon yog ha da)	翻 译 (the same characters as in Chinese) and do	Korean-English Dictionary (1996: 248)

Table 3: How 'translation' is considered throughout the world

The table above gives fascinating examples that suggest great differences in the way people throughout the world view translation. As Wakabayashi points out that ‘[i]t would be misguided to assume that the act of translation is cross-culturally identical in its objective reality or in its subjective conceptualisation, or to suppose that it is simply given different linguistic labels around the world and that these labels have retained the same meaning over time’ (Wakabayashi 2009b: 175). Translation as ‘speaking after’ in Hindi, ‘deconstruct it and tell it’ in Igbo and ‘to give birth’ in Malay are all very different from ‘carrying across’. The other point that can be made from the examples in the table is that many contain a strong sense of ‘turn’, as seen in Sumerian, where a translator is a ‘language turner’, or translation as ‘turn and talk’ in Tok Pisin, and the verb to translate as ‘to turn’ in classical Latin and Finnish. Bellos, examining the tradition of translation, also refers to the idea of turning:

Of course, ‘turning’ is almost as slippery as ‘carrying across’. But because we can also turn milk into butter, a frog into a prince and base metal into gold, the history of translation (as well as the status and the pay of translators) might have been significantly different in the West had the job always been thought of as a ‘turning’.

(Bellos 2011: 27)

The sort of ‘turn’ described above is again different from the ‘turn’ found in 翻譯 (hon-yaku [translation]) since the former has more to do with a form of spinning that enables some sort of transformation. Nonetheless, translation as ‘turning’ includes a sense of alchemy that is absent in the etymological reading of the word in major European languages: translation in English, *traducción* in Spanish, *traduction* in French and *Übersetzung* in German (Tymoczko 2007: 6) as mentioned earlier.

A closer examination of the English word ‘turn’, reveals a great deal about translation, transformation and, interestingly, theatre. According to *The Oxford English Dictionary* (1933), ‘The Old English verb *tyrnan* or *turnian* comes from the Latin *tornare*, based on the Greek *tornos* “lathe, circular movement”, probably reinforced in Middle English by Old French *tornier*'.⁵ This image of a lathe, the device used to rotate an object to make it into a certain shape (for example, a pencil sharpener) is an interesting one as the ‘[u]se in the expression *to turn (something) into (something else)* probably retains the classical sense of “to shape on a lathe”’ (Harper 2015: n.p.). In addition to this rotation activity, another sort of turn might involve a (magical) stick used to turn milk into butter⁶ or brass into gold. Moreover, the ‘use [of “turn”] as a theatrical term for a public appearance on stage is found from the early 18th century’ (OED 1933). In theatre, both in Britain and Japan, a pivotal turn made by an actor often also suggests the change of the character.

So far, I have discussed how translation as ‘turning’ can be an alternative way of viewing translation and theatre translation from a scholarly point of view. In the next section, I would like to discuss how translation based on this view may affect the spectators.

1.3 The Impacts of Judicious Translationese in Theatre

1.3.1 From the Author’s Thoughts to What Spectators Envision

To show how 翻訳調(hon-yaku chō [translationese/translation tone]) can work in the context of theatre, I will offer a step-by-step analysis of the journey of theatre translation, the starting point of which is the original author. In this section, my views are those of a

⁵ An interesting fact is that, as Wakabayashi points out ‘[b]efore the adoption of the Latin-derived English word ‘translate’, the old English words used to describe this process were *wendan* (to turn) or the related *awendan* (to turn (in)to)’ (Wakabayashi 2009b: 179).

⁶ In the Oxford Dictionary of English Etymology (1966), there is no indication of the connection between ‘churn’ and ‘turn’ but I suspect there is a link between them.

theatre practitioner and translation studies scholar. Firstly, the image below shows ones of the simplest ways of considering translation.

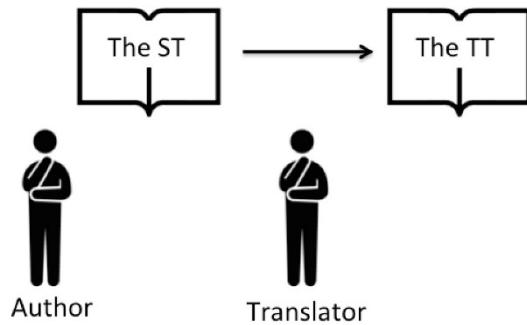


Figure 20: From the ST to the TT

In such a simple view of translation, what is considered is the shift from the ST to the TT, which is the process of translation from one language into another. It is based on the code view of language, similar to such systems as Morse code. That is, just as a series of dots and dashes represent a letter or a number in Morse code, the code view of language assumes that the speaker's thoughts or intention can be encoded and decoded systematically. William Frawley (1984: 167) defines translation as 'recodification' and says that 'a translation is the rendering of the information of source code 1 into target code 2'. The problem with this code view of translation is that the process of decoding the encoded text (the ST, encoded by the author) and the process of re-encoding the ST into the TT (writing a translation) cannot be done systematically.

...the decoded linguistic meaning is merely the starting point for an inferential process that results in the attribution of a speaker's meaning. The central problem of pragmatics is that the linguistic meaning recovered by decoding vastly underdetermines the speaker's meaning. There may be ambiguities and referential ambivalences to resolve, ellipses to interpret, and other indeterminacies of explicit content to deal with etc.

(Sperber and Wilson 2002: 2)

As pointed out above, encoding and decoding will only deal with a part of what is meant by the speaker. I will not go into detail but Relevance Theory initiated by Sperber and Wilson, which builds on Gricean principles, takes this view. Judging by my own experience, the translator often finds it impossible to use bilingual dictionary entries to translate a word, for example, but they can be the 'starting point', the inspiration for translation. The process that follows this initial step, I believe, is the element of 'turning a somersault' in translation I investigated in the etymological reading of 飿譯 (hon-yaku) as 'leaping in the air to turn a somersault and scattering seeds to make people's eyes happy' (see section 1.2), the process of reading the ST is as significant as the process of writing the TT so as to achieve the aim of keeping the TT as open as possible for the director who will try to make the audience happy.

Considering the points identified above, what is missing in Figure 20 is the contexts of the ST and TT, which in this case are the 'situations of enunciations' (Pavis 1989: 26), and minds of the author, the translator, the director and the spectators as well as what texts themselves can suggest. Also, as this study relates to theatre translation, the Performance Text must also be added to this picture. Figure 21 is the revised version of Figure 20, after adding the missing elements:

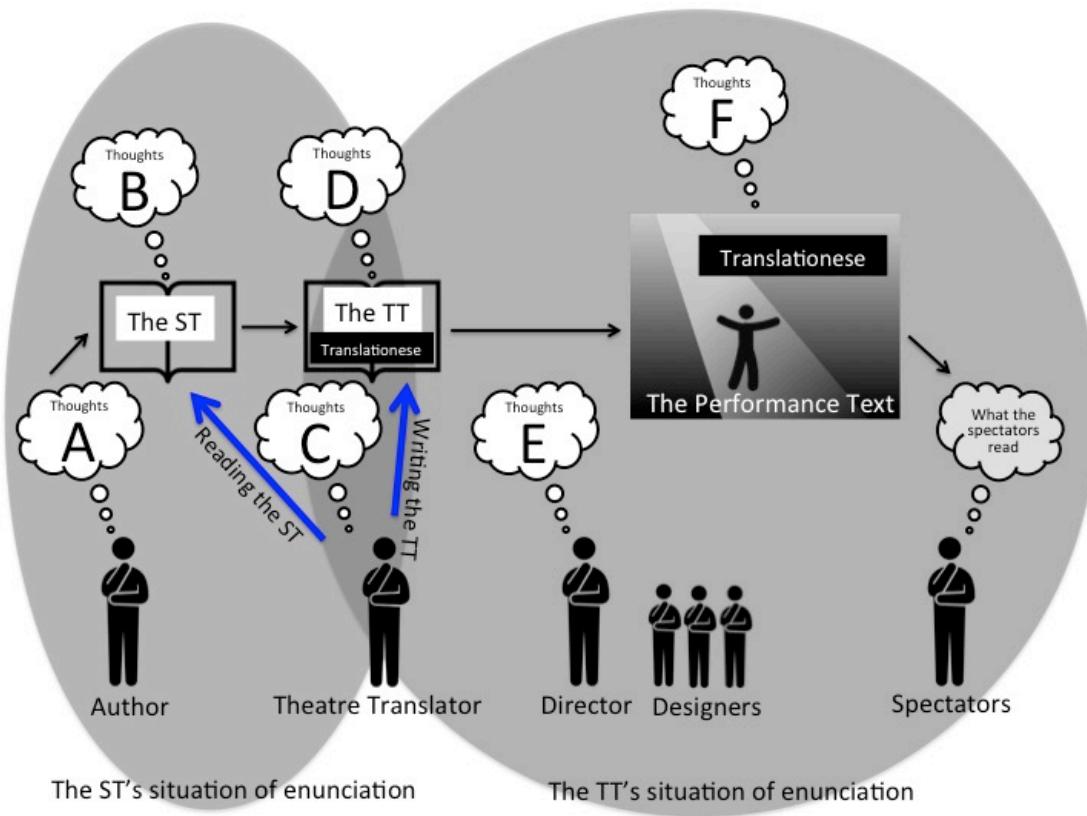


Figure 21: From Author's Thoughts to What Spectators Read

In Figure 21 above, situations of enunciation are added. For example, if the ST is *A Midsummer Night's Dream*, the ST situation of enunciation (shown on left hand side) would be England at the end of the 16th century. The modern-day translator may imagine the play performed in a theatre like the Globe, an open-air amphitheatre with a thrust stage, but the TT's eventual situation of enunciation (on right hand side) could be a theatre in Japan. Figure 21 also clearly locates the theatre translator and the TT at the 'intersection' (Pavis 1998: 419) of two sets of situations of enunciation. Or, in David Johnston's words:

It is here [the concurrent inhabitation of the here and there, of the then and now] that any established truth about a text begins to deliver multiple and frequently competing new version of itself, a diaspora of both form and meaning that is the lifeblood of theatre, perhaps even one of the motor forces of culture itself.

(Johnston 2011:13)

As the quotation above shows, the theatre translator stands in this unique space, ‘the heart of cultural remix’ of two kinds of time and place where ‘thinking and doing’ (Johnston 2011: 13), theory and practice, meet to work together.

Another addition in Figure 21 is the other people involved in the process (the director, designers and spectators), with bubbles representing their respective thoughts. Bubbles above texts show the thoughts they may suggest.

The completed Figure demonstrates the journey from what the original author thinks to what the spectators may picture in their minds as they watch a performance, in the context of theatre translation. What is also featured in Figure 21 is 翻訳調(hon-yaku chō [translationese/translation tone]) in the TT and in the Performance Text. As this is a complex process, I will divide this into six parts:

- 1) Writing the ST (Author)
- 2) Reading the ST (Translator)
- 3) Writing the TT (Translator)
- 4) Reading the TT (Director)
- 5) Realising the TT (Director)
- 6) Reading the Target Performance Text (Spectators)

These six steps are considered in greater detail below.

1.3.2 Step 1: Writing the ST (Author)

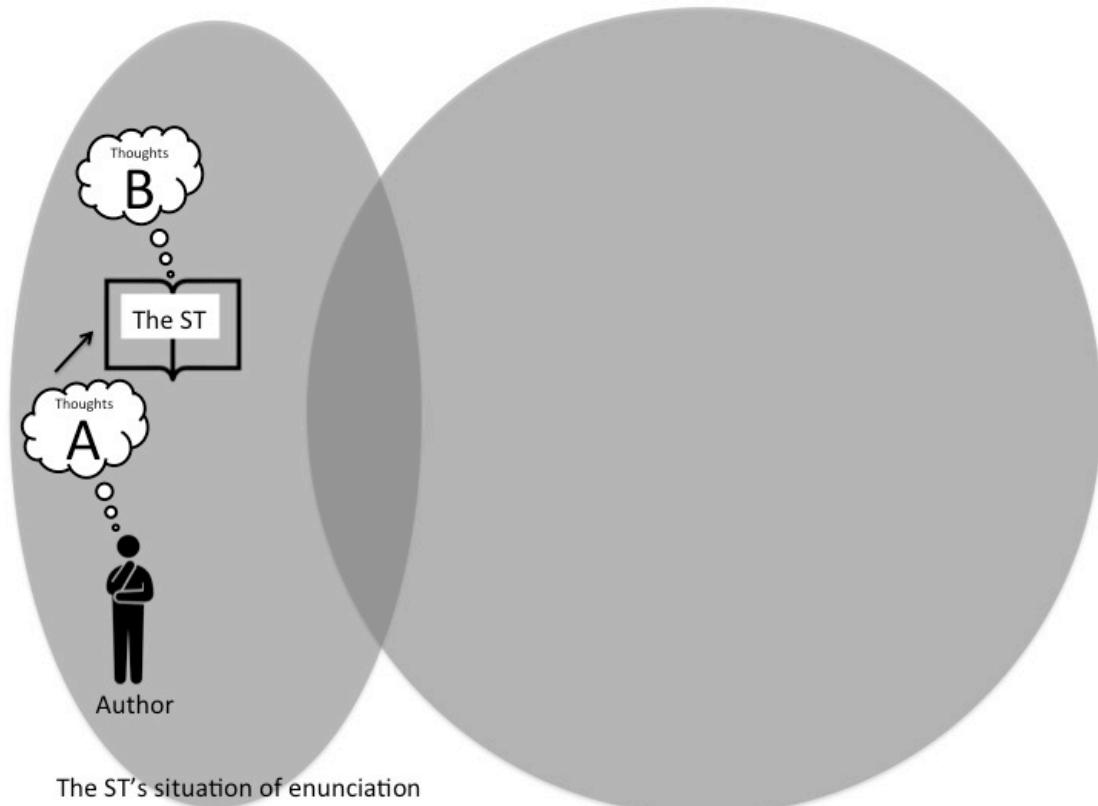


Figure 22: ① Writing the ST

The first step is from what is in the Author's mind, Thoughts A, to The ST. The Author renders his or her ideas and images in the ST using the source language. The signifiers in the ST also suggest Thoughts B. That is, the forms, sounds and meanings of the words suggest possible readings that are open to the interpretation of the translator or any other reader. Since Thoughts B are what the text suggests, they are not the same as Thoughts A, but there may be many shared elements. Although the point is debatable, this step from Thoughts A to the ST is at times termed as translation: Octavio Paz (1992: 154), for example, claims that an original text is produced as 'translations of translations of translations'.

1.3.3 Step 2: Reading the ST (Translator)

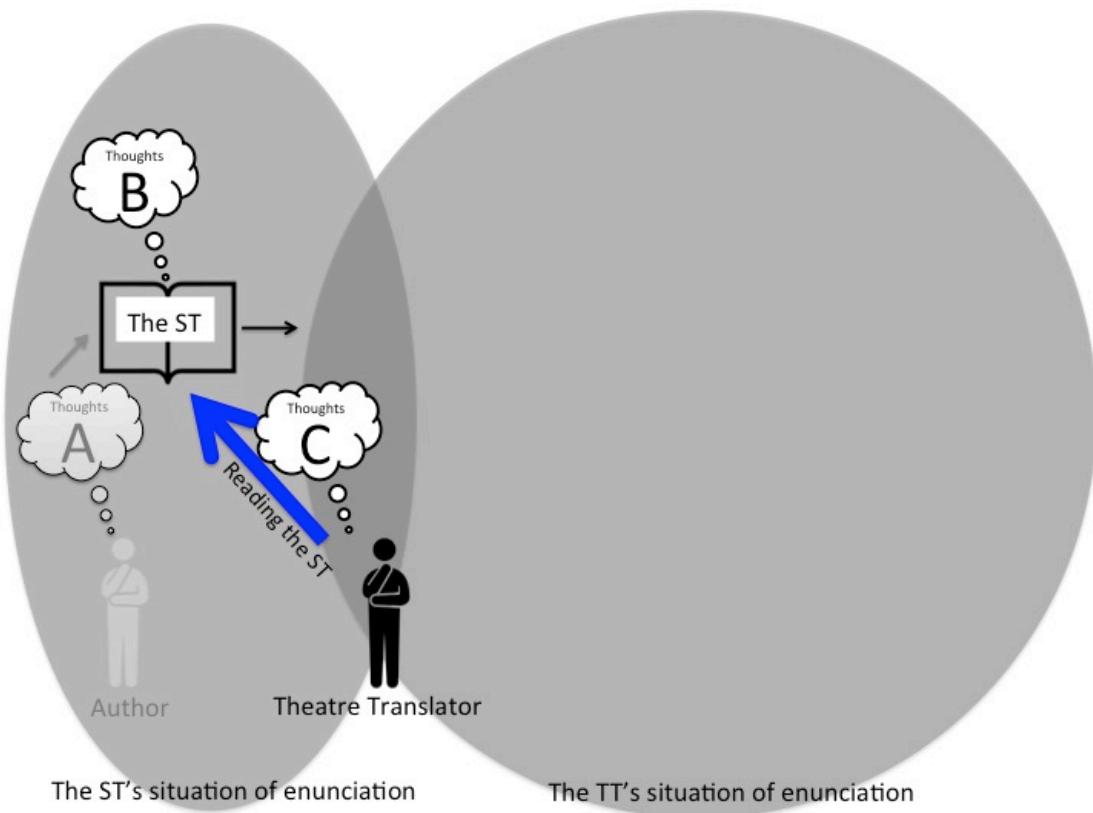


Figure 23: ② Reading the ST

Step 2 is the process of reading the original, which is a decoding of the ST that involves interpretation. From this step onwards, the theatre translator is located at the intersection of two situations of enunciation, which is true to any sort of translation. When reading the ST for literary translation, it is often considered necessary to consult existing translations of the ST (if there are any), commentaries on and reviews of the ST, formal and informal comments by the author on and around the topic of the ST etc. Also, when it comes to theatre translation, recordings of previous performances, reviews of earlier productions in the source culture are essential materials crucial to this step of reading the ST. When the ST is a stage adaptation, reading the original novel, watching the original film or studying reviews of it are also essential part of reading the ST. There are translators who prefer to

base their translations solely on the ST, however, for theatre translation in this study, especially regarding the model in Chapter 4 that focuses on detecting motifs, I would like to emphasise that extensive research is essential.

1.3.4 Step 3: Writing the TT (Translator)

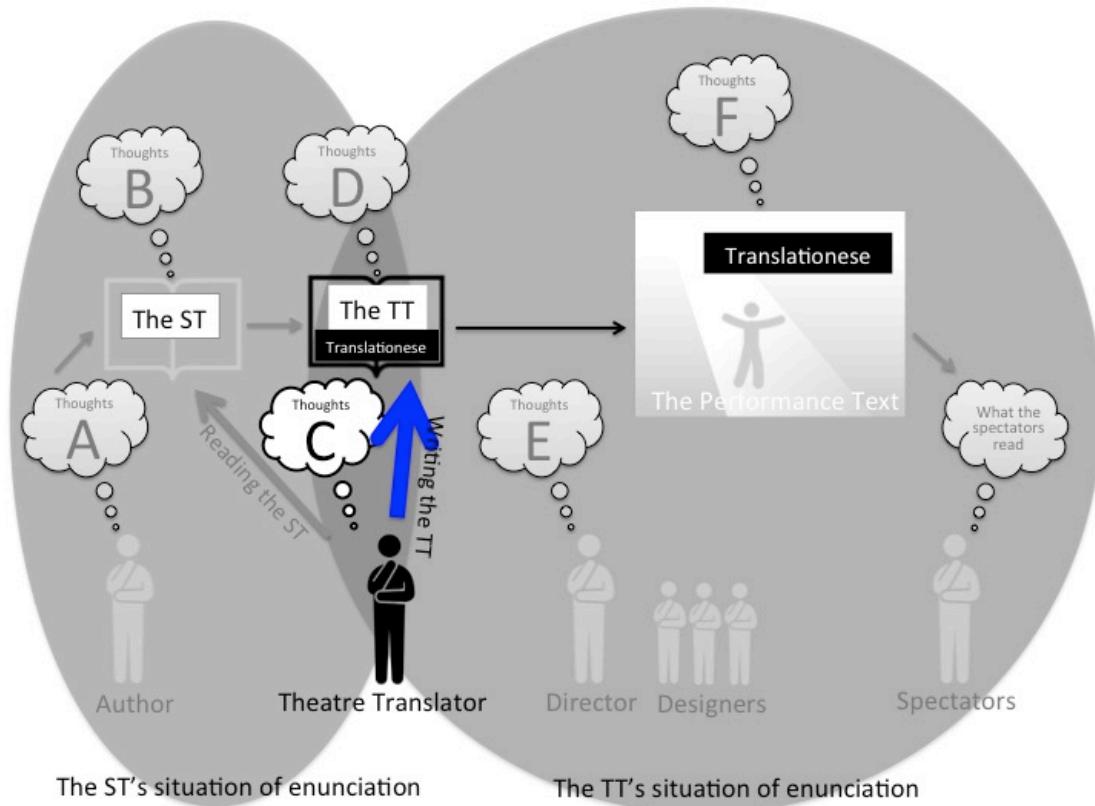


Figure 24 : ③ Writing the TT

The real challenge for the theatre translator is in Step 3, which involves condensing the relevant information in the TT. It is because the TT is still addressed to a hypothetical context as Pavis points out:

Contrary to the situation in film dubbing [...] the translator is well aware that the translation will not be able to keep its original situation of enunciation but will be subject to a future situation of enunciation that is not yet known, or at least not well

known. [...] in translating he [the translator] must adopt a virtual but past situation of enunciation that is not (or no longer) known, or a situation of enunciation that is current but not (yet) known.

(Pavis 1998: 419)

The hypothetical nature of the target situation is, I believe, the very reason why the theatre translator ought to be included in the collaborative process, with other creative members. As I have noted several times so far, the written TT produced here aims to remain as open as possible, and if anything, it is only a starting point in the long creative process. Also, to enable the production of various interpretations, a number of commentaries are to be written as a part of the TT: for a full-length play, I normally write two hundred comments in footnotes, as well a short introduction and an appendix, the content of which may end up in the programme.

1.3.5 Step 4: Reading the TT (Director)

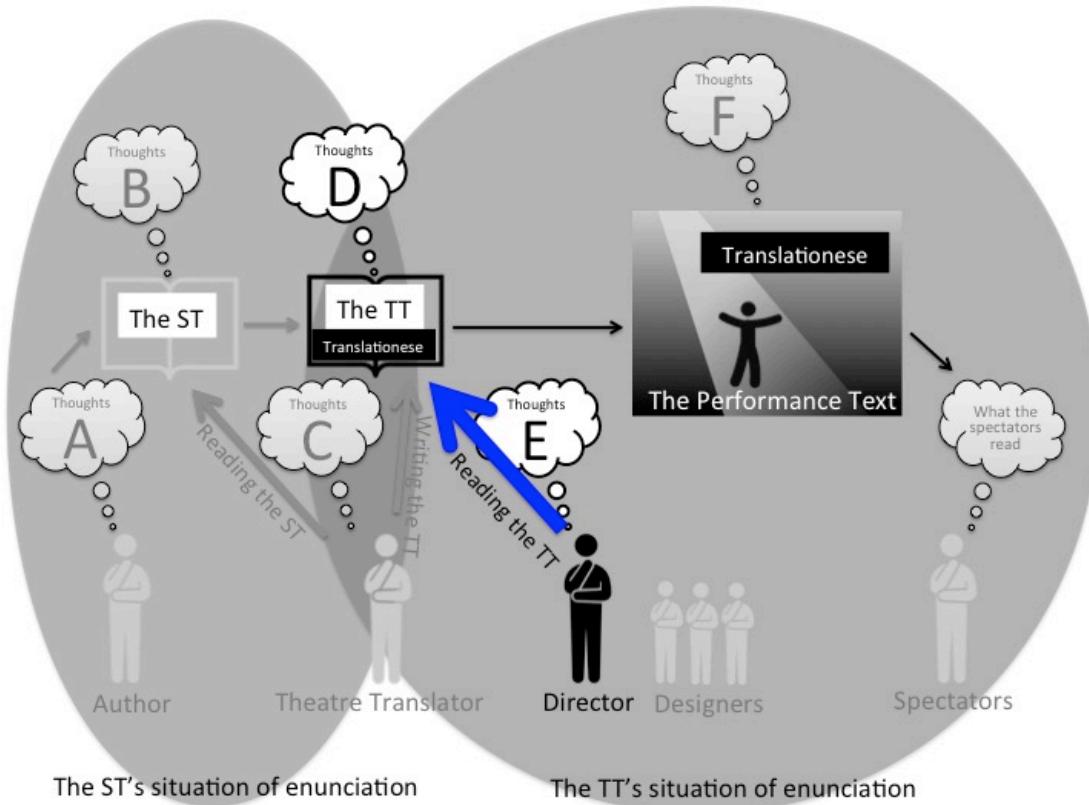


Figure 25 : ④ Reading the TT

Step 4 is where the director or the dramaturge reads the TT. The way he or she reads this text is in a sense similar to how the translator reads the ST (Step 2) as they are both dramaturgical reading. However, the important point is that as in many cases the Director does not have access to the ST or is unfamiliar with the ST's situation of enunciation, anything not transmitted by the translator will not reach him or her. In addition to the main body of the translation, the director reads commentaries in the introduction, footnotes and the appendix where information such as hidden Shakespearian references, sound patterns found in the ST or cultural connotations are explained.

1.3.6 Step 5: Realising the TT (Director)

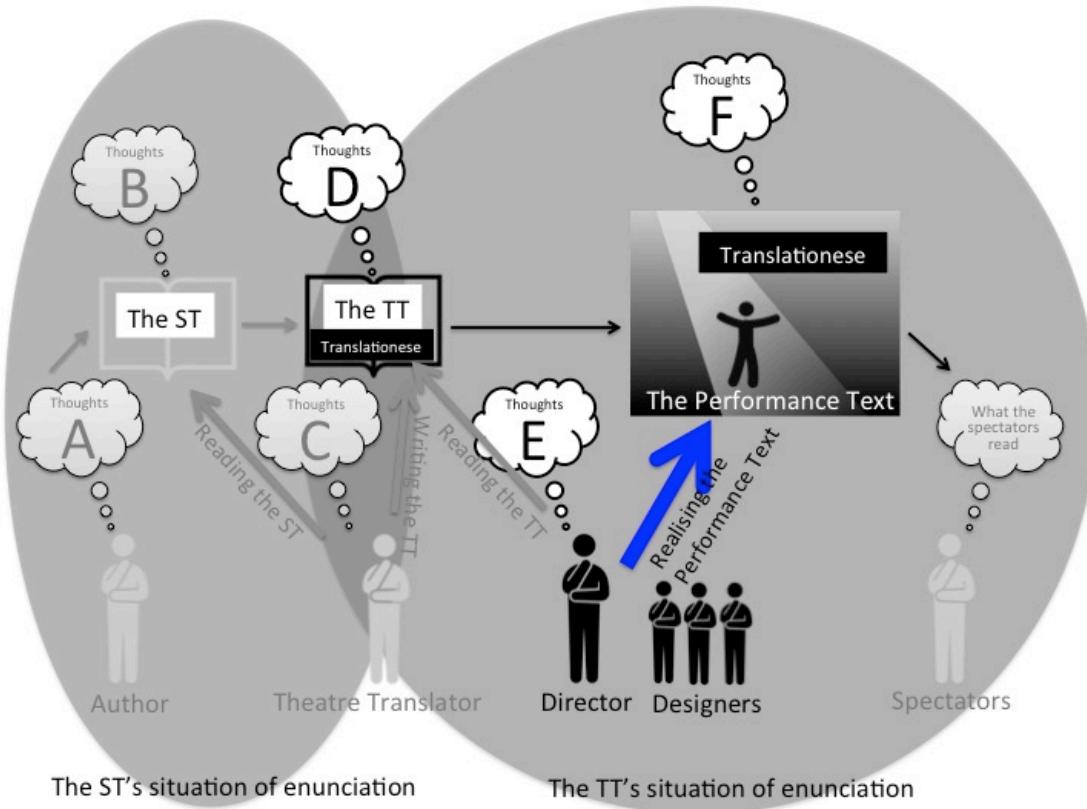


Figure 26 : ⑤ Realising the TT

Step 5, the movement from the TT to the Target Performance Text is specific to theatre translation, and it is here that the playful nature of theatre contributes most to the existence of 翻訳調 (hon-yaku chō [translationese/translation tone]) as a heightened theatrical language. This is where the director is in conversation with the lighting designer, sound designer, set designer and costume designer etc. Unfortunately, the theatre translator is not always invited into this process. If the theatre translator is included in this creative space, what he or she can do is to make the written TT more open. It is often during conversation with the creative team when the director considers alternative ways of directing the piece.

1.3.7 Step 6: Reading the Target Performance Text (Spectators)

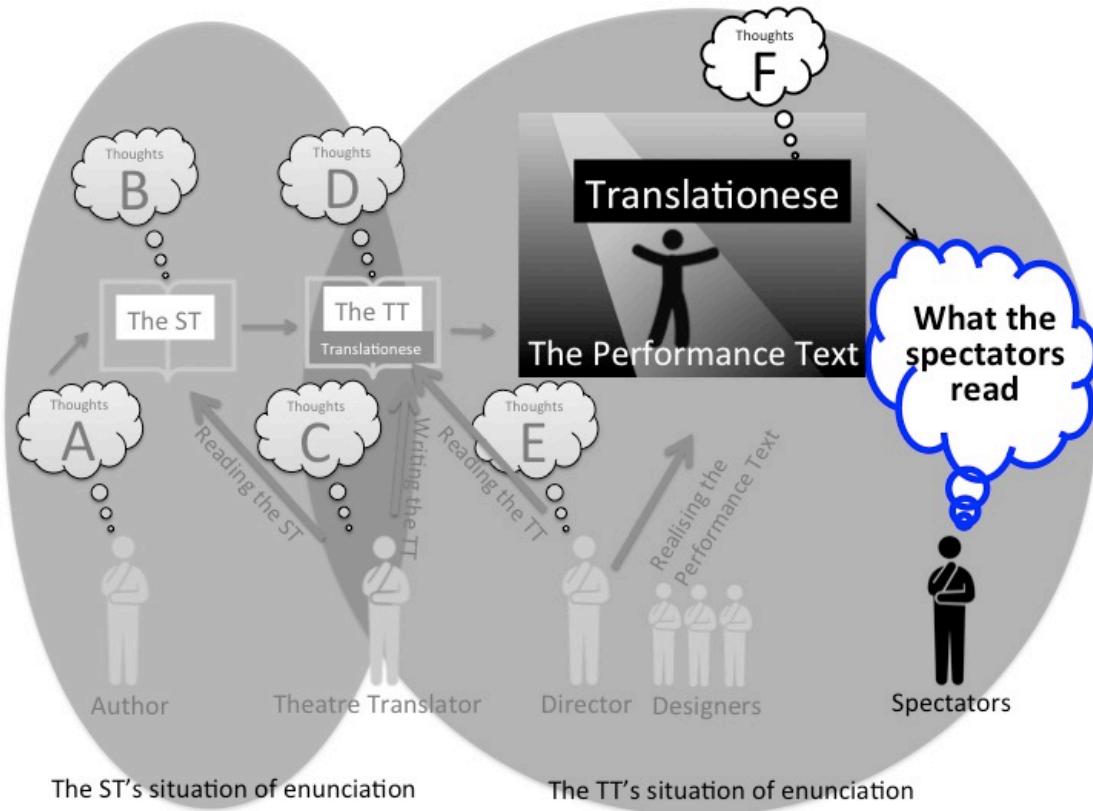


Figure 27 : ⑥ Reading Target Performance Text

The final step is the Spectators' appreciation of the Target Performance Text. The journey of a theatre translation ends here as the Spectators picture some unforeseen images in their minds provoked by 翻訳調(hon-yaku chō [translationese/translation tone]). Returning to the experience I described in my introduction, this is where I encountered, as an audience member, the exclamation of 破れた心臓だよ！(Broken heart!) that triggered this study.

Chapter 2 The Context and Characteristics of 翻訳調(hon-yaku chō [translation tone/translationese])

2.1 The Context of 翻訳調(hon-yaku chō [translationese/translation tone])

2.1.1 Overview

In this chapter, I would like to investigate the context, the Meiji era (1868-1912) of Japan, in which 翻訳調(hon-yaku chō [translation tone/translationese]) was conceived (2.1) and present my translation of one of the most influential articles from this era (2.2), 「翻譯の心得」 (hon-yaku no kokoroe) ‘Sensitivity towards Translation’ (Morita 1887) written by 森田思軒 Morita Shiken (1861-1897), a translator known as the 翻訳王 (hon-yaku ou [translation king]) of Japan (Saito 2012 : 3), as I also think it is a significant piece of writing, particularly in relation to 翻訳調(hon-yaku chō [translation tone/translationese]).

This chapter has two main aims. The first is to understand the Japanese context that encouraged the emergence of 翻訳調(hon-yaku chō [translation tone/translationese]). I consider such understanding vital because in Chapters 4 and 5 I intend to apply this tradition of 翻訳調(hon-yaku chō [translation tone/translationese]) to a different context, a fringe-scale English-language theatre. Taking negative views translationese existent in certain parts of the West (see section 1.2.1) into consideration, choosing and envisaging the hypothetical target context or TT’s situation of enunciation is one of the most crucial areas of the process of dramaturgical translation. The second aim of the chapter is to identify the characteristics of 翻訳調(hon-yaku chō [translation tone/translationese]) through a detailed analysis of 「翻譯の心得」 (hon-yaku no kokoroe) ‘Sensitivity towards Translation’. The

findings in this section will then feed into the model of theatre translation 潤訳(jun-yaku [Regenerating Translation]) I construct in Chapter 4.

It is important to state that I am writing this chapter more from the point of view of a translation studies scholar than a theatre practitioner, and my points may at times seem to lack relevance for theatre translation. However, as I mentioned above, the analysis of both the context and characteristics of 翻訳調(hon-yaku chō [translation tone/translationese]) are closely connected to the construction and application of the theatre translation model.

2.1.2 The Meiji Era (1868-1912), Japan

In 1.2.1, I offered Miss Havisham's exclamation of 破れた心臓だよ(yabureta shinzou dayo [Broken heart/Torn heart]) as an example of the effective use of 翻訳調(hon-yaku chō [translation tone/translationese]) in theatre. Such 翻訳調(hon-yaku chō [translation tone/translationese]), which struck me so forcibly in Japan in 1990, is based on the Japanese translation tradition of amalgamating translation (see 2.3), dating from the Meiji Era (1868-1912), that encouraged the emergence and a positive view of Japanese translationese, 翻訳調 (hon-yaku chō [translation tone/translationese]) resulting from the translation of Western texts.

In 19th century Japan, the demand for translation became greater than ever as Japan put an end to two hundred years of 鎮国 (sakoku [national closure]) (1639-1854) and was exposed to a wider variety of foreign influences, especially after the Meiji Restoration, which 'constituted a major event for Japanese, East Asian, and world history' (Jansen 1995: 144). I would now like to briefly demonstrate why the Meiji Restoration had such great impact.

To begin with, the era of 鎮国 (sakoku [national closure]) was crucial in the construction of a particular, insular mentality among the Japanese. During this period of isolation, foreigners were not allowed to enter the country and the Japanese were not allowed to leave. Those who broke this regulation, enforced by the *shogunate*, the government ruled by *shogun* commanders, were sentenced to death. Such extreme regulation resulted in a period of profound stagnation. Itoh explains that '[o]ver the centuries, Japan's geographic isolation created a homogeneous culture and an island-nation mentality [...] The natural geographic isolation also forges a sense of strict distinction between *uchi* (inside/native) and *soto* (outside/the foreign) among the Japanese', she goes on to add that the *shogunate*'s *sakoku* policy 'reinforced' such a mentality (Itoh 1998: 36). Generations of Japanese families spent their lifetimes in this closed environment (unless they resided in a city near ports such as Nagasaki where Chinese, Korean and Dutch ships were allowed to dock). That is to say, as the sense of being *uchi* (inside) increased, the significance of the foreign was intensified to establish the ideal environment for active production of translationese.

It is not hard to imagine the difficulties involved in changing such traditional practices, especially when the isolation lasted for more than two hundred years. In fact, it required several United States Navy warships to bring about that change. On two different occasions, in 1853 and 1854, the black-hulled warships of the United States Navy, commanded by Matthew Perry (1794-1858), arrived at Japan demanding an end to the period of Japanese isolation. Japan was then, in 1854, forced to sign the 'Convention of Peace and Amity between the United States of America and the Empire of Japan', which

led to the ending of an era. Before the Perry Expedition, there had been a sense of threat connected to the opening of the country to foreign influences, as Jansen describes:

By the Tempo era [1830-1844], there was a new awareness of danger from the south, where English naval power was beginning to threaten China and Canton. By this time books brought to Nagasaki by the Dutch and the Chinese had alerted growing numbers of Japanese to the possibility of an impending crisis. The *bakufu* had established a translation bureau in 1811 and co-opted many scholars of Dutch to work in it.

(Jansen 1995: xi)

As can be seen, it was generally through the Dutch that the Japanese learnt about the West, and that is why the Japanese government encouraged the translation of texts from the Dutch language by establishing a Translation Bureau in 1811. But Perry's arrival in 1854, and China's defeat in the 1842 Opium War against Great Britain meant that translation from Dutch would not be enough to maintain national security: the gathering of intelligence by means of translation from many more languages became crucial (Nagahama 2012: 22).

Rapid modernisation was given the highest priority and, therefore, with the growth in demand for information, translation even became a part of national policy (Maruyama and Kato 1998). In this respect, '[t]he opening of the country also led to a flood of imported English, French, Russian and German works in an attempt to learn from the West' (Kondo and Wakabayashi 2009: 271). Also, to enable modernisation, お雇い外国人 (oyatoi gaikokujin [foreign advisors]) were invited to Japan from Britain, France, Germany, the Netherlands, Italy, Russia and the United States after the end of the Edo era (1603-1867), and they came with advanced knowledge of medical science, law, military strategy, the

natural sciences, engineering, agriculture and the arts (Shimada 1987: 17-24). Jansen also describes the Meiji Restoration as follows:

Although the actual event [the restoration] of 1868 constituted little more than a shift of power within the old ruling class, the larger process referred to as the Meiji Restoration brought an end to the ascendancy of the warrior class and replaced the decentralized structure of early modern feudalism with a central state under the aegis of the traditional sovereign, now transformed into a modern monarch.

(Jansen 1995: 144)

As I noted above, modernisation occurred in all fields, from science to the arts, but as Jansen makes clear, one of the most significant changes was the elimination of feudalism. From the end of 鎮國 (sakoku [national isolation]) in 1854, Japan was embroiled in a storm of changes, transforming itself from an isolated country to a more open one. The motto Japan used at this time of radical change, ‘Adopt, adapt; become adept’, illustrates the attitude of the nation, as Shaw points out in his study of factory management at the time:

When the Japanese nation began less than fifty years ago to awaken from medieval conditions, they chose for their slogan: Adopt; adapt; become adept. They sent their young men all over the world, to find out the points wherein this and that country excelled. Returning home, these young men became the efficiency engineers of the nation.

(Shaw 1915: 90)

Furthermore, Shaw goes on to conclude that ‘[t]he Japanese motto is a good one for any factory manager to follow’ (Shaw 1915: 90), and it was certainly an effective one in a Japan in the process of industrialisation. However, this willingness to ‘adopt, adapt and become adept’ was also seen outside of factories. For example, it was in the Meiji era that

the Japanese began to adopt the Western mode of dress, thus a mixture of those who wore *kimono* and those who used Western attire could be seen within the society (Levy 2006: 10). Even the emperors of the Meiji era started wearing a Western-style military uniform, while before the Meiji Restoration, Emperor Kōmei dressed in traditional Japanese attire. Furthermore, the old lunar calendar was replaced by the Gregorian calendar in 1873. Such a change is a further demonstration of Japan's process of Westernisation.

In this section, I have briefly described the situation of Japan during 鎮國 (sakoku [national closure]) (1639-1854), and the impact of the ending of this period of isolation, which led Japan to what we call the 文明開化 (bunmei kaika [civilisation and enlightenment]) of the Meiji era. This is precisely the context that allowed a positive view of translationese to emerge and flourish because it was an era when everything foreign, innovative and experimental was embraced.

2.2 「翻譯の心得」(hon-yaku no kokoroe) ‘Sensitivity towards Translation’ (Morita 1887) written by 森田思軒 Morita Shiken

2.2.1 國民之友(kokumin no tomo [*The Nation's Friend*]) (1887)

In the context described in 2.1, in the midst of the storm of changes, 森田思軒 Morita Shiken (1861-1897), the 翻訳王 (hon-yaku ou [translation king]) of Japan (Saito 2012 : 3) wrote his essay 「翻譯の心得」 (hon-yaku no kokoroe), ‘Sensitivity towards Translation’ (1887). The essay was published in the journal 國民之友 (kokumin no tomo [*The Nation's Friend*]), which was published from 1887 to 1897, providing a vibrant platform for debate

in various aspects of politics, society, economics and literature. The most heated discussions were those for and against the radical Westernisation Japan was facing. This essay shaped the translation culture of the day, and it can be said that Morita is the founding father of modern translation studies in Japan. Morita wrote several other essays, including 翻訳の苦心 (hon-yaku no kushin [Difficulty of Translation]) (1906), and translator's notes at the beginning of his own translations; however, according to Saito, 「翻譯の心得」 (hon-yaku no kokoroe), 'Sensitivity towards Translation' is an outstanding work which is particularly representative of his views and determination to improve literary translation into Japanese (Saito 2012: 149). I personally think that this essay is of particular importance as it aims to achieve this improvement by means of 翻訳調 (hon-yaku chō [translation tone/translationese]).



Figure 28: 國民之友 (kokumin no tomo [The Nation's Friend]) (1887)

Figure 28 shows how the front cover of the journal gives the title *The Nation's Friend* in English, while other information, such as the name of the publisher, is in Japanese. I will not go into great detail here, but it may be worth pointing out that the horizontal writing in Japanese reads from right to left on this front cover. In the Meiji era, a mixture of vertical writing, horizontal writing from right to left and horizontal writing from left to right could be seen, although horizontal writing from the right eventually died out after World War II (Yanaike 2003).

What this front cover of *The Nation's Friend* (Figure 28) signifies is the movement from traditional vertical writing to horizontal writing from left to right, as in English and much of contemporary Japanese, via horizontal writing from right to left, which had died out. The only vertical writing on the front cover is in a stamp and a sticker, both of which were added more recently to indicate the location of the journal in the library, but the content of the magazine was written vertically. This front cover gives a glimpse of the great force of changes in process, and it was in this magazine that Morita published his 「翻譯の心得」 (hon-yaku no kokoroe), 'Sensitivity towards Translation'.

This journal, 國民之友 (kokumin no tomo [*The Nation's Friend*]) is also significant because after publishing 「翻譯の心得」 (hon-yaku no kokoroe) 'Sensitivity towards Translation', in the first year of its publication, Morita went on during the following decade to publish translations of Charles Dickens, Washington Irving and Nathaniel Hawthorne, plus Victor Hugo and Jules Verne (both from an English translation of the French original).

I offer my attempt at the translation of 「翻譯の心得」 (hon-yaku no kokoroe), 'Sensitivity towards Translation' because I agree with Michael Emmerich's view that '[t]ranslation studies without a solid accumulation of research relating to Japan is like a

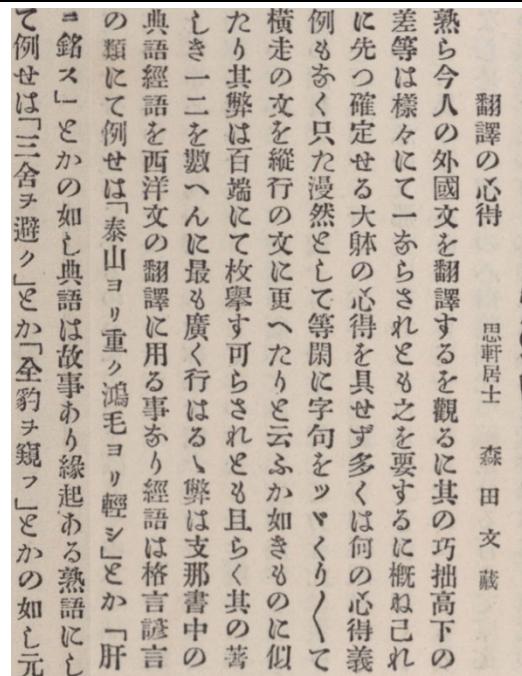
warehouse with too few light bulbs: whole aisles remain uninspected, lost in the shadows’ (Emmerich 2013: 352). As Emmerich also points out:

...perhaps the most important task for researchers (Japanese or non-Japanese) working on translation as it relates to various Japanese contexts is less to learn how to integrate separate, pre-existing approaches than to use the materials they research to reinvent translation studies as a discipline...

(Emmerich 2013: 353-354)

As shown above, one description of a view on translation can inspire another, new view. Morita’s 「翻譯の心得」 (hon-yaku no kokoroe), ‘Sensitivity towards Translation’, helped me greatly in the construction the model for theatre translation which will be given in Chapter 4. The point here is that this article has inspired many other translators and writers in Japan since its publication in 1887 (Saito 2012: 128), including Izumi Kyoka, the author of the play 天守物語 (Tenshu Monogatari), extracts of which will be translated in Chapter 5.

2.2.2 The Opening Paragraph – About the Harmful Effects



Observing the current generation translating [texts into Japanese], [I see that] the skills and quality of their work vary, but in general, they lack a solid, primary sensitivity [towards translation] in the first place. Many [translations] lack any sensitivity or examples of justice⁷ to follow and [their translations are] simply vague. It is as if [the translators] just changed horizontal writing into vertical writing by connecting words loosely. As there are hundreds of such 弊(hei [harm/harmful effects]) that it is impossible to list them all but if I count one or two significant ones, to start with, the harm that is most widespread is to use 典語 (tengo [Chinese idiom]) and 経語 (keigo [Chinese aphorism]) from Chinese literature for translations of Western literature. 経語 (keigo) are aphorisms and proverbs such as 「泰山ヨリ重ク鴻毛ヨリ軽シ」⁸ ‘heavier than Mount Tai, lighter than (a) goose feather’ or 「肝ニ銘ス」 ‘to carve on (one’s) liver’. 典語(tengo) are idioms that are connected to ancient events or traditions. For example, 「三舍ヲ避ク」 ‘to keep 3 sha of distance’⁹ or 「全豹を窺う」 ‘to inspect the whole (pattern of a leopard)’¹⁰.

⁷義例 (girei [example of justice])

⁸ 「泰山ヨリ重ク鴻毛ヨリ軽シ」 This is an expression from ‘人固有一死、或重於太山、或輕於鴻毛、用之所趨異也’ (we all die at least once, death can be heavier than Mount Tai [a high monuntnain in China], death can be lighter than a goose feather, the way we die varies.) by 司馬遷 (Sima Qian 145-86 BC) a Chinese historian.

⁹ 「三舍ヲ避ク」 ‘to keep 3 sha of distance’ means ‘to step back because you respect (or are afraid of) the person in front of you’. 1 sha is the distance an ancient Chinese army could move within a day (in the era around 700 BC). Therefore, to step back 3 sha shows extreme modestly or complete surrender.

¹⁰ 「全豹を窺う」 ‘to inspect the whole (pattern of a leopard)’ means to observe something thoroughly or not to judge someone by looking only at one aspect of him or her.

The opening paragraph starts with a sense of disappointment that current translators do not display any sensitivity towards translation. This resembles Ezra Pound's 'A Few Don'ts by an Imagiste', which he produced for 'those beginning to write verses' (Pound 1913: 200). Morita refers to the 'current generation translating' and describes how translators lacking sensitivity 'just changed horizontal writing into vertical writing by connecting words loosely'. He then says there are hundreds of 弊(hei [harmful effects]).

As I mentioned in footnote 8, the first example of the use of 經語 (keigo [Chinese aphorism]), 泰山ヨリ重ク鴻毛ヨリ軽シ」 'heavier than Mount Tai, lighter than (a) goose feather' is a part of a longer sentence. It is taken from 'The Letter to Ren An', a long letter written by 司馬遷, Sima Qian (145-86 BC) 'the father of Chinese History' (Durrant, Li, Nylan and Ess 2016) in response to one from 仁安 Ren An, then in prison waiting for execution, asking for help. As 司馬遷(Sima Qian) had also received a sentence of death, although he managed to avoid execution, he expresses his own view of life and death and in his letter to 仁安 Ren An. In the letter, '[i]n essence, he [司馬遷(Sima Qian)] says that he is in no position to help anyone, that he himself has become a laughing-stock in the empire with no real voice' (Durrant, Li, Nylan and Ess 2016: 3) therefore, refuses to offer any help. It is a lengthy letter, but I would like to present an extract below to show a little more of the context in which this expression, 「泰山ヨリ重ク鴻毛ヨリ軽シ」 'heavier than Mount Tai, lighter than (a) goose feather', is found.

The ST

假令僕伏法受誅、若九牛亡一毛、與螻蟻何以異。而世又不與能死節者、特以爲智窮罪極、不能自免、卒就死耳。何也、素所自樹立使然也。人固有一

死、或重於太山、或輕於鴻毛、用之所趨異也。 (Durrant, Li, Nylan and Ess 2016: 127)

Translation

Had I bowed to the law and accepted the death penalty, it would have seemed of no more importance than a single hair lost from the hides of nine oxen. In what way would I differ from an ant or a mite? Then too, the world would not affirm me as one able to die for his principles. Rather it would assume that I simply could not extricate myself from the net of the law and so went to my death, my wisdom exhausted and my crime so extreme. Why is that? It is the position in which I have established myself that would make them think this. Surely, a man has but one death. That death may be as heavy as Mount Tai or as light as a goose feather. It is how he uses that death that makes all the difference!

(Durrant, Li, Nylan and Ess 2016: 26)

Just by reading the extract above, we can see how much weight death had for 司馬遷(Sima Qian). He compares the significance of death to Mount Tai in China, which has a distinct existence and dignity. The expression in question, 「泰山ヨリ重ク鴻毛ヨリ軽シ」 'heavier than Mount Tai, lighter than (a) goose feather', is not about comparing death to a huge mountain in China and a feather, but it has its own backstory: a man who was determined to finish writing 太史公書 (Records of the Grand Historian) as he had promised his father. Morita's point is that the translator should not use an expression full of back stories to express something being heavy or light as such an expression will distract the readers or the spectators. Morita shows clear disgust of effects that refer readers or spectators to a culture that has nothing to do with the source culture because he calls it 弊 (hei [harm/harmful effects], which is a strong expression in Japanese.

It might be useful to employ terms such as 'push' and 'pop' from cognitive poetics to describe the force that drags readers and audiences into or away from the world of stories

depicted in a novel. In reference to the shift that occurs as the narrator comes in, Peter Stockwell explains that ‘[w]ithin a text, you can pop up a level if the narrator appears again at the end to wrap up the narrative, or if the narrator interjects opinion or external comment at any point within the narrative’ (Stockwell 2002: 47). The opposite is a ‘push’ or an immersion in the world of the story. It is a ‘pop’ that Morita is advising translators to avoid. That is, if the translator aims to allow the readers or spectators to remain immersed in the world of the story from the beginning to the end, he or she should consciously work on reducing the ‘pop’ effects as much as possible.

Such sensitivity, I think, is even more applicable now, when Japanese translators know more about the foreign source culture. In the Meiji era, the sense of foreignness tended to be heightened, as knowledge of overseas countries was limited. Thus a foreign land was almost seen as a fairy tale country. It is now far easier to obtain information about the world in general, the source culture in particular, and about the differences and similarities between the source and target cultures thanks to improved communications and technology. It is possible to see at least a fraction of what is happening in the world as it occurs with the help of the media. For this reason, it makes more sense in current times to move translation closer to the original. This technique also works better in the context of theatre (as I discussed in the introduction) and theatre translation (as described in Chapter 1) since the make-believe elements are an essential part of that world created in theatre.

2.2.3 The Intended Style and Formal Equivalence

來翻譯ある者は原文の思想意趣を邦文に言ひかへる事にあらずや西洋人の腦中には「重き者」「軽き者」を泰山鴻毛に喻とふへき意趣は決して有られ間敷わけるに若し之を翻譯して泰山鴻毛と言はゞ其の「重き者」「軽き者」と云へる事だけは聞こゆるも唯た是れ原文の事を傳ゆるのみにて原文の意趣は最早や亡ひて無くあれり原文に「心ニ印ス」とあらば直ちに「心ニ印ス」と翻譯し度し其事恰かも「肝ニ銘ス」と相符すればとて「肝ニ銘ス」とは翻譯す可らず原文の儘「心ニ印ス」と書かば實た原文の「肝ニ銘ス」の事を傳ゆるのみならず西洋人は我の「肝ニ銘ス」の場合に於ては「心ニ印ス」と言ふありと其の意趣をも傳へ得るあり典語に至りては全く原文に無縁のものを援き来て其間に挿入するものなれば其非辨せずして明かあるへし

Essentially 翻訳(hon-yaku [translation]) is not to [clumsily] rephrase thoughts and 意趣(ishu [intended style])¹¹ of the original text into a Japanese text. Because there never is a 意趣 (ishu [intended style]) to use Mount Tai and a goose feather (metaphorically) to describe ‘something heavy’ and ‘something light’ in the minds of Western people, if the translation [into Japanese] uses Mount Tai and a goose feather, although it can communicate [the meaning] ‘something heavy’ and ‘something light’, it only tells what the original says and the 意趣(ishu [intended style]) [of the original] is perished and gone. If the original says ‘to mark on heart’¹², translate it directly as 「心ニ印ス」 (kokoro ni shirusu [to mark on heart]). Though it [the meaning] matches with 「肝ニ銘ス」 (kimo ni meizu [to carve on liver]), do not translate it as 「肝ニ銘ス」 (to carve on liver). If the translation is 「心ニ印ス」 (to mark on heart) as in the original, it can not only tell that the original communicated the meaning of 「肝ニ銘ス」 (to mark on liver) but it can also communicate that when Western people want to say 「肝ニ銘ス」 (to mark on liver), they say 「心ニ印ス」 (to mark on heart). In terms of 典語(keigo [Chinese idioms that are connected to ancient events or traditions]), if elements that have nothing to do with the original are inserted [in the translation], it is, needless to say, wrong.

¹¹ 意趣(ishu) normally means ‘grudge’ as in 意趣返し(ishu gaeshi [grudge return/revenge])

¹² (as a back translation of the original Western text which is not specified here)

Morita asserts that ‘[e]ssentially 翻訳 (hon-yaku [translation]) is not to [clumsily] rephrase thoughts of the original text and 意趣 (ishu [intended style]) into a Japanese text’. What he tells us about the 意趣 (ishu [intended style]) is of importance in this study because retaining style can encourage the creation of 翻訳調 (hon-yaku cho [translation tone/translationese]). His argument is that if the original (in a Western language) uses an idiomatic expression such as ‘to mark on heart’, then the translation (into Japanese) should read 心ニ印ス (kokoro ni shirusu [to mark on heart]) not 肝ニ銘ス (kimo ni meisu [to carve on liver]), a common Japanese expression meaning ‘to take something to heart’, because of the 意趣 (ishu [intended style]) of the original. Taking the points above into consideration, Saito (2010: 86) refers to Eugene Nida’s view of formal and dynamic equivalence in *Towards A Science of Translating* (Nida 2003: 165-184). Nida categorises two different types of translation:

Formal-equivalence (F-E) translation

Basically source-oriented; that is, it is designed to reveal as much as possible of the form and content of the original message.

Dynamic-equivalence (D-E) translation

May be described as one concerning which a bilingual and bicultural person can justifiably say, ‘That is just the way we would say it’.

(Nida 2003: 165-166)

Morita's example of translating the 'heart' (in the original Western ST) as 心 (kokoro [heart]) (in Japanese) rather than 肝 (kimo [liver]) is a very good example of Nida's formal-equivalence translation. Nida suggests that even when the target language has a word which covers almost the same range of meaning as the word in the source language (dynamic equivalence), the function of the word may be totally different. He also adds:

In Western European languages, for example, we use the 'heart' as the centre of the emotions and as the focal element in the personality; but in many other languages the heart may have nothing to do with the emotions. Rather, one must speak of the 'liver', 'abdomen', or 'gall'. Again, in some instances one finds no equivalent either formal or functional.

(Nida 2003: 172)

Although in the case of Morita's example, there is both a formal equivalent 心 (kokoro [heart]) and a functional equivalent 肝 (kimo [liver]), Morita is encouraging translators to choose the formal equivalent, even if there is an anticipated difference in the way the word functions in the target culture. This, I think, is one of the major ways Japanese has changed in the process of translation. That is, by retaining the formal equivalent 心 (kokoro [heart]), the supposed translation has made readers stop and think that it is strange to say 心ニ印ス (kokoro ni shirusu [to mark on heart]) when it is most probable that it means 肝ニ銘ス (kimo ni meisu [to carve on liver]). Both expressions are still in use today, but the version using 'liver' does seem somewhat archaic to Japanese readers.

As a contemporary translator, I feel that favouring formal equivalence can be difficult. For example, Gaston Leroux's *Le Fantôme de l'Opera* (Leroux 1984) has been translated into English and Japanese a number of times. The following is what the narrator says in the first paragraph of the original text, stressing that the man called Phantom truly existed:

Oui, il a existé, en chair et en os...
Yes he existed in flesh and in bone

(Leroux 1984: 19)

In the well-known English translation, in which the translator has not been acknowledged, it is translated as ‘...he existed in flesh and blood’ (Leroux 2013: 1). Similarly 長島良三 Nagashima Ryōzō’s Japanese translation is:

彼は 実在 の 人物、 生身 の 人間 だった。
he was real-existence of person raw-flesh of human was
(Nagashima 2000: 7)

Both ‘in flesh and blood’ and ‘生身の (namami no[of raw-flesh]) sound natural in the target languages and the sentences flow smoothly. However, what Morita suggests in 「翻譯の心得」 (hon-yaku no kokoroe), ‘Sensitivity towards Translation’ is to translate the sentence in question as, for example, ‘[y]es, he existed in flesh and in bone’ in the hope that the absence of ‘blood’ or the existence of the word ‘bone’ may move readers closer to the original French.

2.2.4 The Exquisite Art of Retaining the Intended Style

是は誠に些末の事の様あれども若し文學の世界より之を眺むるときは其の關繫決して少小あらず外國の文を巧みに邦文に言ひかへて而かも其の意趣を成る可く其儘に傳ゆるは文學世界にて一段の妙技と稱すへき者あり苟も心を此に用ひす漫然等閑に字句をツマクリして不十分の通辯とあるのみにて已まば原文の意趣茲に亡ひて其の精神を失はざる者鮮し聞く昔し支那の佛經を傳ゆるや當代の選たる翰林學士幾十名の力を聚めて翻譯に從事せしめりと而して其の爲せる所を觀れば秦漢の古駢にあらず駢駢の新駢にあらず造句使字全然別様の面目を具せり幾十名の學士を會して力を此に聚めしむ若し憚かる所あく柰まゝに支那固有の經語典語を用ひて隨意の支那文に書かしめひ眞に之を囊に探くるよりも易々ならん而るに曾て一たひも此に及へるものなし是れ其の翻譯の心得義例先づ確定せる有りて原文の意趣を成る可く其儘に傳へんと欲すればなり原文の意趣を成る可く其儘に傳へんと欲するには實に此の如くせざるを得さればあり

This [the point mentioned above] may seem like a very trivial point but when looking at it from the world of literature, its connection [to the world of literature] is never small. To rephrase the literature of a foreign country adeptly into Japanese and to convey its **意趣** (*ishu* [intended style]) as it is [in the original] should be acknowledged as a greater, **妙技** (*myōgi* [exquisite art]) in the world of literature. If [the translator] does not use [his or her] **heart** for this and connects words vaguely and loosely, then [he or she] will remain an **inadequate interpreter** and the original **意趣** (*ishu* [intended style]) perishes, and its **精神** (*seishin* [spirit]) is almost always lost. I have heard that in the past, when transmitting Buddhism to China, they gathered a select group of a few dozen scholars of their generation to engage in the work of translation. And observing what it has done, it is not the **古駢** (**old style**) of the Qin and Han Dynasties¹³ or the **新駢** (**new style**) of the art of parallelism¹⁴. Its syntax and use of words give the appearance of a **completely different style**. They gathered a few dozen scholars to assemble power for this [translation]. Never once was there a [translation] that reached [the level of] it [this work]. It is because their translation had a certain sensitivity and logic to follow in the first place. If one wants to convey the original's **意趣** (*ishu* [intended style]) as much as possible, then it should be done in the way they did.

¹³ Qin Dynasty: 221 to 206 BC of ancient China; Han Dynasty: 206-220 AD of ancient China

¹⁴ The art of parallelism: 駢體 in Chinese

In the section above, Morita broadens his view to 文学の世界(the world of literature) and in essence, he is talking about the importance of translation in ‘world literature’. He argues that retaining the 意趣 (ishu [intended style]) of the ST should be acknowledged as an 妙技 (myōgi [exquisite art]) as when 意趣 (ishu [intended style]) is lost, the ST’s 精神(seishin [spirit]) dies.

It is thought-provoking that Morita used the word 精神(seishin [spirit]) to describe something that a translator, as an ‘inadequate interpreter’, can kill. I will come back to this point about transmitting the 精神(seishin [spirit]) of the ST in the following chapter when I talk about works by Walter Benjamin and García Lorca.

As a scholar of Chinese literature, Morita studied Chinese translations of Buddhist materials and discovered that the chosen translators did not use 古軀(old style) nor 新軀 (new style of the time) but created a ‘completely different’ style. He continues to give another example of a Chinese translation of 太平記 (taihei-ki [The Taiheiki/Chronicle of Great Peace]), a Japanese historical epic from the 14th century, which I will discuss in the next section.

2.2.5 The Difficulty of Retaining the Intended Style

徂徠か太平記塩谷判官讒死の條を支邦文に翻譯せるは
 流石に其の筆力の裕たかなるを見る然れども其の「師
 直怒曰善書者緩急果何用」と云ふは原文の「師直大に氣
 を損していや／＼物の用に立たぬものは手書き也けり」
 と云へるの師直か失望無賴且つ慚ち且つ恚り自から堪
 ゆる能はざるの状聲色共に活現するに孰與れぞ又譲園
 の諸士官て相會して盛衰記の實盛討死の條を翻譯する
 に其の「錦の直垂を着し居れば正に名ある大將かと思
 へと續く兵卒さえあらざればそれ共思へす」と云ふに
 及ひて衆皆あ筆窘して進む能はず時に山縣周南後くれ
 至りしか直ちに筆を援きて「將服而無從者」とあせしか
 ば一座嘆服せりと云へり成程旨く手短かに支那文にな
 ほしたるものかあ然れども「將服而無從者」にては到底
 原文の意趣を其儘に傳へ難かり支那の文に熟したる
 徒徠周南の如き諸名家か支那の文に最も縁近かき日本
 の文を翻譯するに當りてすら其の難きと此の如き者あり
 盖し一國の文には一國固有の意趣精神ありて之を其
 儻に他國の文にあほさんとは殆ど出來可らざる程のもの
 のなるか故あり矧してや今人か日本文には最も縁の遠
 き西洋文を翻譯するに於てをや餘程の注意に注意を加
 へてさへも尙ほ其の至難なるを覺ふ矧してや漫然等闇
 の間に打過くるものに於てをや

徂徠¹⁵Sorai's Chinese translation of the Chapter about 塩谷判官讒死[Enya Hangan's Death] in 太平記(taihei ki [The Taiheiki/Chronicle of Great Peace]) indeed shows [his] great power of writing. Translating into 師直怒曰善書者緩急果何用 [Moronao angrily said what's the use of the quick and slow result of a good writer] when the original says 師直大に氣を損していや／＼物の用に立たぬものは手書き也けり」 [Moronao was greatly disappointed (and said) no, no, useless thing (in the world) is a good writer], it truly shows Moronao's hopeless disappointment. He felt ashamed and got angry at the same time. It is interesting that the unbearable situation was actively seen in the tone of voice. Also, pupils of徂徠 Sorai once got together to translate 実盛討死の條(Sanemori's Death) of 盛衰記¹⁶(sei suiki) but [they came across a passage] saying 錦の直垂¹⁷を着し居れば正に名ある大將かと思えど、續く兵卒さえあらざればそれ共思へす、 [(as he was) wearing embroidered *hitatare*-garment, [I thought he was] true chief of fame but there were no soldiers following him, we did not think so] they struggled and could not continue writing. Then 山縣周南 Yamagata Shunan came in late, he took a brush and immediately wrote 將服無從者[Garment of a chief without servants]. The group was deeply impressed. Indeed he made the sentence into a concise Chinese sentence. But with 將服無從者, it is difficult to transmit the 意趣(ishu [intended style]) of the original as it is. Even with

¹⁵ 萩生徂徠 Ogyu Sorai (1666-1728)

¹⁶ An extended version of 平家物語(The Tale of Heike)

¹⁷ Wearing an embroidered 直垂(hitatare garment) generally means that the person is of noble samurai family.

徂徠 Sorai or 周南 Shunan, who are experts of Chinese, translating from Japanese which is the closest language, it is difficult like this. That is, in a sentence written in a certain language, there is 意趣精神(ishu seishin [intended style and spirit]) particular to that country, and therefore keeping it while making the original into a sentence in a different language appears to be almost impossible. Needless to say, current people translating Western works into Japanese, which is so far from the original language, [it is almost impossible]. [Translators] need to pay more and more attention and even then, I think this is very difficult. Therefore, [translations as a result of] vague and lazy attitude [it is very difficult to convey the intended style and the spirit].

In this section, Morita describes how hard it is for the Chinese translators to translate Japanese literature, even when, arguably, Chinese and Japanese are closely related. As seen in his example, although concise and stylish options exist which are capable of pleasing many experts, those translations may still not covey the 意趣精神(ishu seishin [intended style and spirit]). This brings the argument back to the discussion of the dichotomy of translational approaches. Literary translators are always walking a tightrope, where there is no one correct answer but millions of possible answers.

2.2.6 Expressions Specific to Japanese

支那の經語典語に次て翻譯世界の累をなすものゝ日本の詞語なり詞語は日本特種の詞のアヤに屬する語類にして夫の冠り辭「呉竹の世」「久方の空」等又は繫ぎ辭「行衛は白雲」「身を捨て小舟の柁」等なり若し孟子の文を翻譯して「寡人能く先王の樂を好むにあらす唯た呉竹の世俗の樂を好むなり」と書かば絶倒せざる者鮮なし然れども今人の西洋文を翻譯する往々此類あり凡そ經語典語詞語は某國に固有特種なるものなり其の固有特種のものを以て之を他國文に混入せば其の混入せる處たければ是れ既に某國自出の文にて他國文を翻譯せるものと云ふ可らず左れは余は平素翻譯の心得を大脉下の如く確定し置き度思へり

In addition to 経語 (keigo [aphorism]) and 典語(tengo [idiom]) of China, what can pose a challenge in translation is the Japanese 詞語 (shigo). 詞語 (shigo) are words that are figures of speech particular to Japanese. For example, 冠り辭 (kamuri ji [poetic epithets]) such as 呉竹の世 (kuretake no yo) of '久方の空' (hisakata no sora) etc. or 繫ぎ辭 (tsunagi ji [copula]) such as '行方は白雲' (yukue wa shirakumo [destination is white-cloud]) or '身を捨て小舟の柁' (mi wo sute obune no kaji)¹⁸ and so on. If one translates texts by 孟子(Mencius¹⁹, a Chinese philosopher) and writes '寡人能く先王の樂を好むにあらす唯た呉竹の世俗の樂を好むなり', many will collapse on the floor²⁰. **But translations of Western texts by the current generation are frequently of this kind.** 経語 (keigo [Chinese aphorism]), 典語 (tengo [Chinese idiom]) and 詞語(shigo [Japanese figures of speech]) are specific to each country. If one mixes something that is specific to a specific country into the translation of a foreign text, the parts that are mixed in are texts from that specific country and therefore it should not be referred to as a translation of a foreign text. This is why I would like to propose that a general sensitivity towards translation should observe the following:

¹⁸ 「身を捨て小舟の柁」 (mi wo sute obune no kaji) – literally means ‘throwing body, an oar of a small ship’. Presumably from the death poem of 西郷隆盛 (1828-1877) Saigo Takamori, a Japanese samurai, 「二つなき 道にこの身を 捨て小舟 波立たばとて 風吹かばとて」 (There are no two pathways but this, throwing this body, small ship, even in waves, even in winds'. He wrote this poem as he pushed out a small ship to an ocean to escape from the government (in fact, to die). The monk who went with him drowned but Saigo was saved.

¹⁹ Mencius (372BC-289BC) a Chinese philosopher

²⁰ 絶倒せざる物鮮なし ‘many people will collapse on the floor’: meaning, it is so utterly unacceptable that the shock will make the reader faint

In this section, Morita provides more examples of the ‘pop’ effect that I considered in 2.2.2. The use of 詞語 (shigo), expressions particular to Japanese, can disturb readers. I also would like to emphasise here that in the context of the theatre, the harm is greater. For example, when the production team of a play constructs a carefully designed set to show the ST culture (a Western culture), creates costumes that display the characteristics of the era and arranges sound and music to accompany those visual elements, if dialogue expressions suddenly evoke very Japanese images, the spectators will be confused and possibly disappointed. Morita is not talking specifically about theatre here, but essentially the same happens when Japanese readers of foreign novels in translation come across 詞語 (shigo), very Japanese expressions.

2.2.7 A List for Literary Translators

第一 経語典語詞語等都べて原文に無縁なる某國特種の語を混入せざる事

第二 但し國々にて某の場合には是非某の語に限る語あり斯る場合には其の語源は彼我相同しきや否やを問ふに遑あらず必ず之を用ひねばあらず「陛下」は「陛の下」にて英の「マゼスチ」に異あり「余」は「餘」にてアマレる人物の謙意なり英の「アイ」に異あり杯と云ふて「陛下」「余」を翻譯に用ひされは却て謬まる

第三 経語等のうち某國のみに格別なる意趣思想を有さゝる成語と稱すへきものあり例せば「過ハ改ムルニ憚カルナカレ」は孔子の成語あれど其の語中に支那に限きる特種の意趣もなければ若し是と同様の思想を述べたる西洋文わらば直ちに此の成語を假りて之を翻譯するも不可なし

第四 之を要するに翻譯の文は成る可く平易正常の語を擇み特種の由來理義を含まざる癖習なき語を擇み談話的の語を用て文章的の道に由らば庶くば上乗に幾からん

Do not mix any expressions that are particular to a certain country, such as 経語 (keigo [Chinese aphorism]), 典語(tengo [Chinese idiom]) or 詞語(shigo [Japanese figures of speech]) that bear no relation to the original.

However, each country has certain words that are always used for certain occasions. In such cases, do not argue the difference and similarities of the etymology in a foreign or native language but [the translator] simply has to use those words. For example, [the literal meaning of] 陛下(heika [stair-below/majesty]) is 陛の下(hei no ka [below the stairs], and it [its etymology] is different from 'majesty' in English. Or, 余 (yo [I]) [in its old form] is 餘, meaning アマレる人物の謙意 [person of abundance] and it [its etymology] is different from 'I' in English. Not translating them ['majesty' and 'I'] as 陛下(heika [stair-below/majesty]) and 余 (yo [I]) because of their [etymological] difference will be wrong.

Among 経語 (keigo [Chinese aphorism]) etc., there are 成語 (seigo [set phrases/saying]) that do not have intended style and thoughts that are particular to certain countries. For example, 過ハ改ムルニ憚カルナカレ(ayamachi wa aratamuruni habakaru nakare [do not hesitate to correct mistakes]) is a saying by Confucious. However, because it does not have any specific 意趣(ishu [intended style]) that is specific to China, if there is a sentence in a Western language that describes similar thought, it is not impossible to translate it by borrowing this [Confucious's] saying.

To summarise, in translation, choose words that are as simple and ordinary as possible. Choose those that do not have particular origin, reason, meaning or peculiar habit. Use colloquial language while following the path of writing, then hopefully the result will be great.

What is fascinating about Morita's essay is that he added a list of points made. This list is, I think, similar to Ezra Pound's article 'A Few Don'ts by an Imagiste' (1913: 200-206), which he wrote as an Imagiste. The article prescribes what to do and what not to do when writing verse. According to Stanley K. Coffman, 'Imagism refers to the theory and practice of a group of poets who, between 1912 and 1917, joined in reaction against the careless technique and extra-poetic values of much nineteenth-century verse' (Coffman 1977: 3). Pound wrote 'A Few Don'ts by an Imagiste' after attending gatherings with T.E. Hulme, the father of the movement, and F.S. Flint in a small restaurant in Soho, where they discussed how they could reinvigorate poetry, and his list is particularly aimed at those new to writing verse. Similarly, Morita wrote 「翻譯の心得」 (hon-yaku no kokoroe), 'Sensitivity towards Translation', (1887) for the younger generation of literary translators who did not appear to have any sensitivity or model to follow, and, therefore, lacked quality in terms of consistency.

The first point on Morita's list summarises what he has stated so far, and tells translators not to use 経語(keigo [Chinese aphorism]), 典語(tengo [Chinese idiom]) or 詞語(shigo [Japanese figures of speech]) that have a heavy weight of cultural background. In contemporary terms, he is, therefore, warning them against the 'pop' effect.

Points 2 and 4 on Morita's list appear to contradict point 1, but when the latter statement is considered in context, the message become clearer. That is, Japanese written language of the Meiji era was a mixture of Japanese and Chinese expressions, with certain idioms being strongly associated with, for instance, Chinese aphorisms or Japanese folk tales. What Morita is emphasising in his article is that the words in a translation should not confuse readers by the employment of expressions highly specific to the Chinese or

Japanese languages and cultures if the story is set, for example, in Russia or Britain. That is, if Hamlet were to speak like a medieval Japanese samurai, unless there was any special artistic reason for such a choice, as is the case in some of Ninagawa's productions of Shakespeare's plays, the audience would certainly be confused. The sort of confusion caused by irrelevant cultural elements carries the risk of tugging readers or audiences out of the world of the literary work, which is often the world of fantasy and make-believe.

2.2.8 The Final Paragraph – Hoping for the Emergence of Cowards

今人は大胆ありマコーレー氏の文も亦た翻譯しユーポー氏の文も亦た翻譯す少しく文學世界の地位を解せるものあらんには覗然逡巡之を望て先づ自から忸怩すへき筈の大家名家の文をも何の遠慮顧着あく平氣野面にサツ／＼と之を翻譯してのけるありマコーレー氏の文も亦た翻譯しユーポー氏の文も亦た翻譯す而して其の筆力は如何其の心得は如何嗚呼現時の翻譯の原には有らゆる大胆者をつゞへたり大胆者は最早やは是にて十分あり余は追々其の小心者の出でんを願ふ

Current people are bold. They translate texts by Mr Macaulay²¹ and they also translate texts by Mr Hugo²². Although they should have a little bit of understanding about the status of the world of literature, it appears that [they are] shamelessly uncertain. They translate the texts by experts and masters, which should make them ashamed of themselves, so carelessly with a straight face and without any consideration or heed. They translate texts by Mr Macaulay and they also translate texts by Mr Hugo.²³ And how is their power of writing [writing skills]?²⁴ And their sensitivity? Ah, at the core of current time's translation, bold people are gathered. There are enough bold people. I am hoping for the emergence of cowards²⁵ in time.

²¹ Thomas Macaulay (1800-1859), a British historian.

²² Victor Hugo (1802-1885), a French novelist, poet and dramatist.

²³ Morita repeats this sentence twice.

²⁴ This may appear to be an unfinished sentence but this is how Morita expresses his despair. He is basically saying 'their writing skills are almost non-existent'.

²⁵ By 'coward, he means modest people who care about the original with respect

As I pointed out in 2.2.2, in the opening paragraph, Morita expresses his distress that young translators lack sensitivity towards translation. Here, in the final paragraph, as shown above, he emphasises his disappointment and is clearly vexed. He claims that works by masters of literature such as Victor Hugo ‘should make them [the translators] ashamed of themselves’, which was obviously not the case. One of the causes of Morita’s fury seems to be based on the translators’ lack of respect for the original works or authors, which made him use an exclamation 嘴呼(aa [ah!]) and wish for ‘the emergence of cowards in time’. The choice of the word 小心者(shoshin mono [coward]) truly shows Morita’s frustration.

2.3 Amalgamating Translation

In the previous section, I considered Morita’s 「翻譯の心得」 (hon-yaku no kokoroe), ‘Sensitivity towards Translation’, which champions the retention of 意趣(ishu [intended style]) as 妙技(myōgi [exquisite art]) that prevents what could be termed the ‘pop’ effect on readers or spectators. In his list of points to literary translators (2.2.7), Morita gives advice as to when 意趣 (ishu [intended style]) is to be retained. This means that 妙技 (myōgi [exquisite art]) is a mixture of direct and interpretive translation. Morita himself was very much aware of this mixture as he divided the different sorts of translations he observed during the Meiji era into three categories, under the title of 三変説 (san hen setsu [three changes theory]) (Morita 1889). The triad of changes, which he himself must have personally experienced, involves the following stages:

1. Direct Translation (直訳 [chokuyaku]) (1868-1878), henceforth to be referred to as **Direct Translation**.

For the first ten years of the Meiji era translations were simply tools for learning from the West and they were not seen as works of art.

2. *Hon-an* Adaptation (翻案[hon-an]) (1878-1885), henceforth to be referred to as ***Hon-an* Adaptation**.

In the second period, translated literary texts came to be recognised as works of art; however, a strong domesticating strategy called *hon-an* Adaptation (翻案 [hon-an]) was generally applied.

3. Amalgamation (融合 [yugo]) (1885-1912), henceforth to be referred to as **Amalgamating Translation**. (as seen in ‘Sensitivity towards Translation’)

The third period began in 1885, when extreme Direct Translation (as seen in the first period) and *Hon-an* Adaptation (as seen in the second period) merged into one.

Morita’s 三変説 (san hen setsu [three changes theory]) shown above is important because it suggests that two opposing modes of translation, direct translation and hon-an adaptation, initially ‘clashed with each other but then fused into one’ (Saito 2010: 8).

In the first period, according to Saito (2012: 90), only ten translations of literary works into Japanese were published. These were not considered to be literature and there was little respect for the original texts. Morita’s distress, notably expressed in the first and final paragraph of 「翻譯の心得」 (hon-yaku no kokoroe), ‘Sensitivity towards Translation’, must have been partly caused by translations retaining characteristics of translation from this period; the period totally lacking in sensitivity.

However, in 1878 the situation changed dramatically with the emergence of the translated text 花柳春話 (karyu shunwa [flower willow spring tale]), which combined Edward Bulwer-Lytton’s (1803-1873) *Ernest Maltravers* (1837) and *Alice* (1838). This can be seen as the first 翻案 (hon-an [adaptation]). This second stage, 翻案物 (hon-an

[adaptation]), is one of the major methods of translation in the Meiji era, particularly due to the fact that it gave rise to the third stage: the amalgamation of literal and interpretative translation. 翻案物 (hon-an mono [works of *hon-an* translation]) are ‘adapted tales of foreign origin’ that ‘...were quite creatively fleshed out even as they retained some of the central elements of the original tale...’ (Miller 2001: 3). Settings were often relocated to the target country and the names of characters were changed into ones that were typical in the target culture. Miller (2001: 4) also states that ‘[l]ike their contemporary Lafcadio Hearn, who recast Japanese ghost stories and legends in Orientalist fantasies for his Western readers, they [*hon-an* authors] found no driving need to constrain themselves with literalism but rather exercised their freedom to elide or embroider at will’. Hence, translators and writers of the Meiji era enjoyed great freedom and their creativity blossomed. In most cases, 翻案物 (hon-an mono [works of *hon-an* translation]) are extremely ‘Japonised’ so that many readers are unaware of their Western origin.

Miller (2001: 1-2) illustrates 翻案(*hon-an* [adaptation]) with the illuminating example of a story told in Dostoevsky’s *Братья Карамазовы* (The Brothers Karamazov), written in 1880. In this tale, known as ‘A Spring Onion’ in Ignat Avsey’s English translation (Avsey 1994: 432), a wicked woman dies. When her guardian angel has to tell God what good deeds she did during her life, the only thing he can say is that she once gave a half-rotten spring onion to a beggar. God then tells the angel to hold the spring onion for her to grasp so she can be pulled out of the Lake of Fire. Just as the wicked woman manages to reach Paradise, she notices that other sinners have clung to her and they are all being pulled up together. As soon as she starts kicking them away, the spring onion snaps and they all fall back to the Lake of Fire, leaving the angel weeping. This story was then

transformed into a Buddhist parable by the German-American philosopher Paul Carus. In one of his short stories, entitled ‘The Spider-web’ in *Karma: A Story of Buddhist Ethics* (Carus 1894: 25-31), the thief Kandata dies and finds himself in hell. He asks the Buddha to save him. The Buddha throws a spider to him so he can climb up its thread. As he climbs, Kandata finds that other sinners are clinging to his thread too. As soon as Kandata shouts at them, the thread breaks and he falls back into hell. 芥川龍之介 Akutagawa Ryunosuke (1892-1927), a Japanese writer, read the Japanese translation of Carus’s adaptation and wrote 蜘蛛の糸 (kumo no ito [spider’s thread]) for children, employing a similar plot. This text has become one of the best-known children’s stories in Japan.

Both Carus’s ‘The Spider-Web’ and Akutagawa’s *Spider’s Thread* have retained the central narrative elements of Dostoevsky’s tale: the protagonist has done few good deeds in life; a sacred figure, an angel, the Buddha or Shakamni, comes to the rescue; there is an item that can take him or her out of the equivalent of hell, and it is the greed of the protagonist that has caused him or her to be sent to hell. In all those three stories, there is a moral to be learned. The point here is that there is a clear pattern of translation proceeding from a *Hon-an* Adaptation, where the translation is then followed by a further *Hon-an* Adaptation. The story has, therefore, travelled by means of translation and *Hon-an* Adaptation.

‘A Spring Onion’ told by Grushenka in <i>The Brothers Karamazov</i> by Dostoevsky (1880/1994)	<i>Karma: A Story of Buddhism</i> by Paul Carus (1894)	蜘蛛の糸(kumo no ito) <i>Spider’s Thread</i> by Akutagawa Ryunosuke (1918)
A wicked woman	Kandata the thief	健陀多 (kandata) the sinner
Guardian angel	Buddha	Shakamuni
A half-rotten spring onion	A spider’s thread	A spider’s thread
The Lake of Fire	Hell	The Pool of Blood

Table 4: The changes of key items in Hon-an Adaptation

As shown above, there may a drastic change in one of the elements of the tale, while at other times, the alterations are subtler.

Vladimir Propp (2000: 79-83) suggests something similar in ‘The Distribution of Functions among Dramatis Personae’, when writing about the ‘morphology’ of Russian fairy tales. According to Propp, characters can be categorised according to their constituent functions, which he designates by letters; for example, the villain is type A. In Propp’s analysis, there are seven basic characters:

The villain

Constituents: villainy (A); a fight or other forms of struggle with the hero (H); pursuit (Pr)

The donor

Constituents: preparation for the transmission of a magical agent (D); provision of the hero with a magical agent (F)

The helper

Constituents: spatial transference of the hero (G); liquidation of misfortune or lack; rescue from pursuit (K); the solution of difficult tasks; transfiguration of the hero (T)

A princess (a sought-for person) and her father

Constituents: assignment of difficult tasks (M); branding (J); exposure (Ex); recognition (Q); punishment of a second villain (U); marriage (W)

The dispatcher

Constituents: dispatch (connective incident, B)

The hero

Constituents: departure on a search (C); reaction to the demands of the donor (E); wedding (W)

The false hero

Constituents: departure on a search (C); reaction to the demands of the donor (E), Claims of a false hero (L)

Although the stories in question, ‘A Spring Onion’ in *The Brothers Karamazov*, *Karma: A Story of Buddhism* and *Spider’s Thread*, are not fairy tales, some elements of the above categorisation can be applied to them. That is, the *villain* or the antihero (the wicked woman, Kandata the thief and 捍陀多 Kandata the sinner) is villainous (A), and seeks to be saved from hell (Pr). The *donor* (the Guardian Angel, the Buddha or Shakamni) prepares (D) and provides a magical agent (a half-rotten spring onion or a spider’s thread [F]) which then works as the *helper* (G) that (almost) enables the protagonist to move from the miserable state (being in the Lake of Fire, Hell or the Pool of Blood) up to a place resembling heaven or Nirvana (T).

While Miller (2001: 3) states that the 翻案 (hon-an [adaptation]) ‘retained some of the central elements of the original tale...’, I would suggest that it in fact kept most of the functions, in Propp’s sense, of the characters and agents.

In Miller’s example, 翻案物 (hon-an mono [works of *hon-nan* adaptation]) have a clear connection to another text. In other words, they can be seen as hypertexts in Gérard Genette’s sense of the term. Hypertextuality is the relationship between an earlier text

(hypotext) and the following text (hypertext). A later text cannot exist without the earlier text (Genette 1997:5).

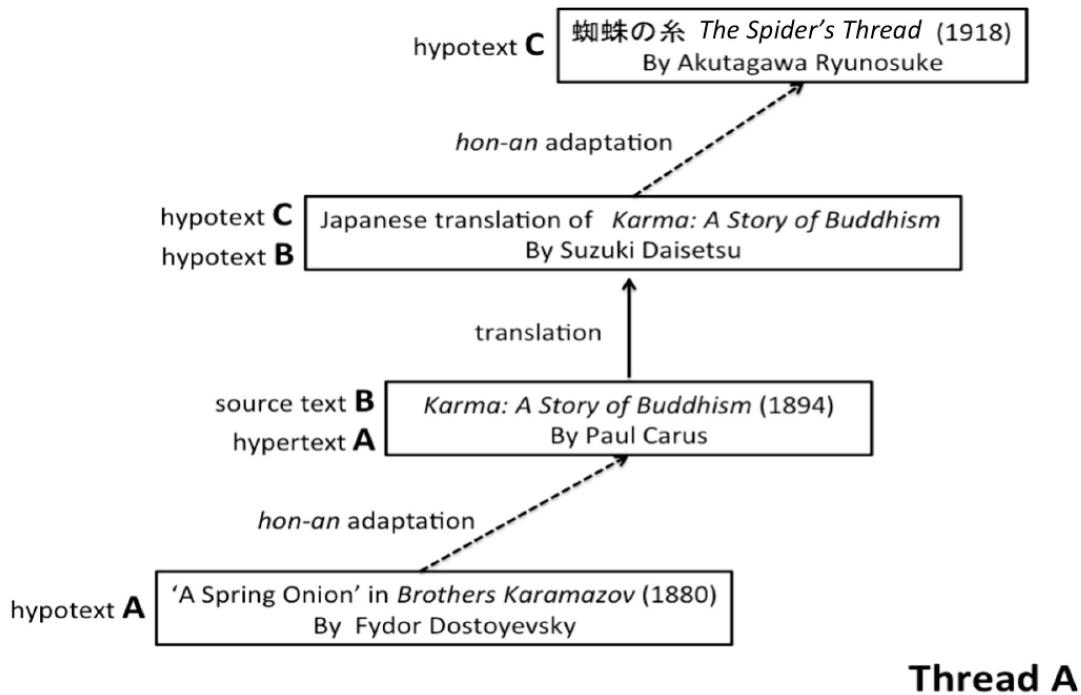


Figure 29: Thread A, a thread of hon-an and translation

The above figure shows how *hon-an* and translation led Akutagawa's *Spider's Thread* to take shape. If it had not been for the Russian tale 'A Spring Onion' (hypotext A), Carus's 'Karma' (hypertext A) would not have existed, and this then became the basis (source text B) of Suzuki's translation (target text B). Suzuki's translation then became the inspiration (hypotext C) for Akutagawa's work (hypertext C). It is reasonable to assume that examples of this process can easily be found in many combinations of languages; an almost identical pattern will be examined further in 5.1.

Miller's example of *Spider's Thread* given above illustrates the second period of translation in the Meiji era, 翻案 (*hon-an* [adaptation]), through its retention of the core

elements and functions of the original text combined with the exercise of great creative freedom in rewriting. It should be mentioned here that although Morita states that this second attitude towards translation spans from 1879 to 1885, as a method 翻案 (hon-an [adaptation]) continued to be used after 1885, as can be seen in Akutagawa Ryunosuke's 1918 text 蜘蛛の糸 (*Spider's Thread*).

Finally, the third period to be considered here is that of Amalgamating Translation, the mixture of Direct Translation in the first period (1868-1878) and Hon-an Adaptation in the second period (1878-1885). The point I would like to make here is that although Direct Translation is part of this Amalgamating Translation, in this case it differs from the version used in the first period of Morita's 三変説 (san hen setsu [three changes theory]). That is, while Direct Translation in the first period is seen as the careless product of an 'inadequate interpreter' (Morita 1887), direct/literal translation within Amalgamating Translation produces translation with care and clear sensitivity. Thus effective 翻訳調(hon-yaku chō [translation tone/translationese]) can be seen emerging as a result of the retention of 意趣 (ishu [intended style]) in the ST. If Amalgamating Translation is considered in this light, it appears to me that what Morita calls the 妙技(myōgi [exquisite art]) is not only about simple direct/literal translation of the original, which may or may not create a defamiliarising effect, but more the choice of which parts of 意趣(ishu [intended style]) are to be retained.

According to Saito (2010: 86), Morita's theories have much in common with the theoretical statements of Friedrich Schleiermacher (1813), Antoine Berman (2012) and Laurence Venuti (1995). I would agree with Saito in the broader sense that what is

described in Morita's 「翻譯の心得」 (hon-yaku no kokoroe), 'Sensitivity towards Translation' is closer to the first of the two possible modes of translation Schleiermacher suggests in 'On the Different Methods of Translating' (Schleiermacher 2012: 43-63), an article, here in Susan Bernofsky's translation, based on his 1813 lecture to the Berlin Academy of Sciences:

In my opinion, there are only two possibilities. Either the translator leaves the writer in peace as much as possible and moves the reader towards him; or he leaves the reader in peace as much as possible and moves the writer towards him.

(Schleiermacher 2012: 49)

The first option that 'leaves the writer in peace' may also be described as a source-oriented, or defamilialising translation, whereas the second option, which 'leaves the reader in peace', and can be called a target-oriented. Schleiermacher favours the first option and Berman also follows this line of thought. (Berman's thoughts on the significance of source-oriented translation in a comparison of French translations of Benjamin's 1921 article '*Die Aufgabe des Übersetzers*' (The Task of the Translator) will be discussed in 3.2.) However, I wish to emphasise here that Venuti's 1995 categorisations of domestication and foreignisation cannot be applied to Japanese translation, as Meldrum (2010) and Mizuno (2010) also point out:

Domestication in Japan has not necessarily been seen negatively and it does not have the effect that Venuti anticipates. Also in the case of foreignised translation, it does not have any sense of 'resistance' as Venuti claims it does in the English-speaking world. Rather, its aim is the improvement (re-creation) of Japanese.

(Mizuno 2010: 39)

As shown by Mizuno above, the improvement and 're-creation' of Japanese was the purpose of the foreignising translations into Japanese, and this sensitivity may be unique as

it seems almost like an act of self-colonisation of the target language. This owes a great deal to the historical background of a country isolated from the outside world for more than two hundred years, which aided the Japanese to adore almost anything foreign. Furthermore, another unique point in Morita's view of translation is that the translator does not have to choose between the two opposite approaches, as the hoped-for approach is always a mixture, the amalgamation of the two. What is manifest in Morita's essay above is his determination to improve literary translation into Japanese, just as Pound intended to introduce innovation into verse, and I consider this to be a the milestones in the history of Japanese translation.

Although Saito only includes Schleiermacher, Berman and Venuti (his description of the tendency in Anglo-American culture, if not his view), in his list of scholars who display a sensitivity similar to Morita's, that sensitivity appears closer to the view of the Russian formalists, in particular Viktor Shklovsky.

The notion of *остранение* (ostranenie [defamiliarization]), described by Viktor Shklovsky in 'Art as Technique' (1917), uses examples from an essay entitled 'Shame' by Leo Tolstoy (1973), who frequently employs the technique of defamiliarisation. While Shklovsky was not referring to translation, this is indeed similar to Morita's view on literary translation expressed in 「翻譯の心得」 (hon-yaku no kokoroe), 'Sensitivity towards Translation'.

Shklovsky argues that '[h]abitualization devours works, clothes, furniture, one's wife, and the fear of war', and art 'exists to make one feel things, to make the stone *stony*' (Shklovsky 1965: 12-13). Unusual descriptions or expressions lengthen readers'

perceptions, and therefore result in a deeper exploration of objects that may be otherwise easily ignored, as he explains:

The technique of art is to make objects ‘unfamiliar,’ to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. *Art is a way of experiencing the artfulness of an object; the object is not important.*

(Shklovsky 1965: 12)

Defamiliarised expressions, as described above, cause the process of reading to slow down, and this effect, tested and confirmed by van Peer (2007: 99-104), aids readers to experience the maximum effects. Thus defamiliarising translation works differently from simple translation proper, and is more akin to what Roman Jakobson calls ‘creative transposition’, when referring to translating poetry:

...poetry by definition is untranslatable. Only creative transposition is possible: either intralingual transposition –from one poetic shape into another, or interlingual transposition from one language into another, or finally intersemiotic transposition – from one system of signs into another, e.g., from verbal art into music, dance, cinema, or painting.

(Jakobson 2012: 143)

Jakobson’s point above is particularly important for this study of theatre translation since traditional ways of thinking about translation, which seek ‘equivalence’, do not necessarily work in theatre. In Morita’s Amalgamating Translation, literal translation and interpretive translation coexist and enhance each other. Literal translation in Amalgamating Translation is different from straightforward direct translation in the sense that it is highly intentional and designed for special effects, which in the field of theatre translation can work for spectators as a trigger for the creation of freer, wilder images.

The characteristics of 翻訳調(hon-yaku chō [translation tone/translationese]) encouraged in Morita's 「翻譯の心得」(hon-yaku no kokoroe), 'Sensitivity towards Translation' only work with the 妙技(myōgi [exquisite art]) of retaining the 意趣(ishu [intended style]) within Amalgamating Translation. The characteristics of 翻訳調(hon-yaku chō [translation tone/translationese]) resulting from such Amalgamating Translation are that they are innovative, quite often incomprehensive in its birth on its own when not helped by the context. However, those that managed to avoid being 死語(shigo [dead language]) enrich the era they are born, and often become established as epoch-defining words such as the example of 鎮国(sakoku [national closure]).

Chapter 3 Walter Benjamin's '*Die Aufgabe des Übersetzers*' (1921) (The Task of the Translator)

3.1 Approaching '*Die Aufgabe des Übersetzers*' (1921) (The Task of the Translator)

3.1.1 Overview

In Chapter 2, I looked closely at Morita Shiken's 「翻譯の心得」(hon-yaku no kokoroe) 'Sensitivity towards Translation', in order to explore the context and the characteristics of 翻訳調 (hon-yaku chō [translation tone/ translationese]) in the Meiji era, and also discussed his concept of Amalgamating Translation, mixing literal and interpretive translation of literature, that features the 妙技(myōgi [exquisite art]) of retaining 意趣 (ishu [intended style]). I also have argued that the literal element of translation in Amalgamating Translation is of special importance in this study. That is, the presence of literal elements that are not always favoured in translation can be encouraged in the target text when combined with interpretive elements since the former elements of the resulting product can achieve literary quality when used with care.

Morita's view of translation is not exclusive to a particular to Japanese tradition of translation but also can be seen in others, as I briefly mentioned, citing Nida, Schleiermacher, Berman, Shklovsky and Jakobson. In this chapter, I would like to add yet another tradition that has a great deal in common with Morita by exploring Walter Benjamin's notion of *reine Sprache* (pure language) in his '*Die Aufgabe des Übersetzers*' (1921) (The Task of the Translator). My objective here is to to deepen the understanding of

翻訳調(hon-yaku chō [translation tone/translationese]) as a trigger for certain theatrical effects, as I portrayed in 1.3, ‘The Impacts of Judicious Translationese in Theatre’, by giving illustrations.

First of all, I will examine the context of Benjamin’s writing (3.1.2), as I consider it a vital preliminary to reading Benjamin. Then I will discuss several points in *Die Aufgabe des Übersetzers*’ (1921) (The Task of the Translator) (3.2), while also considering Antoine Berman’s *L’âge de la traduction – ‘La tâche du traducteur’ de Walter Benjamin, un commentaire* (2008).

It seems necessary to state that I am not an expert in German. Therefore, when reading essays by Benjamin, I consulted English translations by Harry Zohn (1999), J.A.Underwood (2009) and Steven Rendall (2012).²⁶ For the same reason, as my French is rather limited, I have consulted 岸 正樹 Kisha Masaki’s Japanese translation (2013) of Berman’s *L’âge de la Traduction*. Curiously, comparing these translations and commentaries on them eventually led the study back to the original texts as the content of Benjamin’s writing suggests it should do.

3.1.2 The Context

In this section, before exploring the essay itself, I will first discuss the background to Walter Benjamin’s ‘*Die Aufgabe des Übersetzers*’ (1921) (The Task of the Translator) as I feel this is a necessary element of a consideration of an essay which has evoked so much debate inside and outside translation studies.

²⁶ As I mentioned it in my introductory notes, I refer to translators’ names when I quote Walter Benjamin’s works since I am comparing several English translations.

Walter Benjamin introduces the notion of *reine Sprache* (pure language) in his essay ‘*Die Aufgabe des Übersetzers*’ (The Task of the Translator), which was originally the preface to his German translation of ‘*Tableaux Parisiens*’, from Charles Baudelaire’s *Les fleurs du mal*. According to Antoine Berman (2008:17), this is ‘the major text on translation in the 20th century’; the author states that no other text of this sort can surpass it because every consideration of translation has to have it as the basis even when the purpose is to argue against it. David Ferris (2008: 62) also points out that it ‘has achieved the status of a work that cannot be avoided in discussion of translation and its theory’. However, this essay appears to be inscrutable when taken out of its original context, and when the traditions behind Benjamin’s writings are not considered. Louis G. Kelly describes the difficulty of reading Benjamin as follows:

One of the most difficult problems in the history of translation is this mixture of mysticism, aesthetics and philosophy we find in Heidegger, Walter Benjamin and their colleagues. Part of the difficulty is that some attributes to God, including the fact that he is unknowable, have become those of language.

(Kelly 1979: 30)

Benjamin’s conceptions of God and language are particular, and may perhaps also seem peculiar to most readers today. Thus his essays are often referred to as being ‘difficult’ to read, as Kelly claims above. David Bellos (Bellos 2010 online) says that he was ‘baffled’ and failed to understand the English Translation of ‘*Die Aufgabe des Übersetzers*’. Berman also talks about *l’obscurité* (obscurity) of Benjamin’s essays and says that they are *illuminants* (illuminating) (Berman 2008: 28).

One of the reasons why this particular essay is ‘difficult’ and *illuminants* (illuminating) is its Kabbalistic background. Commenting on ‘*Die Aufgabe des Übersetzers*’ (The Task of the Translator), George Steiner claims that it ‘derives from the gnostic tradition and Benjamin’s approach to the question of translatability – can the work be translated at all? if so, for whom? – is Kabbalistic’ (Steiner 1998: 66). In Gnosticism, we live in an imperfect material world and humans are to be enlightened to enter into the spiritual world. It appears that Benjamin’s primary aim in writing this essay was not to discuss translation but to set out Gnostic ideas through the notion of the task of the translator.

Kabbalah is a way of thinking, a way of accessing divine knowledge, originating in Judaism; the term itself is almost impossible to define as ‘it does not have a “real”, definite meaning’ (Dan 2007: xi). One of the most important meanings of Kabbalah refers to the Torah Moses received on Mount Sinai, and which he transmitted to Joshua. Kabbalah is also ‘reception’, the front desk of a hotel for example, or it can mean ‘receipt’, a piece of paper that records the details of a purchase (Dan 2007: 3-4). One important fact here is that the verb ‘*tbl*’ means ‘to receive’.

In addition to the Kabbalistic nature of Benjamin’s writing, there are two useful points to take into account when reading ‘*Die Aufgabe des Übersetzers*’ (The Task of the Translator). One is that Benjamin clearly separates ‘information’ from ‘noteworthy stories’ as he explains in another essay, ‘The Storyteller’ (Zohn 1999: 89). As Berman also notes, Benjamin’s reflection relates only to ‘literary’ translation (Berman 2008: 46). The second point is that the *Aufgabe* in the title of the essay, which is translated as ‘task’ in English or ‘*tâche*’ in French, is much more than just a ‘task’ or ‘*tâche*’. Berman points out that *Aufgabe* is related to *Auflösung* (resolution) and facing issues around any resolution, which

might have three aspects: 1) the solution to a problem, in a logical sense, 2) the dissolution of a substance, in a chemical sense and 3) the resolution of a discordance, in a sense of musical harmony (Berman 2008: 40). In fact, translation as an act of resolving a discordance, on which Berman puts special emphasis, is of special interest in 3.2 as 翻訳調 (hon-yaku chō [translation tone/translationese]) is often in danger of being seen as a discordant note that destroys the harmony of a work of art, one that Morita, in 「翻譯の心得」(hon-yaku no kokoroe) ‘Sensitivity towards Translation’, advises young translators to avoid. I will discuss this point further later in 3.2.

So far, I have explored Benjamin’s Kabbalistic thought and other two points that are essential to a reading ‘*Die Aufgabe des Übersetzers*’ (The Task of the Translator). But before moving on to 3.2, I would like to point out that Benjamin’s essay requires a particular mode of reading. I will address certain parts of the essay which will then be followed by further exploration, since I agree with Berman when he says that this essay is not *citable* (citable) or *résumable* (summarizable) but *commentable* (commentable) (Berman 2008: 31), and that it can be accessed only through commentary (Berman 2008: 18). My commentary will pay particular attention to the context shown above and to the similarity between ‘*Die Aufgabe des Übersetzers*’ (The Task of the Translator) and Morita’s 「翻譯の心得」(hon-yaku no kokoroe) ‘Sensitivity towards Translation’, plus its relevance to theatre translation.

3.2 Benjamin's Views of Translation and Japanese 翻訳調(hon-yaku chō [translation tone/translationese])

3.2.1 Denying the Audience

Nirgends erweist sich einem Kunstwerk oder einer Kunstform gegenüber die Rücksicht auf den Aufnehmenden für deren Erkenntnis fruchtbar.

(Benjamin 1972a: 9)

When seeking insight into a work of art or an art form, it never proves useful to take the audience into account.

(Rendall 2012: 75)

In his opening to '*Die Aufgabe des Übersetzers*' (The Task of the Translator), Benjamin argues that a work of art is not primarily meant for the *Aufnehmenden*, the 'audience', as in Steven Rendall's translation shown above, or 'the receiver' (Zohn 1999: 70) or 'the person receiving' (Underwood 2009: 62) in other English translations. He continues that 'No poem is meant for the reader, no picture for the beholder, no symphony for the audience' (Rendall 2012: 75). On the face of it, this statement is perplexing if we consider the recipient, whether they are readers, spectators or listeners, as an essential part of art appreciation. However, if what Benjamin is referring to is the ultimate work of art, a form of prayer or a part of ritual that has nothing to do with commercialism, the recipients can then be seen as only a minor concern of the work. Berman also points out that 'for Benjamin, poetic works touch the sacred sphere' (Berman 2008: 46). That is, as mentioned in 3.1.2, Benjamin separates 'noteworthy stories' from mere 'information' (Zohn 1999: 89) and for him, a work of art has holiness, and it touches upon the sacred. Although Benjamin does not state it clearly, it appears that he is talking about the act of translating as being an almost holy task for translators.

In the second paragraph of the essay, Benjamin moves his topic of discussion from ‘a work of art’ to ‘literary translation’ with a question: ‘Is a translation meant for readers who do not understand the original?’ (Rendall 2012: 75). Although he does not offer a direct answer, his response is essentially negative. He claims that ‘[i]f the original is not created for the reader’s sake, then how can this relationship allow us to understand translation?’ (Rendall 2012: 75). That is to say, if the ST is not meant for the recipient, it is possible for the TT to maintain that stance and, therefore, not consider the recipient to be a major main concern in the process of translation. Again, for translators who believe, to some extent, that the purpose of their work is to tailor translations for their target recipients, the second paragraph is even more perplexing than the first. Yet considering Benjamin’s Kabbalistic approach explored in 3.1.2, it is clear that his primary concern is to move away from the imperfect world and enter into a different, higher and perhaps spiritual world rather than to consider the satisfaction of recipients in which, translation of a work of art simply involves representation of the ‘poetic’. In the former view, whether the potential receiver receives or not, is not the concern of the translator. Indeed, Benjamin did not accept communication based on *communs*, clichéd expressions (Berman 2008: 29-30).

Although the Kabbalistic view was absent in Japan, a similarly idealistic approach was taken in the Meiji era (1868-1912), the context I explored in 2.1.2, which embraced all things foreign and anything experimental, and was the very context that encouraged the emergence of 翻訳調 (hon-yaku chō [translation tone/translationese]). Morita’s example of translating a text as 「心ニ印ス」(to mark on heart) as written in the original instead of using a then common expression 「肝ニ銘ス」(to mark on liver) considered in 2.2.3 shows that such 翻訳調 (hon-yaku chō [translation tone/translationese]) resulting from the effort of

retaining the 意趣(ishu [intended style]) has the characteristics of formal equivalence translation described by Eugene Nida. It is true that as a result of moving the focus from the need to serve the readers, many of the translations made around this time were initially criticised for using a monstrous form of language. However, it is through this pushing the boundaries of language that Japanese was enriched, and came to take the shape it has now. For the readers in the Meiji era, an expression such as 「心ニ印ス」(to mark on heart) would have taken longer to grasp than it would today, but it would also have fascinated them. I would like to add here that this kind of 翻訳調 (hon-yaku chō [translation tone/translationese]) was the basis for a later tradition of translation both on the page and the stage of shocking and surprising the recipient, just as I was struck by the expression 破れた心臓 (broken heart/torn heart) in a theatre in Japan 1990.

Returning to Benjamin, translation that does not take the recipient into account is likely to be incomprehensible or the recipient will need more time to process new expressions but, as Berman points out, such translation can add an aura to words (Berman 2008: 30). The aura, in Benjamin's sense, is the art of here and now, the art of immediacy that he explores in '*Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*' ('The Work of Art in the Age of Mechanical Reproduction') where he talks about the possible impact of the new technology and points out that '... that which withers in the age of mechanical reproduction is the aura of the work of art' (Zohn 1999: 215). In other words, the aura may be seen as something that relies on its ephemerality. An object with the aura, for example, can never be repeated or reproduced in exactly the same way. Benjamin also states:

... the unique value of the ‘authentic’ work of art has its basis in ritual, the location of its original use value. This ritualistic basis, however remote, is still recognizable as secularized ritual even in the most profane form of the cult of beauty.

(Zohn 1999: 217)

The description of the authentic work given above is also applicable to any sort of theatrical works. That theatre is, in many parts of the world, a form of art that developed from ritual ceremonies is a well-known fact (Rozik: 2005). In addition to this, what attracts the audience is the characteristic of immediacy, the art of here and now, that can never be repeated in the future; that is, the ‘aura’.

3.2.2 Form (form) and *Übersetzbareit* (translatability)

Übersetzung ist eine Form. Sie als solche zu erfassen, gilt es zurückzugehen auf das Original. Denn in ihm liegt deren Gesetz als in dessen Übersetzbareit beschlossen.

(Benjamin 1972a: 9)

Translation is a form. In order to grasp it as such, we have to go back to the original. For in it lies the principle of translation, determined by the original’s translatability.

(Rendall 2012: 76)

The third paragraph begins with yet another inscrutable passage as shown above. When Benjamin says *Übersetzung ist eine Form.* (Translation is a form), what can ‘form’ mean? To try to answer this question, I would like to begin with the comparison of two English translations of Benjamin’s work; one by Steven Rendall (2012) and the other by Harry Zohn (1999).

Harry Zohn translates the first sentence of this section as ‘Translation is a mode’ (Zohn 1999: 71), and this translation, I would claim, makes it more difficult to answer the question since ‘form’ and ‘mode’ seem very different, and both words can have a variety of referents. However, as the second sentence suggests, it may be useful to go back to the original to ‘grasp’ what Benjamin may mean by the word *Form*.

Form in German means ‘form’ or ‘shape’ (Collins German Dictionary 2007). Benjamin uses this word *Form* nine times in the essay. While Rendall translates all of them as ‘form’, therefore retaining the shape of the form, Zohn translates it in three different ways: ‘mode’, ‘form’ and ‘kind’.

Paragraph	Rendall’s	Zohn’s
3	form	mode
	form	mode
	form	mode
6	form	form
8	form	mode
	form	mode
10	form	form
12	form	mode
	form	kind

Table 5: Translations of the word Form

The table above clearly shows how Zohn conceived *Form* in three different ways. Here, I would like to use ‘*Form-form*’, ‘*Form-mode*’ and ‘*Form-kind*’ to refer to these three types Zohn identified, and I will explore them individually.

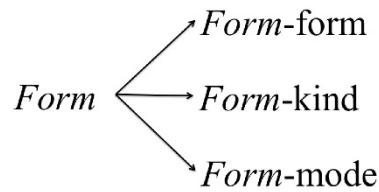


Figure 30: Three types of Form in Zohn's translation

Form-form

'Form-form' appears twice, the first being in paragraph six.²⁷

If the kinship of languages is to be demonstrated by translations, how else can this be done but by conveying the form and meaning of the original as accurately as possible?

(Zohn 1999: 73)

Since the argument is about 'form and meaning', '*Form und Sinn*' (Benjamin 1972a: 12), that are seen as two independent elements, the 'form' (*Form-form*) here is used to denote shape or structure as opposed to meaning (*Sinn*). A similar situation occurs in paragraph ten²⁸:

Finally, it is self-evident how greatly fidelity in reproducing the form impedes the rendering of the sense.

(Zohn 1999: 78)

²⁷ Underline mine

²⁸ Underline mine

As the two examples above show, when Benjamin refers to ‘form and meaning’, *Form* falls into the category of ‘*Form*-form’ and becomes something of more substance which has a shape or structure that can often be identified on a page. This use of ‘*Form*-form’ clearly differs from other instances, such as ‘*Form*-mode’.

***Form*-kind**

Form-kind appears only once, in the final paragraph where Benjamin refers to translations of the works by Sophocles. He says:

Hölderlin’s translations are prototypes of their kind: they are to even the most perfect renderings of their texts as a prototype is to a model.

(Zohn 1999: 82).

As he is talking about prototype, *Form*-kind refers to a particular sort or type.

***Form*-mode**

‘*Form*-mode’ can be said to be the main category as it appears most frequently throughout the essay; in paragraphs three, eight and the final paragraph twelve. The first appearance of ‘*Form*-mode’ is in the third paragraph, and is cited at the opening of this section: ‘Translation is a form’ (Rendall 2012: 76). Berman (2008: 54) also wonders what this *Form*-mode can mean and claims that it would be wrong to think Benjamin is saying that translation is one literary type, which can be called *Form*-kind here. In paragraph eight Benjamin writes ‘...their [the Romantics’] great translation work itself was accompanied by a sense of the essence and dignity of this form’ (Rendall 2012: 79). Here we can see that

this ‘*Form*-mode’ is a much larger concept than linguistic structures, the shape of a work, but is a ‘literary mode’ as in Zohn’s (1999: 76) translation. Berman sees this *Form* as an *organisme* (organism) that naturally follows a law (Berman 2008: 54) which, in the case of literary translation, is *Übersetzbarkeit* (translatability) (Benjamin 1972a: 9). *Übersetzbarkeit* influences the future of a work in terms of whether it ‘allows itself to be translated’ and this in turn is determined ‘in accord with the meaning of this form’ (Rendall 2012: 76).

The *Übersetzbarkeit* (translatability) has a strong connection with the quality of unforgettability: ‘... we could still speak of an unforgettable life or moment, even if all human beings had forgotten it’ (Rendall 2012: 76) if a certain life or moment should not be forgotten. Therefore, Berman points out that *Übersetzbarkeit* (translatability) is like a voice saying ‘translate me’, and the task of the translator is to work based on such *Übersetzbarkeit* (translatability) (Berman 2008: 58). As a theatre translator, I have encountered such urgent voices of *Übersetzbarkeit* (translatability), and I imagine that once the translator is aware of this voice, he or she is bound to experience García Lorca’s notion of *duende* or the aspiration to represent it in the TT or, more precisely, in the performance text. I also imagine that it is the *Übersetzbarkeit* (translatability), this voice of *duende*, that makes literary translators translate, painters paint, composers create new melodies and choreographers create new movements.

The *duende* is a term García Lorca used in his essays ‘*El cante jondo- Primitivo canto andaluz*’ (Deep Song) (Lorca 1987a: 195-216) and ‘*Juego y teoría del duende*’ (Play and Theory of the Duende) (Lorca 1987b: 306-318), which is based on a lecture he gave in Buenos Aires in 1933. Etymologically speaking, *duende* is:

...derived from *duen de casa*, lord of the house; this character in Spanish folklore is a household spirit fond of hiding things, breaking dishes, causing noise and making a general nuisance of himself – in fact, a sort of cross between a poltergeist and a brownie.

(Henderson 1987: 8)

It is the ‘creative-destructive daimon’, the equivalent of which is the ‘tinker-gypsie’ or ‘the conyach’ for Scottish travellers (Henderson 1987: 7-8). Lorca’s use of this term is far from this playful creature although a certain devilishness may have been preserved. Johnston points out:

Lorca, however, uses the word in a much more strictly Andalusian sense, one which is more intrinsically linked to the tradition of flamenco music than anything else. Here it refers to that mysterious, perhaps indefinable power in a singer or dancer which transforms great technical prowess into great art.

(Johnston 1989: 5)

As Johnston says above, *duende* is the ‘indefinable power’ and, therefore, he [Lorca] himself did not ‘represent it in a text but, rather suggested its effects’ (Quince 2011: 182). It is also pointed out in ‘*Juego y teoría del duende*’ (‘Play and Theory of the Duende’) that Goethe, when discussing Paganini, said that *duende* is ‘A mysterious power which everyone senses and no philosopher explains’ and Lorca himself says:

Así, pues, el duende es un poder y no un obrar, es un luchar y no un pensar.

(Lorca 1987b: 307)

The *duende*, then, is a power, not a work. It’s a struggle, not a thought.

(Maurer 2010: 57).

This ‘power’, or ‘force’ in A.S. Kline’s translation, is the driving motive of theatre translation, and is initiated by the ST’s *Übersetzbarkeit* (translatability).

It may be possible to say that, to some extent, the theatre translator is possessed by this *Übersetzbarkeit* (translatability), the voice or the *duende* of the ST. In this sense, the notion of *duende* is particularly interesting here when exploring theatre translation as the term is strongly connected to music, dance and death. Singers, dancers and actors perform the *duende* and it is in the ephemerality of live performance (which has a great deal in common with Benjamin’s notion of *aura*) that they achieve it. Lorca was so particular about this quality of live performance that he would recite his own works and, consequently, his editors and friends had to take his manuscripts by force to be printed (Henderson 1987: 7). Some may say that a translator has little in common with those performers but, on the contrary, although I will not go into details here, translators are rather like performers in many senses as David Johnston also points out:

The translator-practitioner, in terms of his or her relation to the text, may in this way be conceived of as an actor who performs in terms of the imperatives of the text, and who, by extending this performance to new audiences, produces work in which he or she is both visible and invisible – simultaneously subsumed into the text (actor as character, translator as reader) and an active agent of its re-creation (actor as performer, translator as theatre-writer).

(Johnston 2011: 17)

As a practicing translator, I feel this similarity between a theatre translator and an actor. (Interestingly, as Curran (2008:1) points out, ‘[t]he Japanese term *yakusha* aurally conflates the roles of “translator” and “actor” too.)

I believe that finding *Übersetzbarkeit* (translatability), or hearing the voice of the ST saying ‘translate me’, and thus initiating the creative struggle with the *duende*, happens

in the process of the reading of the ST which is, as I suggested in 1.3, quite different from any other sort of reading.

3.2.3 Empowering One's Original Language Using a Foreign Language

...the poet's intention is spontaneous, primary, concrete, whereas the translator's is derivative, final, ideal. This is so because the great motive of integrating the plurality of languages into a single true language imbues his work.

(Rendall 2012: 80)

In the ninth paragraph of '*Die Aufgabe des Übersetzers*' (The Task of the Translator), Benjamin refers to the process of creating a true language as imbuing the translator's work. It appears that the meaning of 'imbuing' is another major key to this essay as it leads to the enrichment of the target language. The verb 'imbue' is derived from the French *imbu* (moistened), which comes, in turn, from the Latin *imbutus*, past participle of *imbuere* (moisten) (OED online). Imbuing suggests adding moisture, if not colour or decoration, to enhance the beauty that is intrinsic to the material, in this case, a text. Such enrichment does not occur in all translations, but it can be present in the sort of translation that is willing to create a new language of translation, as Benjamin proposes throughout the essay. The English translation of the section above is by Steven Rendall and the choice of the verb 'imbue' can only be seen in his translation. The following are translations of the same section by other translators.

Translation by Harry Zohn

The intention of the poet is spontaneous, primary, graphic; that of the translator is derivative, ultimate, ideational. For the great motif of integrating many tongues into one true language is at work.

(Zohn 1999: 77)

Translation by J.A. Underwood

...the writer's intention is native, initial, concrete, the translator's derivative, ultimate, abstract. For the great motive of drawing the multitude of languages together into one true language fills the latter's work.

(Underwood 2009: 75)

Neither of the above translations mention the word 'imbue': in Harry Zohn's, the element of imbuing seems to be absent, although in Underwood's the verb 'fills' could be said to correspond to 'imbues'. Such a comparison was of course necessary as I am not an expert in German, and comparing different translations led the study to the analysis of the original with gloss as shown below:

... die des Dichters ist naive, erste, anschauliche, die
(intention) that of-the poet's is naïve primary vivid that

des Übersetzers abgeleitete, letzte, ideenhafte Intention.
of the translator derived final idea-like intention

Denn das große Motiv einer Integration der vielen
because the great motive of-an integration of-the many

Sprachen zur einen wahren erfüllt seine Arbeit.
languages to-the one real (language) (ful)filled his work

(Benjamin 1972a: 16)

As can be seen above, in the original German, the word in question is 'erfüllt'. The verb 'erfüllen' means 'to fulfil' (etymologically in German as in English to completely fill) or 'to fill' (Collins German Dictionary 2007), as in to fill a vessel, and has the sense of 'inspiring' or 'imbuing', or 'filling'. Translation, '[a]s the development of a specific, elevated life' (Rendall 2012: 77), fulfils the target language not by adding extrinsic factors but by finding and enhancing intrinsic seeds, and the resulting new language of translation

moves closer to true language, pure language (*reine Sprache*). This empowerment can occur as a result of the representation or the seminal realization of the essence of the texts, the seeds. (Rendall 2012: 77).

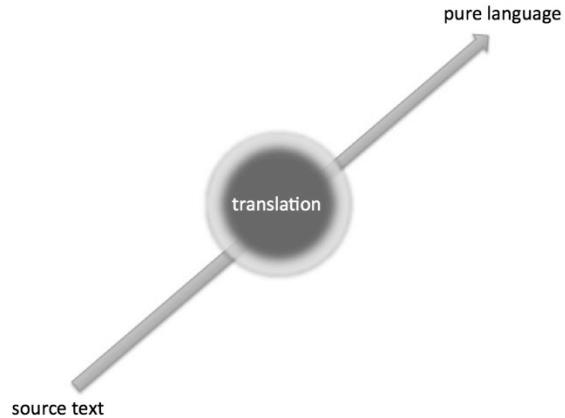


Figure 31: Translation moving towards pure language

This contemplation on the German verb ‘erfüllen’, with its sense of ‘imbuing’ the elements with something, that is intrinsic to the work will be the core of the model of theatre translation 潤訳(jun-yaku [Regenerating Translation] I will present in Chapter 4.

3.2.4 Translation as Reassembling Fragments of a Vessel

Wie nämlich Scherben eines Gefäßes, um sich zusammenfügen zu lassen, in den kleinsten Einzelheiten einander zu folgen, doch nicht so zu gleichen haben, so muß, anstatt dem Sinn des Originals sich ähnlich zu machen, die Übersetzung liebend vielmehr und bis ins Einzelne hinein dessen Art des Meinens in der eigenen Sprache sich anbilden, um so beide wie Scherben als Bruchstück eines Gefäßes, als Bruchstück einer größeren Sprache erkennbar zu machen.

(Benjamin 1972a: 18)

Just as fragments of a vessel, in order to be fitted together, must correspond to each other in the minutest details but need not resemble each other, so translation instead of making itself resemble the sense of the original, must fashion in its own language, carefully and in detail, a counterpart to the original's mode of meaning, in order to make both of them recognizable as fragments of a greater language.

(Rendall 2012: 81)

As seen above, Benjamin's argument moves on to propose that the language of translation should create a 'harmony', like fragments of a vessel, in order to show that both the original and the translation are fragments of a greater language. This idea, also of Kabbalistic origin, involves the identification of possible fragments, followed by careful tailoring of those fragments, which may lead to *reine Sprache* (pure language). This would seem to be closely related to Amalgamating Translation described by Morita, which was explored in Chapter 2.

In terms of the translation of Chinese poetry, the fragments are quite visible; for example, in the first line of Pound's translation of 玉 階 生 白 露 (Jewel Stair's Grievance), the 宮怨詩 (palace lament poetry), written by 李白 (Li Po) in 絶句 (Juegu [five-syllable quatrains]) which was popular in the Tang Dynasty (618-907), the five characters suggest possible fragments; jewel, stair, bear, white and dew.

玉 階 生 白 露、
jewel stair bear white dew
'The jeweled steps are already quite white with dew'

In theory, the positioning of the characters can be changed but Pound chose not so that he can retain the order in which those elements appear. The verb 生 (bear) became 'with' in Pound's translation, which is an interesting choice. Pound then added the definite article

‘the’ and ‘already quite’, the reason for which can be seen in the notes below the translation: ‘she has come early, for the dew has not merely whitened the stairs, but has soaked her stockings’. Hence the resulting translation is ‘The jeweled steps are already quite white with dew’ and not ‘Jeweled-steps bear white-dew’. These interpretative elements could be seen as the natural glue, so to speak, that connects one fragment to another. I term them ‘natural glue’ as they derive from the original and they are not added elements from elsewhere. In Chapter 4 I will explore a similar notion in dramaturgical translation for the theatre.

When identifying fragments, they can be imagined as words on cards. Using the example given above, these fragments are:

jewel	stair	bear	white	dew
1	2	3	4	5

It is quite possible for the translator to change the order of these fragments:

white	dew	bear	jewel	stair
4	5	3	1	2

The resulting translation might be something like ‘White dew covered jewelled stairs’. The point here is that Pound did not change the word order; in fact, he rarely altered the order in which Chinese characters appear. This is of course easier in translation from Chinese into English as Chinese grammar is very similar to its English counterpart. The order in which readers see the fragmental elements of a sentence was of great importance, as Pound notes

in relation to of ‘Man Sees Horse’. He explains ‘First stands the man on his two legs. Second, his eye moves through space: a bold figure represented by running legs under an eye, a modified picture of an eye, a modified picture of running legs... Third stands the horse on his four legs’ (Pound1936: 8).



Figure 32: *Man Sees Horse*

This is an extreme example, but the dynamism is created by the word order Man, Sees, Horse, which in turn enhances the notion of vigorous activity for readers. Samuel Beckett’s translations of Mexican poetry also attempt to retain the order of the original, if not as rigorously as Fenollosa and Pound. Thus, one way to consider translation is to see it as a process that involves identification of fragments, deciding the size (length) of each of the fragments, transforming them into appropriate forms (by literal or interpretive translation), and then putting them in the correct order.

There is also, as has been mentioned in Benjamin’s image of translation as reassembling fragments to create a vessel, a real sense of tailoring in the process of making the newly made target language function. This same process, then, can be applied to theatre translation if we envision the small world of theatre as a vessel. That is, what theatre translators do is to craft the fragments and tailor them to create theatre as a sort of microcosm of the world of the story. In this context, the glue-like element mentioned above may be called dramaturgy or dramaturgical reading, so that the language of translation becomes part of the language of theatre in the target culture. These points will be explored

further in 4.3 and the theme of ‘reassembling fragments of vessel’ will be examined in 4.2.2 (with examples from *The Sunken Bell*) and in 5.3.2 (with examples from a theatre workshop with Timberlake Wartembaker).

3.2.5 *Reine Sprache* (pure language) and *schöpferisches Wort* (creative word)

In dieser reinen Sprache, die nichts mehr meint und nichts mehr ausdrückt, sondern als ausdrucksloses und schöpferisches Wort das in allen Sprachen Gemeinte ist, trifft endlich alle Mitteilung, aller Sinn und alle Intention auf eine Schicht, in der sie zu erlöschen bestimmt sind.

(Benjamin 1972a: 19)

In this pure language – which no longer means or expresses anything but is instead, as the expressionless and *schöpferisches Wort* (creative word), what is meant in all languages – all communication, all sense, and all intention arrive at a level where they are destined to be extinguished.

(Rendall 2012: 82)

As Benjamin mentions above, the newly born word as *schöpferisches Wort* (creative word) resulting from the process of translation — a word that is utterly incomprehensible — raises the target language to a higher sphere and will, one day, be extinguished when yet another new word is born. This is a bold statement but according to Carol Jacobs (1975: 761-2), Benjamin’s *schöpferisches Wort* (creative word), which Jacobs translates as ‘productive word’, is *Wörtlichkeit* (literality) and ‘[a] teratogenesis instead of conventional, natural, re-production results, in which the limbs of the progeny are dismembered, all syntax dismantled’. Jacobs also states that ‘it is this monstrosity that he [Benjamin] praises above all as the most perfect of all translations’.

One example of such a word in Japanese is 鎮国(sakoku [national isolation]), as mentioned earlier. 鎮国(sakoku [national isolation]) is translationese, a word coined, by 志

筑忠雄 Shizuki Tadao (1760-1806), a scholar of Dutch studies, while translating an article in the appendix of *De beschryving van Japan* (The History of Japan) (Scheuchzer 1906: 301-336), written in Dutch by a German physician, Engelbert Kaempfer (1651-1716) (Itazawa: 1934). According to 大島明秀 Oshima Hideaki, Shizuki coined the term word 鎮国 (sakoku [national isolation]) based on certain key words in the content of the article. In J.G. Scheuchzer's English translation, the title of the article is 'An enquiry whether it be conducive for the good of the Japanese Empire, to keep it shut up, as it now is, and not to suffer its inhabitants to have any commerce with foreign nations, either at home or abroad' (Scheuchzer 1906: 301). When Shizuki published the translation in 1801, he shortened the lengthy title to three characters (鎖国論), meaning 'close/chain', 'country' and 'theory' respectively, to give 'theory of national isolation'. Oshima points out that this translation is based on Dutch expressions such as '*Van den tyd af dat het Ryk is opgesloten geweest*' (when the country is being locked) or '*het Ryk zoude worden toegesloten*' (the country would be shut) (Oshima 2009: 81). I imagine that 'chain-country' was perceived as monstrous, especially as the first *kanji*, 鎮 (sa [chain]) does not help readers to picture anything positive. The expression 鎮国 (sakoku [national isolation]) was finally accepted and is now used to mean not only the 200 years of national closure in Japan, but also any other form of closure on a national level.

This notion of translation as an act of creating monsters with reassembled limbs recalls the Japanese expression 換骨奪胎 (kankotsu dattai), which is often translated as 'adaptation' and is frequently used to describe translations from the Meiji era (1868-1912). The term originates in China and, in the original form, the third and the fourth characters precede the first two: 奪胎換骨 (duó tāi huàn gǔ). In China and Japan, it is known as a 法

(fa [method]) of poetic composition, established by the Chinese poet of the Song Dynasty 黃庭堅, Huang Tingjian (1045-1105).

duó	tāi	huàn	gǔ
奪	胎	換	骨
snatch	embryo	exchange	bone
Snatching embryo		Exchanging bones	

Table 8: Snatching embryo, exchanging bones

These four characters, ‘snatching the embryo’ and ‘changing the bones’ are open to a wide range of interpretations. I would argue that ‘exchanging bones’ potentially means changing the bones of an ordinary person to the bones of a 仙人 (sen’nin [hermit]), as it was believed that such exchange of bones means the transformation into a 仙人 (sen’nin [hermit]), an ‘immortal person’. The other method established by Huang Tingjian, 点鉄成金 (tentetsu seikin) [changing iron into gold], is almost always paired with 換骨奪胎 (kankotsu dattai). Huang Tingjian is believed to have commented in relation to poetry 杜甫 (Tu Fu) and prose by 韓愈(Han Yu), that ‘even though they selected the stale words of the ancients, once they applied the brush and ink, it was just like a grain of elixir of immortality changing iron into gold’ (Stalling 2006: 168).

The second half 奪胎 ‘snatching the embryo’ sounds violent. The sense of stealing something may make readers uneasy, and this unease is heightened by the fact that the stolen object is an embryo. 胎(tai [embryo]) is an unborn offspring before the organs have developed, before it becomes a foetus. In a plant, it is the seed that has the potential for further development. Etymologically speaking, the left hand side of the character, 月,

means body, and the right side, 台, to start, therefore showing a body starting to move. This 胎(tai [embryo]) is very much like what Benjamin calls *Wesen* (essence) which is waiting for *keimhaft* (embryonic) or *intensive* (intensive) realisation (Rendall 2012: 77).

As a result of the labour to give birth to the afterlife of an artwork, the language of translation, the monstrous, begins to appear before spectators. However, the monstrous may be just a creature seen from a certain perspective. The Japanese used to call such monstrous creatures as ogres with horns 異形 (igyo), which literally means ‘different form’.

According to George Steiner, (1998: 66), two of the main forces that encouraged Benjamin write *Die Aufgabe des Übersetzers*’ (‘The Task of the Translator’) were Hölderlin’s translations of Sophocles and Goethe’s notes to the *Divan*. Hölderlin’s translations of Sophocles are said to have an ‘Orientalising tendency’ (Krell 2005: 331), and Goethe’s reading of the German translation of Hafis’s Persian poems by the Orientalist Joseph von Hammer inspired him to write *West-östlicher Diwan* (West-Eastern Divan) ‘reflecting Oriental motifs’ (Whaley 1974: vii). An aspiration toward the foreign is behind his writing, and the same aspiration can be seen in translation into Japanese in the Meiji era.

Translations from the Meiji era were not designed to be accessible to the general public. Rather, they were incomprehensible unless readers made a great effort to grasp the meaning. To put this another way, they were designed to educate those who were willing to learn, and opened doors towards greater insight. There were even volumes of translation readers in the Meiji era that gave instructions as to how to read translations. A translation may be incomprehensible at first sight but it can be claimed that changes in language also change the way the readers think. What may seem like a ‘monstrous’ strategy in translation cultivates new ways of thinking, as did Hölderlin’s translation of Sophocles.

Another unusual point is that Meiji translators appear to have believed that the more inscrutable the translation, the better it was. The reason for this was that the original texts were envisaged as unreachable, exotic and superior as they were from mysterious foreign countries (Yanabu 2010: 13-14). Yamaoka Yoichi (1948-2011), a translator and the editor of an online translation journal, says in an interview that 翻訳調 (hon-yaku chō [translation tone/translationese]), established in the early Meiji era (1868-1912), was ‘a truly great invention’ since ‘translating texts into Japanese was almost impossible when the source texts had completely different logic, structure and vocabulary’ (Yamaoka 2009: n.p.). Indeed, the translators of those days had to translate words and concepts that did yet not exist in Japan.

The reason for this invention [translationese] was that nobody knew what the source text was talking about. [...] They were transforming something they didn't understand into Japanese just for the time being. [...] They wanted to educate people to translate, and people to read translations. The philosophy was to translate something as best they could, then mull it over and discuss it. That was the situation that predominated from the middle of the Meiji era.

(Yamaoka 2009: n.p.)

In other words, translation in the Meiji era was mainly about creation: creating new elements or new words. This may also be the case with translation in many language combinations, but, after two hundred years of national isolation, translation from Western languages involved innovation. The simplest example is punctuation: before the Meiji era, punctuation did not exist in Japan and, until Japanese versions of the comma, ‘、’ (*ten*) and the full stop ‘。’ (*maru*) were invented, writers used to insert spaces or move on to the next line in the places where we would today insert punctuation. Another more complicated example is word coinage. One of the most frequently quoted coined words is ‘society’.

Yamaoka explains that there was no such concept at the beginning of the Meiji era, but a century later, when Japanese society had matured, it had become clear what it meant. These coinages are called 造語 (zogo [created word, neologism]).

Obviously, translators did not simply choose a term at random, but tried to approach the meaning judging by the context. Coinage from this era was usually achieved by adding new meanings to words that already existed in Chinese or by combining two *kanji* to create a new word. The Japanese word for ‘society’ 社会 (*shakai*) falls into the first category, and I imagine that, although it is now one of the most frequently used words in Japanese, it was, at that time, a monstrous, alien word. This is what Benjamin calls the ‘post-maturation’ of words. That is, what might have sounded fresh will be exhausted and eventually something new will rise from inside (Rendall 2012: 77-78).

A further point to take into account when considering the monstrous in translation is that Benjamin clearly separates ‘information’ from ‘noteworthy stories’, as he explains in another essay, ‘The Storyteller’ (Zohn 1999: 89); *reine Sprache* (pure language) in ‘*Die Aufgabe des Übersetzers*’ (The Translator’s Task) obviously relates to a noteworthy story as it deals with an art form. However, translations of both information and art forms in the Meiji era fit well into his description of *reine Sprache* (pure language).

As seen above, a coinage that did not particularly aim to gain readers’ favour has become a word in common usage in Japan by the beginning of the 21st century. Coinage in the Meiji era was not intended to enhance accessibility but to encourage readers to work out the meaning themselves. This takes the argument back to Kabbalah, to reception or receipt. Those who are willing to learn and stand at the right spot at the right time can receive. It is

translation or creation in translation that makes the pathway, which Benjamin might call the *Arkade* (arcade) (Benjamin 1972a: 18) for such reception.

Benjamin's notion of *Arkade* (arcade) is very important when reading his works since one of the projects he conducted was *Das Passagen-Werk (The Arcade Project)*. Although this is an unfinished project, he spent thirteen years on it. In this work, Benjamin wrote about *les passages* (the Paris arcades), 'which he considered the most important architectural form of the nineteenth century, and which he linked with a number of phenomena characteristic of that century's major and minor preoccupations' (Eiland and McLaughlin 1999: iv). A covered arcade of Paris is a pathway that connects two places, designed for pedestrians, with a glass ceiling (therefore not affected by the weather outside). The ground floor is lined by small shops. Considering those characteristics of an *arcade*, Benjamin described various aspects of nineteenth century life. As it is a large-scale project, I will not go into details here but what is important to know in connection with Benjamin's view of translation is that he saw those arcades as structures that enable awakening.

3.2.6 The Interlinear Model

Die Interlinearversion des heiligen Textes ist das Urbild oder Ideal aller Übersetzung.

(Benjamin 1972a: 21)

The interlinear version of the Holy Scripture is the prototype or ideal of all translation.

(Rendall: 83)

In 3.1.1, I mentioned that Benjamin sees a work of art as something sacred and, therefore, it makes sense that he also suggests that the interlinear layout is ideal for translation. Strictly speaking, the interlinear Bible provides not a translation, but a gloss from which readers might produce possible mental translations. Another option is that, in modern cases, the interlinear Bible would have a translation at the side, as in Figure 33.

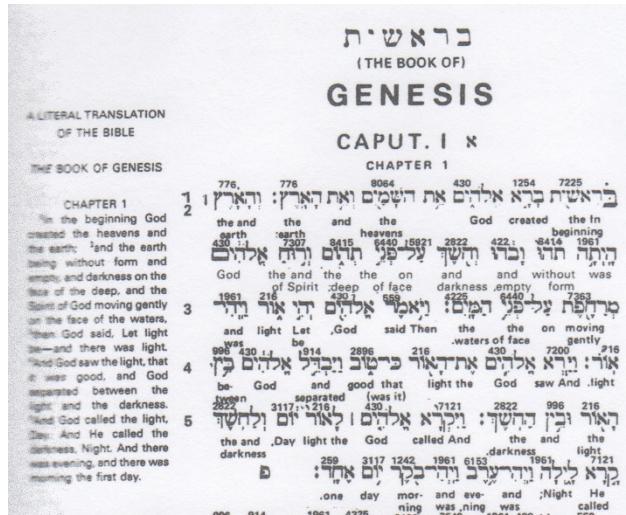


Figure 33: The interlinear Bible with translation at the side

I would argue that interlinear translation is the ideal way of finding the essence, the embryo of a written text. This mode of writing is very familiar from a Japanese perspective, as certain fundamental concepts are the same as 漢文訓讀 (kanbun kundoku [Chinese read in Japanese way]), as explored in chapter 1. The presence of the original is essential so as not to obscure the source, the origin. Since there is already a great deal of literature on 漢文訓讀 (kanbun kundoku [Chinese read in Japanese way]), I will not explore the topic further here, but the point is that the format of presenting the original with gloss provides an entrance to the foreign text, functioning as Benjamin’s notion of ‘arcade’ (Rendall 2012: 81).

It may be possible to say that viewing the original and gloss on the same page is a similar experience as walking down the covered *passages* of Paris. We look at the objects on display on both sides as we walk the passage, which is a blended space with two sides. This blended space eventually leads us up to *reine Sprache* (pure language) in translation.

Denn der Satz ist die
Because the sentence is the

Mauer vor der Sprache
wall before the language

des Originals, Wörtlichkeit die Arkade.
of original literality the arcade
(Benjamin 1972a: 18)

For if the sentence is the wall before the language of the original, literalness is the arcade.

(Zohn 1999: 79)

Comparatively speaking, as German has much in common with English, so translation of the sentence above seems almost simple and straightforward. However, readers of the interlinear gloss and marginal translation shown above may realise that the translation, by Harry Zohn, does not include ‘word’, *Wort*, which is implicit in the ‘Wörtlichkeit’ of the original. Steven Rendall translated the same sentence as ‘[f]or the sentence is the wall in front of the language of the original, and word-for-word rendering the arcade’ (Rendall 2012: 81). This is a further example of Rendall’s focus on the translation of form. If readers continue such reading, focusing on particular words or forms of words, this may produce a completely new way of reading, and the presence of the original is essential to this process.

In support of his argument, Benjamin cites Rudolf Pannwitz, a German poet and writer, one of the first people to speak of the ‘postmodern’, who laments that translators tend not to allow their original language ‘to be put powerfully into the movement by the foreign language’, especially when the target language has little in common with the source language. The translator ‘must revert to the ultimate elements of the language at that very point where image and tone meld into one he must broaden and deepen his own language through the foreign one...’²⁹ (Pannwitz 1917).

Considering examples of interlinear version, it is possible to say that they share certain similarities with the layout of the Arden Shakespeare series I consulted in Chapter 1 in terms of the presence of rich information on the same page as the main text. In the model in Chapter 4, I will propose a hybrid of those two layouts as the ideal format for dramaturgical theatre translation.

²⁹ According to Rendall’s footnote in his translation, ‘[t]he omission of capitalization and punctuation here follows Pannwitz’s idiosyncratic usage’.

Chapter 4 The 潤訳(jun-yaku [Regenerating Translation]) Model

4.1 What is 潤訳 (jun-yaku [Regenerating Translation])?

4.1.1 Overview

In this chapter, I will present a new model of theatre translation to be called 潤訳 (jun-yaku [Regenerating Translation]), the name of which is inspired by one of the findings in the point-by-point exploration of Walter Benjamin's *Die Aufgabe des Übersetzers* (1921) (The Task of the Translator) in the previous chapter. The point in question is 'translation as a process of imbuing the translator's work', which I discussed in 3.2.3. It is in the passage containing the German verb 'erfüllen' (to fill) in paragraph nine, as follows:

...das große Motiv einer Integration der vielen Sprachen zur einen wahren erfüllt seine Arbeit.

(Benjamin 1972a: 16)

...the great motive of integrating the plurality of languages into a single true language imbues his work.

(Rendall 2012: 80)

As I pointed out before, the word in question 'erfüllen' (to fill), which is translated as 'imbue' here by Steven Rendall, has the sense of 'inspiring' or 'imbuing'. This word was used to describe what a certain type of literary translation can do. That is, by creating a new language of translation that has features from both the source language and the target language, translation can fulfill the target language; this is done not by adding something outside of the ST but by enhancing elements intrinsic to it. As a result, such translation 'imbues' the TT.

Both as a theatre practitioner and translation studies scholar, I would argue that imbuing translation is the ideal way to translate certain plays, as I will describe in 4.1.2, and

therefore, I call my model of theatre translation 潤訳 (jun-yaku [Regenerating Translation]), the first character of which, 潤(jun), means ‘imbue’ or ‘moisten’ (see also 4.1.2).

The model also incorporates ways of thinking I have previously explored:

- The ‘situation of enunciation’ (1989) and ‘concretisation of enunciation’ (1985) by Patrice Pavis in Chapter 1
- 「翻譯の心得」(hon-yaku no kokoroe) ‘Sensitivity Towards Translation’ by Morita Shiken in Chapter 2
- *Die Aufgabe des Übersetzers* (1921) ‘The Task of the Translator’ by Walter Benjamin and Antoine Berman’s commentary on it, *L’âge de la traduction – ‘La tâche du traducteur’ de Walter Benjamin, un commentaire* (2008), in Chapter 3
- The concept of *duende* in ‘*El cante jondo - Primitivo canto andaluz*’ (Deep Song)(Lorca 1987a: 195-216) and ‘*Juego y teoría del duende*’ (Play and Theory of the Duende) (Lorca 1978: 306-318) by Garcia Lorca in Chapter 3

In addition to the views above, I have, particularly in 4.2.3, used the collaborative translation of Gerhart Hauptmann’s *Die versunkene Glocke* (*The Sunken Bell* [1896]) by 泉鏡花 Izumi Kyoka and 登張竹風 Tobari Chikufū when taking examples from translation of the Meiji era.

I will start with the description of this model, focusing in particular on the etymology of the *kanji* 潤(jun), which has a close connection to ‘erfüllen’ (to fill) (4.1.2), and then move on to the actual model in 4.2, where I will outline the three main steps of 潤訳 (jun-yaku [Regenerating Translation]): 1) Reading the ST, 2) Creating fragments and 3) Writing the TT.

4.1.2 About 潤訳(jun-yaku [Regenerating Translation])

潤訳(jun-yaku [Regenerating Translation]) is a kind of translation that intensifies certain parts of a playtext for maximum theatrical effect by using a number of 翻訳調(hon-yaku chō [translation tone/translationese]). The effects I intend to achieve are specific uses of literal and interpretative translation (see Amalgamating Translation in 2.3), carefully combined to create a performable translation. Another point to be mentioned here is that although 潤訳(jun-yaku [Regenerating Translation]) is partly inspired by Morita's 「翻譯の心得」(hon-yaku no kokoroe) 'Sensitivity towards Translation', it does not retain the prescriptive elements of that text, but simply describes a model for the practical use.

Aims

潤訳 (jun-yaku [Regenerating Translation]) has several objectives. The main one is the same as that of this thesis: to revive the positive sense of translationese in English in the context of the theatre. In order to achieve this, 潤訳 (jun-yaku [Regenerating Translation]) aims to maintain the written translation (which is the basis of the performance text) as open as possible by laying special emphasis on certain motifs found in the dramaturgical reading of the ST, as will be described in 4.2.2. In other words, the aim of the regenerating translator is to highlight the motifs found in the ST but, at the same time, leave the final decision as to whether or not they should be used to the artistic director.

The Subject Matter

Although this is simply based on my observation, and I will not go into detail here, I would like to point out that this model works best with, although not limited to, tragedy or the lines of a tragic character. I started this study with an example of the exclamation 'Broken!' uttered by Miss Havisham, a Dickensian tragic character who is in the same ghastly

wedding dress she has been wearing since the day of her betrayed wedding, when she was defrauded by her fiancé. All the plays involved in the construction and application of this model are either tragedies or have significantly tragic elements. Benjamin's took Hölderlin's translation of the tragedies, *Oedipus* and *Antigone* by Sophocles as examples of the monstrous translation. Lorca, whose concept of the *duende* I have considered in Chapter 3, is known for his three tragedies, *Bodas de sangre* (*Blood Wedding*), *Yerma* (*Yerma*) and *La casa de Bernarda Alba* (*The House of Bernarda Alba*). Interestingly, the translator of Lorca's *Bodas de sangre* (*Blood Wedding*) points out in his commentary entitled 'Translating Lorca' that '...the rural tragedies are full of allusions to the natural world which are either unfamiliar or embarrassing to the non-Spaniard...' (Edwards 1987: xlvi). He also points out that:

...Lorca's work as a whole, poetry as well as drama, contains many images which have their roots in the popular imagination but which he developed in his own particular way. And finally, Lorca's style is extremely distinctive: his dialogue often remarkably spare and concise, his verse dense with images and resonance.

(Edwards 1987: xlvi)

The ST to be employed in 潤訳 (jun-yaku [Regenerating Translation]) requires the richness, in terms of images and resonance, that can be found in Lorca's tragedies. (天守物語[Tenshu Monogatari] by 泉鏡花 Izumi Kyoka, which is the ST of my experimental translation, has a similar quality.) Edwards gives an example of such effective imagery in the expression 'a good crop of esparto' (Edwards 1987: xlvi) and explains that:

At once, even though the esparto is never seen, the word conjures up a picture of the tough yellow grass which grows only in hot, dry climates, and thus evokes at the same time the desert land of Almeria where the Bride lives with her father.

As I suggested in 1.3, expressions conjuring up an image in the spectator's mind are what 潤訳 (jun-yaku [Regenerating Translation]) encourages. That is, the regenerating translator works to move the picture in the spectator's mind closer to the one the original author had, or at least to the one the ST suggests. Another example that Edwards suggests is 'a wall that's two feet thick' (Edwards 1987: 19), which creates a particular picture.

Madre: [...] *Tú sabes lo que es casarse, criatura?*

Novia: (Seria.) *Lo sé.*

Madre: *Un hombre, unos hijos, y una pared de dos varas de anch para todo lo demás.*

(Lorca 1980: 22)

Mother: [...] You know what getting married is, child?

Bride: (solemnly). I do.

Mother: A man, children, and as for the rest a wall that's two feet thick.

(Edwards 1987: 19)

While this can also be translated as 'a wall six-feet deep to shut out the world' as in Clifford's (2008: 25) translation, the images of a 'thick' wall and a 'deep' wall are very different, and in 潤訳 (jun-yaku [Regenerating Translation]), thickness is to be preserved. Johnston, who translated the same passage as '... a thick stone wall to keep the rest of the world out' (Johnston 1989: 51), adds an explanatory endnote:

22: The basic idea that men work the fields while women stay indoors permits Lorca to use the idea of the wall as an emblem of a society which, literally, hides its women away and, metaphorically, locks away its true feelings.

(Johnston 1989: 110)

This sort of additional information will be one of the keys to 潤訳 (jun-yaku [Regenerating Translation]), and a tragic motif or emblem such as the one with the woman, a wife, trapped within a thick wall often requires an unfolding of its symbolic content.

Lorca, referring to *cante jondo* (deep song) says:

Es decir, el cante jondo, acercándose a los primitivos sistemas musicales de la India, es tan sólo un balbuceo, es una emisión más alta o más baja de la voz, es una maravillosa ondulación bucal, que rompe las celdas sonoras de nuestra escala atemperada, que no cabe en el pentagrama rígido y frío de nuestra música actual, y abre en mil pétalos las flores herméticas de los semitonos.

(Lorca 1987a: 197)

Like the primitive Indian musical systems, deep song is a stammer, a wavering emission of the voice, a marvelous buccal undulation that smashes the resonant cells of our tempered scales, eluded the cold, rigid staves of modern music, and makes the tightly closed flowers of the semitones blossom into a thousand petals'

(Maurer 2010: 3).

Although a play is different from a song, the *duende* of the play which is triggered by the ST's *Übersetzbarkeit* (translatability) can create an explosion of images which may resemble a flower in bloom with a thousand petals. This is exactly what the regenerating translator would like the spectators to experience.

When a tragedy like *Bodas de sangre* (Blood Wedding) uses particular words repeatedly, there bound to be some significance in that repetition. For example, 'lemon' in a simple question such as 'Do you want a drink of lemon?' (Edwards 1987: 12) or 'Would you like some lemon?' (Johnston 1989: 42) is not just a lemon drink:

14: This is an emblematic way of telling the audience that Lonardo is 'a man of fire'. It is this type of concerted structure of emblems and references which gives *Blood Wedding* its tight dramatic and linguistic cohesion. The fact that he is drinking lemon is, therefore, an image of the bitterness of his life. The parallel is

firmly established when the Bride refers to the bitterness of her impending wedding at the start of Act 2.

(Johnston 1989: 109)

A lemon as an emblem of ‘the bitterness of life’ may not be a familiar metaphor outside of Spain. Therefore, information such as given in the above should be added as a footnote or endnote, and perhaps also included in the programme.

Literary motifs or emblems can be seen outside of tragedies, but the type connected to the *duende*, can never be neglected.

En cambio, el duende no llega si no ve posibilidad de muerte, si no sabe que ha de rondar su casa, si no tiene seguridad de que ha de mecer esas ramas que todos llevamos y que no tienen, qye no tendrán consuelo.

(Lorca 1987b: 314-315)

And the duende? The duende does not come at all unless he sees that death is possible. The duende must know beforehand that he can serenade death’s house and rock those branches we all wear, branches that do not have, will never have any consolation.³⁰

(Maurer 2010: 67)

As shown above, the sense of death is always present with *duende* and this is why 潤訳(jun-yaku [Regenerating Translation]) works best with a tragedy or the lines of a tragic character. Thus, 天守物語(Tenshu Monogatari), the ST for the application of 潤訳(jun-yaku [Regenerating Translation]) that I will present in Chapter 5 has been chosen for its tragic features.

It is true that a play with an overabundance of tragic features, such as the ones seen in *Bodas de sangre* (Blood Wedding), may be acknowledged as ‘melodramatic’ and, as Johnston points out, could merely be shrugged off as ‘excessive’ by English-speaking

³⁰ This English translation does not italicise ‘duende’.

audiences; therefore ‘...the translator must make certain degrees of linguistic and cultural concessions’ (Johnston 1989: 25). However, the regenerating translator tries to retain those emblems as far as possible, and for this reason such translation carefully takes into consideration the TT’s situation of enunciation, as I will discuss in the following section.

The TT’s situation of enunciation

In Chapter 1, I discussed why theatre is the ideal context for 翻訳調(hon-yaku chō [translation tone/translationese]) as a theatrical language and, as its title shows, this thesis deals with the theatrical use of translationese in English-language theatre. However, what I in fact consider the ideal situations of enunciation for 潤訳(jun-yaku [Regenerating Translation]) are fringe-scale venues in Britain. This is because the feature such venues have in common with the contexts I identified as encouraging translationese - Japan in the Meiji era of Morita or the Kabbalistic background that supported Benjamin’s thinking - is a willingness to encourage and accept innovation and experimentation.

The Meiji era, as shown in 2.1.2, was a time of rapid modernisation putting an end to early modern feudalism. As a result, it created a particular sense of respect towards all things foreign and so encouraged a large amount of 翻訳調(hon-yaku chō [translation tone/translationese]) to emerge. Benjamin’s Kabbalistic background as a mighty driving force that moves languages into ‘*einen gleichsam höheren und reineren Luftkreis der Sprache*’ (Benjamin 1972a: 14), ‘a linguistic sphere that is both higher and purer’ (Rendall 2012: 79) (see also 3.1.2), leads to a great sense of respect towards the ST, acknowledging the original almost as holy scripture (Berman 2008: 46), and therefore allows for linguistic adventure that pushes the boundaries of the target language. Fringe-scale theatre is also a

context that allows new styles being experimented in the form of a performance text completed with the audience.

Obtaining the correct situation of enunciation is crucial since 潤訳(jun-yaku [Regenerating Translation]) is replete with 翻訳調 (hon-yaku chō [translation tone/translationese]) which can be an easy target of negative criticism when not treated with care. Also, it is very important to ensure that the TT's situation of enunciation allows deep feelings to unfold because the subject matter of the ST is often tragic.

The Name 潤訳(jun-yaku [Regenerating Translation])

So far, I have briefly addressed 潤訳(jun-yaku [Regenerating Translation]) for the theatre as well as its aims, subject matter and the situation of enunciation. Now I would like to give a more detailed explanation of this concept in order to foreground the sense of 'regeneration'. This will be done by examining the etymology of the first character 潤 (jun).

The following figure shows one way of dissecting the *kanji*, 潤 (jun) and explains the meaning of each part.

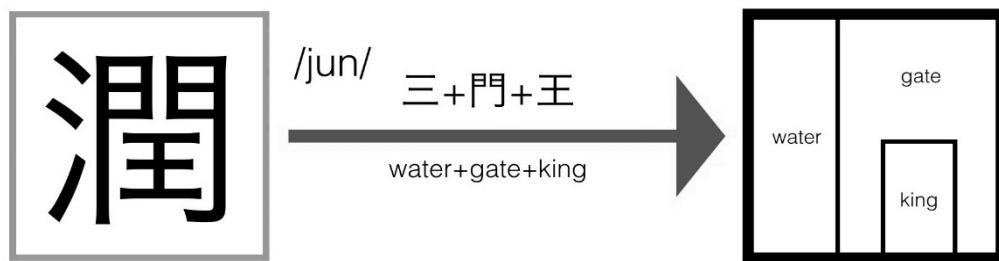


Figure 34: Dissecting 潤(jun [moisten/enrich])

As shown above, 潤 (jun) means to moisten or enrich (Nelson 1970: 569), and etymologically speaking, the individual parts mean 'water', 'gate' and 'king'. This character did not contain the element denoting water in its earlier form, and simply meant a

king inside a gate, referring to a leap day, the 29th of February, that is added to the Gregorian calendar in the leap year. The following is the older form of the same *kanji*:

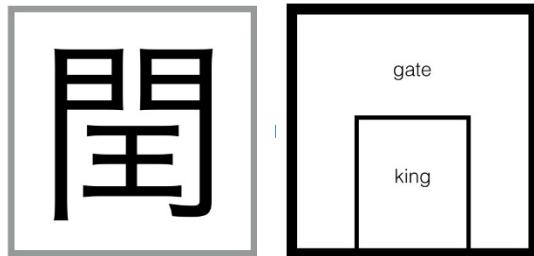


Figure 35: Dissecting 閨(uru [moisten])

One of the stories behind the character shown above is that on a leap day, the king of China did not undertake any government duties, but stayed inside the gates (i.e. at home) to rest. This recreational day of 閨(uru) (Nelson 1970: 921) suggests the conscious intention to slow down that results in a nourishing time. The nourishing element in this *kanji* became predominant and it is, arguably, similar to the idea, common in Russian Formalist thinking, of slowing down to lengthen the period of perception of a work and so increase the perceptive effort, as seen in 2.3. To repeat Shklovsky's words, '[t]he technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged' (Shklovsky 1965: 12). 潤訳(jun-yaku [Regenerating Translation]) lays a great deal of emphasis on such lengthening of perception. Benjamin also states:

Jenes gedachte, innerste Verhältnis der Sprachen ist aber das einer eigentümlichen Konvergenz. Es besteht darin, daß die Sprachen einander nicht fremd, sondern a priori und von allen historischen Beziehungen abgesehen einander in dem verwandt sind, was sie sagen wollen.

(Benjamin 1972a: 12)

This imagined, innermost relationship among languages is, however, a relationship of special convergence. It consists in the fact that languages are not alien to one another, but *a priori*, and irrespective of all historical connections, related to each other in what they want to say.

(Rendall 2012: 77)

In fact, 潤訳(jun-yaku [Regenerating Translation]) is closely related to the *überhistorische Verwandtschaft der Sprachen* (Benjamin 1972a: 13), ‘suprahistorical kinship of languages’ (Rendall 2012: 78) with which Benjamin was concerned. Even when languages do not share the same origin or etymology, they can share the intention, the movement towards *reine Sprache*, pure language (Rendall 2012: 78), and it is by prolonging the time for perception in 潤訳(jun-yaku [Regenerating Translation]), that such suprahistorical relationship come to light.

Interestingly, the process of unfolding the prolonged perception resembles the act of reading into etymology. That is, the etymological parts of a word are always present, ‘visible’ in a way that it can be seen when the viewer makes a conscious decision to do so. What 潤訳(jun-yaku [Regenerating Translation]) does is to highlight particular parts of the ST that are accenting the play by encouraging the appreciation of those points that the regenerating translator or the director has chosen. As it takes longer to read those parts, and as the reading process often takes the spectators go back to the origin of things, to deep feelings, they may find a form of ‘kinship’ within a foreign play. Returning to the examples I looked at in the section on ‘The Subject Matter’ in 4.2.2, spending time considering such expressions as ‘a wall that’s two feet thick’ (Edwards 1987: 19) or ‘a drink of lemon?’ (Edwards 1987: 12) takes the spectators back to somewhat primitive feelings and instinctive mode.

The term, 潤訳(jun-yaku [Regenerating Translation]) is also inspired by 潤色(jun-shoku [saturating colour]), which originally means to add colours in order to create a more vivid impression (and is therefore closer to the English word ‘embellish’), but which is used to refer to adaptations that are adjusted, localized, for Japanese casts and audience in the area of musical theatre in Japan. An example of this 潤色(jun-shoku [saturating colour]) might be the Japanese version of the Austrian musical, *Elisabeth – Das Musical*, which premiered in Takarazuka in 1996, and in which there is a stronger focus on *der Tod* (Death as a character) than the Empress Elisabeth to fit into the structure of a company which often has a male character as the protagonist.

This use of 潤色 (jun-shoku [saturating colour]), in effect implies changing parts of a story by employing a substantial degree of artistic license, similar to ‘adaptation’ (Sanders 2005: 17-24) in English. But I would like to emphasise the point here that 潤訳(jun-yaku [Regenerating Translation]) does not make such elaborate changes as are seen in 潤色 (junshoku [saturating colour/adaptation]). 潤訳(jun-yaku [Regenerating Translation]) is active in the creation of new words and expressions, even new writing systems, and in the process I envision it as a certain amount of interpretive translation; however, it should be clearly distinguished from adaptation.

潤訳(jun-yaku [Regenerating Translation]) will employ words and expressions of 翻訳調(hon-yaku chō [translation tone/translationese]) resulting from literal translation, which are incomprehensible at first sight. The examples of such incomprehensible elements in translation I will set out in this chapter could very well be exposed to harsh criticism if taken outside the context of fringe-scale theatre. In other words, a fringe venue enables particular ways of using these elements when arranged with sensitivity, maintaining the

logical continuity to be seen in the TT's situation of enunciation, which is a higher and purer sphere (Rendall 2012: 79).

4.2 The Model

4.2.1 The Process at a Glance

The process of 潤訳(jun-yaku [Regenerating Translation]) is based on the creation of T2 of the dramaturgical translation in 'series of concretisations' by Patrice Pavis, and steps 2 and 3 in Figure 21 'From Author's Thoughts to What the Spectators Read' (1.3), simplified versions of which are presented below.

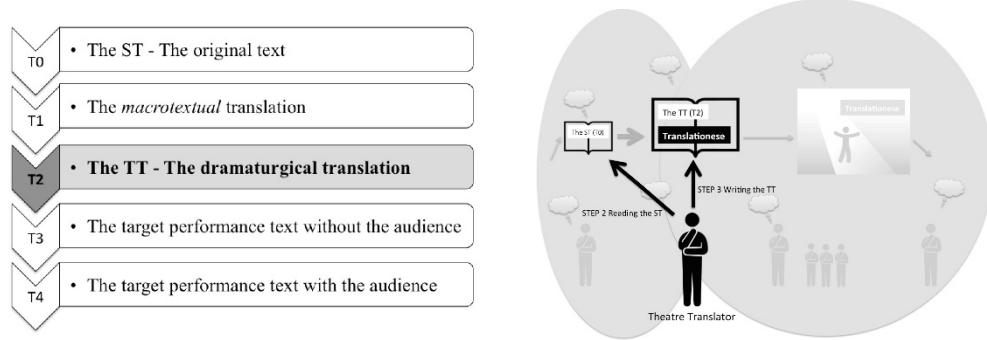


Figure 36: Simplified versions of 'series of concretisations' and 'From Author's Thoughts to What the Spectators Read'

In 1.3, I only considered two steps related to the main processes of creating the TT that are reading the ST and writing the TT. However, in this section, I would like to divide the second step, writing the TT, into two parts: creating the fragments and writing the TT. Therefore, the process will be as follows.

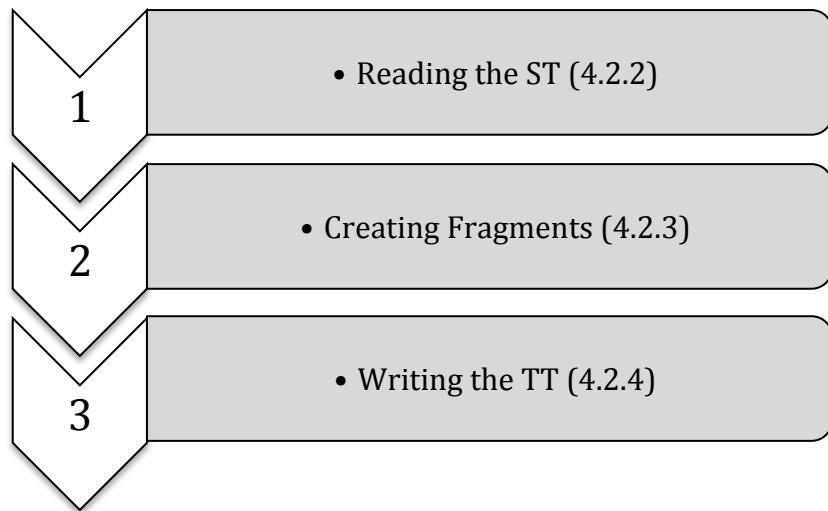


Figure 37: The process of 潤訳(jun-yaku [Regenerating Translation])

As shown above, there are three main steps in 潤訳(jun-yaku [Regenerating Translation]).

The first is reading the ST to find and interpret motifs. This sort of reading for theatre translation, the dramaturgical translation, involves a large amount of interpretation, and there is particular focus on the detection of motifs. The second step is creating fragments for the TT, which may also occur in the third step. The final step is writing the TT, the process of re-creating the text using fragments created in the previous step. It follows the Benjaminian concept of reassembling fragments.

4.2.2 Reading the ST – the Dramaturgical Reading as a Way of Detecting Motifs

For a literary translator, reading the ST involves particular skills that involve detecting metaphors, rhythm and rhyme, the distinct voices of the characters, connotation, style, shape, etymology, Biblical or Shakespearian references that may be hidden, influences from the hypotexts, if there are any, cultural references, the impact of the sound, gender issues, particular forms of punctuation, specific traditions, geographical significance or the

shape of the text. All of the above apply to reading the ST for the regenerating translator; however, the difference is that the regenerating translator for theatre has to extend her or his imagination to all of those elements that can be regenerated and translated into extralinguistic elements.

As I stated earlier, the special focus of 潤訳(jun-yaku [Regenerating Translation]) is on detecting motifs. There are two main ways that this can be done: by reading the ST and by reading the literature on that text. For example, while I was reading *Great Expectations* (Dickens 2003), as research for my translation of *Great Expectations* adapted for stage by Jo Clifford, I detected repetition of the motif 'hand'. This motif was then supported by the research of other scholars.

I ensured that my translation involved the word 手(te [hand]) even when the line was something like 'Worn down to skin and bone! Bringing up by hand!'. The expression 'Bringing up by hand!' could easily be paraphrased as 「大変な思いをして育てたんだ」 (I troubled myself to bring you up) for example. However, it was translated as 「この手で育ててやった」 (I brought you up with this hand) and was, in addition, emphasised by the actor's gesture. The other example of an expression involving this motif is in scenes where Mr Jaggers washing his hands.



Production Photo 4: Mr Jaggers constantly washing his hands Great Expectations, produced by Studio Life Tokyo, December 2014

As the director and I slowed down our thought process to think about this scene showing Mr Jaggers washing his hands, we found a link to Lady Macbeth trying to wash out the blood from her hands saying ‘Out, damned spot! out, I say!’ in *Macbeth* (Act 5 Scene 1 Line39). This possible link was then discussed with the actor, who found the fundamental key to his characterisation of Mr Jaggers through this Shakespearian link. It was not only the actor playing Mr Jaggers who used this motif; the whole production evolved from the image of ‘hands’. A list of ‘hands’ in the text was created and distributed to the cast and the creative members of the company, and some of the actors found more ‘hands’ in the original Dickens’s novel that are absent from the playtext. As a result, the character Joe Gargery intentionally showed big supporting hands on Pip’s back during the performance, as seen in the photo below.



*Production Photo 5: Joe holding Pip with his big hands in Great Expectations,
by Studio Life Tokyo, December 2014*

As the rehearsal process progressed, the motif of 'hand' was explored and the whole production ended with two hands, Pips's and Estella's, in streams of light.



*Production Photo 6: Adult Pip and Estella in Great Expectations,
produced by Studio Life, in Tokyo 2014*

Finding the motif, ‘hand’ actually led to a discussion about how to end the play. Charles Dickens changed the ending to *Great Expectations* several times as his friends were not happy about it. (Meckier 1993); Clifford’s script was closer to Dickens’s first ending to begin with, but Studio Life eventually included Clifford in the discussion and she finally wrote a new ending especially for the company. Production Photo 6 shows an open ending leaving a great deal to the audience’s imagination.

The audience listened to the expressions with ‘hand’ at the same time as watching those hands on stage, as shown in the production photos above. In fact, this motif may not be completely obvious to the playgoers who normally see the production only once. However, it was effective in the same way as the ‘short time imagery’ in Lorca’s plays, which works ‘on virtually subliminal level’ (Johnston 1989: 26).

When translating a Japanese play written using *kanji*, the method used for finding motifs is to detect *kanji* or etymological elements of them that are used repeatedly. For my experimental translation of 天守物語 (Tenshu Monogatari) (1917) by 泉鏡花 Izumi Kyoka, which I will discuss in Chapter 5, I etymologically dissected the *kanji* of the author's name 泉鏡花 (Izumi Kyoka) as I discovered that he was very particular about the choice of *kanji* in his works, and found several motifs.

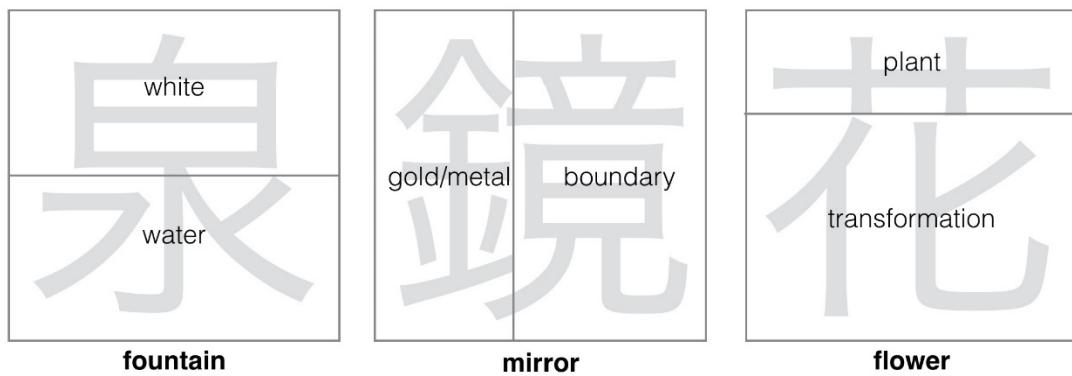


Figure 38: Dissecting the *kanji* of 泉鏡花 (Izumi Kyoka)

The first *kanji*, 泉 (izumi), means 'fountain' and consists of 'white' and 'water'. The second, 鏡 (kyo), means 'mirror', with the left-hand side meaning 'gold' or 'metal', and the right-hand side 'boundary'. The third *kanji*, 花 (ka), means 'flower' and the top part refers to 'plant' and the bottom 'transformation'.

These etymological elements appear as recurring motifs in Izumi's work. For example, the chart below is all *kanji* from Scenes 1 to 5 of 天守物語 (Tenshu Monogatari). I have highlighted any *kanji* that include the etymological elements detected in Izumi's pen name: 'fountain', 'white', 'water', 'mirror', 'gold', 'metal', 'boundary', 'flower', 'plant', and 'transformation'. All *kanji* from the first scenes and motifs are highlighted below.

1 時不詳封建時代晚秋日没前深更所播州姫路白鷺城天守第五重登場人物天守夫人富姫打見二十七八岩代国猪苗代龟城龟姫二十姫川図書之助鷹匠小田原修理山隅九平姫路城主武田播磨守家臣十文字原朱盤坊茅野原舌長姥龟姫眷属近江之丞桃六工人桔梗萩葛女郎花撫子富姫侍女薄奥女中女童五人武士討手大勢舞台天守五重左右柱向三方廻廊下余一面高高麗畳敷紅鼓緒処々蝶結一条欄干取柱渡鼓緒向右廻廊奥階子設階子天井高通左方廻廊奥階子上下口奥正面及右廻廊半厚壁広矢狭間狭間設外面山岳遠見秋雲壁出入扉鼓緒欄干外左一方棟甍並樹立梢見正面森々樹木梢**2**女童三人合唱細道細道天神様細道細道幕開侍女五人桔梗女郎花萩葛撫子各名姿鼓緒欄干立坐手手五色絹糸巻糸杵金色銀色細棹通糸松杉高梢潛釣姿女童三人絆唄汎且寂声少通下下通天神様願掛願掛通通唄遊戯薄天守壁裡出壁一劃扉自由開婦年鼈甲突通御殿奥女中薄鬼灯蜻蛉女童一薄静掃除済女童二釣見女童三領侍女等中袖交薄四辺匂見晴葛猪苗代姫様遊桔梗鬱陶思申分日和遠山女郎花矢狭間物見目触泥鉄重外匂取払薄成程成程遊方感心氣桔梗人惡私薄言口下何二階目藁天守五重釣天川芝流富姫様出掛遊間申串戯撫子魚釣桔梗旦那様御前活皆取差上存花秋草釣薄花秋草珍承何釣女童一人肩袖差覗桔梗釣新発明薄高慢言念伺用餌儀撫子白露葛千草八千草秋草今頃露沢山欲刻限七時夕露夜露隣視御覽女郎花釣薄草花釣静拝見釣餌舌悪云一番女郎花釣争女郎花魚違声出唄構風騒下可餌露釣薄見事云時女郎花棹杵巻戻糸秋草欄干上来傍置花女童手渡桔梗釣糸巻戻萩私花黄白紫胡蝶群舞上葛私3薄桔梗棹貸私釣感心女郎花待遊大層風出參餌糸薄意地悪急激風萩内廓秋草美波打桔梗云色薄真白水流來葛空黒雲走薄先刻野山不思議暗思酷降舞台暗電光閃撫子夫人遊早帰遊可薄平時何出歎迎參薄客様亀姫様時刻御含帰皆御心入御馳走何秋草早供可女郎花露散間正面奥中央丸柱傍鎧櫃据上金色眼白銀牙色藍獅子頭萌黄錦母衣朱渦尾装荘重据侍女等女童前行跪手手秋草花籠挿色美蝶群齊飛連舞雷聞雨來薄暗中御覽両眼赫耀牙動見桔梗花胡蝶気入嬉4時閃電光裡衝流胡蝶彼処流処天井貫高天守棟通階子侍女等飛蝶行方其方目注女郎花夫人帰壇許振袖詰袖揃手階子上水色衣襷裳引裳被姿見長黒髪片手竹笠半面蔽美氣高貴女天守夫人富姫夫人姿舞縋蝶々三二裳開片袖受出迎御苦勞蝶云帰遊帰遊侍女等口々言迎夫人時々氣野分出步行竹笠落女郎花受取貴女面淒白蘋長露散前花姿氣毒下壇弱腰廊下裳薄勿体御意遊前様召夫人似合薄上御前様瘦遊柳優雨刈萱被遊夫人嘘小山田案山子借來薄貴女玉白銀搖糸鎧夫人賞重裳脱取5撫子立欄干掛蝶数裳翼憩夫人獅子頭会釧座褥着脇息侍女少草臥亀様見薄姫様入前様待申上越遊夫人夜叉池參薄越前国大野郡人跡絶山奥萩夜叉ヶ池桔梗遊夫人遊言遊大池雪様頼事薄私居誰使御自分遊何雨逢夫人雨頬行今日姫路城視長屋長屋主人播磨守秋野山鷹狩大勢出掛皆知空高渡鳥色鳥鳴音嬉田畑言駆廻飛騷知行人間大声騒鷹我慢近頃不作法弓矢鉄砲荒立何前私客大空霧渡輿亀様途中失礼思雨風神鷹狩行列追崩夜叉ヶ池雪様頼申參薄道理時急雨存夫人辺雨吹降余波鷹狩遠出姫路野一里塚見暗夜黒雲眩電光可忍雹降鷹狩連中曠野塚印松根濬寄附集笠泳陣羽織流大小雨濡可憐紋泡沫野袴裾端折灸出微笑粟粒一二算拾雀俄雨容子可五百石三百石千石一人食笑止言氣毒前薄夫人私群鷺峰山端掛稻楯戻道立視昼月雁金水色袖压袖影映影結玉見夜叉池雪様激床野黒雲尾上瑠璃皆方計鷹狩足腰留大風大雨城追返約束鷹狩遠松離曠野黒雲走下泥川流從追手風横吹私見一村雨

Figure 39: Detecting motifs in the first five scenes of 天守物語(Tenshu Monogatari)

From this it should be evident that Izumi filled the first five scenes with elements of his name, which are also recurring themes in his other works. The examples of those and other motifs will be demonstrated more fully in Chapter 5.

4.2.3 Creating the Fragments

After detecting motifs in the process of the dramaturgical reading of the ST, the next step is to create fragments. It is at this state that 翻訳調 (hon-yaku chō [translation tone/translationese]) are created. As I discussed in 3.2.5, in the eleventh paragraph of *Die Aufgabe des Übersetzers* (1921) ‘The Task of the Translator’, Benjamin says:

In dieser reinen Sprache, die nichts mehr meint und nichts mehr ausdrückt, sondern als ausdrucksloses und schöpferisches Wort das in allen Sprachen Gemeinte ist, trifft endlich alle Mitteilung, aller Sinn und alle Intention auf eine Schicht, in der sie zu erlöschen bestimmt sind.

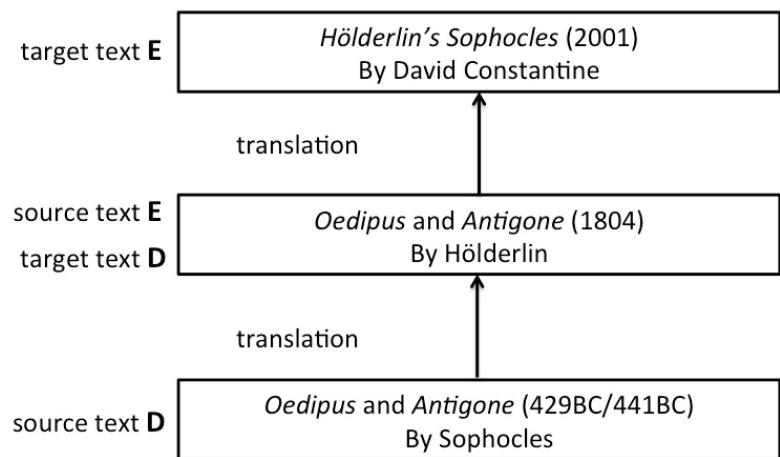
(Benjamin 1972a: 19)

In this pure language – which no longer means or expresses anything but is instead, as the expressionless and creative word, what is meant in all languages – all communication, all sense, and all intention arrive at a level where they are destined to be extinguished.

(Rendall 2012: 82)

This brings the argument back to Hölderlin’s translations of two of the Theban plays, *Die Trauerspiele des Sophokles* (The Tragedies of Sophocles). When translating *Oedipus*, Hölderlin kept the forms of the original. For example, the expressions, σκληρᾶς ἀοιδοῦ (hard songstress), πτερόεσσ' ἥλθε κόρα (with-wing came young lady), and τὰν γαμψώνυχα παρθένον (virgin with crooked talons) all mean Sphinx (Constantine 2001:119). While they were translated as ‘the cruel Sphinx’, ‘the Sphinx’ and ‘the riddling Sphinx’ by Kitto (1962), Hölderlin used *der Sängerin* (the songstress), *Der Grausamen* (the cruel), *die*

geflügelte Jungfrau (the winged maid) and *mit krummem Nagel, Die wahrsagende Jungfrau*, (the prophesying virgin with crooked nails). This tendency for word-for-word translation is stronger in Hölderlin's *Oedipus* when compared with *Antigone*, although both are attempts to combine 'the literal and the interpretative modes' as the author of *Hölderlin's Sophocles*, David Constantine points out. Hölderlin's dilemma can be seen in his translations of the word *Ζεύς*. While he translates it as 'Zeus' in *Oedipus*, he used 'the Earth's Father', 'Lord of the Earth' or 'Father of Time' in *Antigone* (Constantine 2001:8).



Thread B

Figure 40: Thread B, from Sophocles tragedies to David Constantine's Hölderlin's Oedipus and Antigone

The regenerating translator creates what Benjamin calls *schöpferisches Wort* (creative word) of *reine Sprache* (pure language) but always confronting the dilemma being caught between the beauty of literal translation and the temptation to act as an interpretive translator.

***Schöpferisches Wort* (creative word)**

Here I will argue that both literal and interpretive translational fragments can be found in Izumi and Tobari's collaborative translation of *Die Versunkene Glocke* (The Sunken Bell) by Hauptmann. The following example is from the opening scene of the original German, with gloss I have added, where the protagonist, Rautendelein, is talking to a bee.

RAUTENDELEIN

Rautendelein

Du Sumserin von Gold, wo kommst du her?
you buzzing-female-creature of gold where come you from

du Zuckerschlürferin, Wachsmacherlein! –
you sugar-slurping-female-creature little-wax-maker

du Sonnenvögelchen, bedräng' mich nicht!
you sun-birdie distress me not

(Hauptmann 1956: 1)

Rautendelein addresses the insect in four different ways: *Sumserin von Gold* (buzzing female creature of gold), *Zuckerschlürferin* (sugar-slurping female creature), *Wachsmacherlein* (little wax-maker) and *Sonnenvögelchen* (sun-birdie). These are unique and obviously challenging elements for the translator. Izumi and Tobari combined literal and interpretive elements in translating these four words, as seen in the table below.

	The Source Text	Translation A: collaborative translation by Izumi and Tobari
1	<i>Sumserin von Gold</i> (buzzing female creature of gold)	黄金の羽虫 (kin no hane- <u>mushi</u> [gold of wing-insect])
2	<i>Zuckerschlürferin</i> (sugar-slurping female creature)	蜜飲み虫 (mitsunomi <u>mushi</u> [honey-drinking insect])
3	<i>Wachsmacherlein</i> (little wax-maker)	蠟造りの虫 (routsukuri no <u>mushi</u> [wax-making of insect])
4	<i>Sonnenvögelchen</i> (sun-birdie)	日向遊び虫 (hinata asobi <u>mushi</u> [sunny-facing playing insect])

Table 6: Izumi and Tobari's translation of the opening scene of Die versunkene Glocke

What is notable in Izumi and Tobari's collaborative translation is that they added the word 虫 (mushi [insect]) four times. If we look at the manuscript of Tobari's translation, which is still kept in the Rare Books Room of the Keio University Library in Tokyo, we can see that it was most probably Izumi's decision to add 虫 (mushi [insect]).

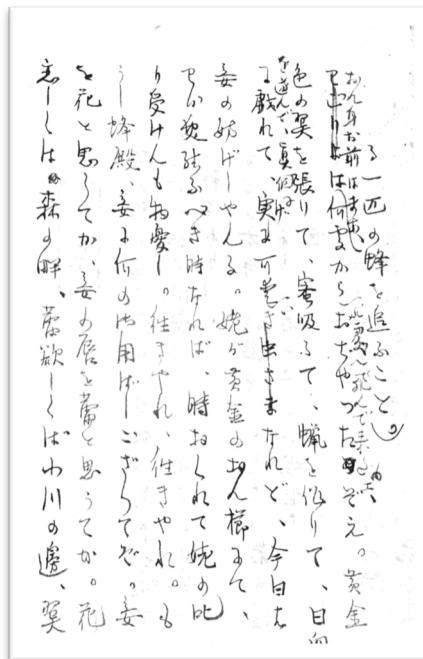


Figure 41: The manuscript of Tobari's translation
(Keio University Library, Rare Books Room)

In the manuscript shown above, the four German words are translated as: 黄金色の翼を張りて (spreading golden wings), 蜜吸ふて (sucking honey), 蟬を作りて(making wax) and 日向を戯れて (遊んで) (enjoying [playing] in sunny side). It is now not possible to know what sort of conversation took place between Tobari and Izumi, but a comparison of Tobari's translation, which is closer to a prototype, and the published collaborative translation indicates that there was a deliberate decision to add 虫(mushi [insect]) four times. The reason for this was most probably to recreate the rhythm created by the endings of the German words *Sumserin*, *Zuckerschlürferin*, *Wachsmacherlein* and *Sonnenvögelchen*: -rin, -rin, -lein and -chen. This is a very good example of 潤訳(jun yaku [Regenerating Translation]) as it is clear that a particular type of reading took place to detect a pattern; in this case, the rhythm created by the endings of nouns. The findings of this reading are reflected in the translation as a repetition of the noun 虫(mushi [insect]). As Muramatsu (1990: 224) pointed out after comparing Izumi's and Tobari's manuscripts, Izumi did not change the order or content of the lines but used 潤色(jyunshoku [regeneration/adaptation]) for certain expressions.

It was not only Izumi who practiced this type of 潤訳 (jun yaku [Regenerating Translation]). A Japanese translator, 阿部 六郎, Abe Rokuro, translated the play in 1940 and, in the same extract, added さん (san [dear/Miss/Ms/Mr]) (Guest 1989: 4) at the end of the nouns.

ラウテンデライン
rautenderain
金色 づくめ の ぶつぶつ 奥さん、
gold full of grumbling madam san

どつから お前 は やつて來た の。
where from you - came (question maker)

お砂糖 しやぶり の 蟻造りやさん！ —
sugar sucking of waxmaker —san

日 の 小鳥さん、 邪魔 しないどくれ！
sun of small-birdie-san bother don't

(Abe 1940: 5)

The differences between Izumi's 潤訳 (jun yaku [Regenerating Translation]) and other translations of *Die versunkene Glcke* can be seen in the part below in Charles Henry Meltzer's English translation:

Thou buzzing, golden wight – whence com'st thou here? Thou sipper of sweets, thou little wax-maker! Nay! Tease me not, thou sun-born good-for naught!

(Meltzer 1899: 1)

In the English translation above, the repetition of 'thou', *du* in the original German, perhaps has the same effect as repeating the noun in Izumi's translation. It is interesting that Meltzer uses 'thou' before 'little wax-maker' even though the original does not have *du* before *Wachsmacherlein* (little wax-maker).

Regenerating Character Names

Izumi also developed an ability for coming up with playful words when translating the names of characters; the collaborative translation by Izumi and Tobari in 1907 shows that five of the characters have an extra name.

Figure 42: The ST in German and the translation by Izumi and Tobari

Below is a list of the five characters in question, and how they are described in the original and translated text.

HEINRICH, ein Glockengießer
Heinrich a bellfounder

ハインリヒ (鐘を鋸る人) 塙生理非衛
hainrihi bell founding person clay live reason non guard
haniurihie (transliteration)

In the source text, these characters are named and a short description of each, such as ‘Heinrich, a bellfounder’, is added. The Japanese translation transliterates the names into *katakana* (for example, ハインリヒ [hainrihi]) and employs semantic translation for the short description (‘鐘を鋸る人 [bell founding person]’).

MAGDA, sein Weib
Magda his wife

マグダ (其の妻) 玉木
maguda its wife jewel-tree
tamaki (transliteration)

RAUTENDELEIN, ein elbisches Wesen
Rautendelein an elvish creature

ラウテンデライン (山姫) 朗姫
rautenderain mountain-princess melodious-princess
rouhime (transliteration)

In this example, Rautendelein is given the name 朗姫 (rouhime [melodious-princess]), where the sound ‘rou’ supposedly corresponds to the ‘Rau’ in Rautendelein. Similarly, the transliterated names and the added names share sounds.

DER NICKELMANN, ein Elementargeist
the Nickelmann an elementary-spirit

ニッケルマン (池の精) 肉蝦魔
nikkeruman pond's spirit flesh-toad-devil
nikuganma (transliteration)

EIN WALDSCHRAT, faunischer Waldgeist
a Waldschrat faunic forest-spirit

ワルドシュラアト (森の精) 虞修羅
warudoshuraat forest's spirit fear fighting
gushura

As can be seen, in *kanji*, each of the five characters has an additional name, which is a mixture of phonetic and semantic translation.

Names in German	Transliterated names	Added names
Heinrich	<u>hainrihi</u>	<u>haniurihie</u>
Magda	<u>maguda</u>	<u>tamaki</u>
Rautendelein	<u>rautenderain</u>	<u>rauhime</u>
Nickelmann	<u>nikkeruman</u>	<u>nikuganma</u>

Waldschrat	warudoshuraat	<u>gushura</u>

Table 7: Names in Die versunkene Glocke

In this way, even though there are three ways of addressing or describing these characters, readers are less likely to become confused. The choice of *kanji* also reflects the features of the characters in the play. The spirit of the pond is denoted by *kanji* which mean ‘flesh-toad-devil’ and the spirit of the forest by ‘fear-fighting’.

Creating New Writing Systems – *Rubi*

In this section I will describe how new writing systems involving the use of such elements as *rubi* and punctuation were created in the Meiji era. The Japanese reading gloss ルビ (rubi) is an interesting feature that seems to be related to Benjamin’s view of the interlinear version of the Bible ‘as ideal of all translation’ (Rendall 2012: 83). In the same section, I also explore how Benjamin saw the sentence as the wall, and the word as the *Arkade* (arcade) (Benjamin 1972a: 18).

The aspiration to *Wörtlichkeit* (Benjamin 1972a: 17), ‘literalness’ or ‘word-for-word rendering’ in Steven Rendall’s translation (Rendall 2012: 81), can be seen in a very unique form called ルビ(rubi) in Japanese translation. This was a new writing system invented through translation, and is now an important in part of the Japanese writing system. ルビ (rubi) is ‘a reading gloss printed alongside words to indicate pronunciation or to provide additional information’ (Ariga 1989: 309). The word ルビ *rubi* itself is a coinage from the Meiji era.

The term *rubi* comes from ‘ruby’, a type size (5.5 point) formerly used in Britain. The No.7 type in which glosses were printed during the early Meiji period was about the same size. Hence *rubi* is a word created in the nineteenth century in conjunction with Western style printing.

(Ariga 1989: 309)

The ルビ(rubi) appears on the right hand side of Chinese characters when sentences are written vertically, or above them when written horizontally.

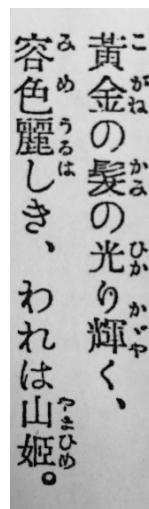


Figure 43: A dialogue with rubi

As the examples show, *rubi* is in a smaller font size. The original (and most frequent) use of *rubi* was as a reading aid, to indicate the correct or standard pronunciation of words written in Chinese characters. However, translators and writers of the Meiji era used it in creative ways, as in the translations by 森田思軒 Morita Shiken, who I examined in Chapter 2. In 1888, Morita published his Japanese translation of Jules Verne’s *Une Ville Flottante* (1871) in the magazine 国民之友(kokumin no tomo [The Nation’s Friend]), in which he had published his essay 「翻訳の心得」 (hon-yaku no kokoroe), ‘Sensitivity towards Translation’, in 1887. It was a 重訳 (jyu-yaku [a translation of a translation]) from an English version of the text, although which one Morita used is unfortunately unknown.

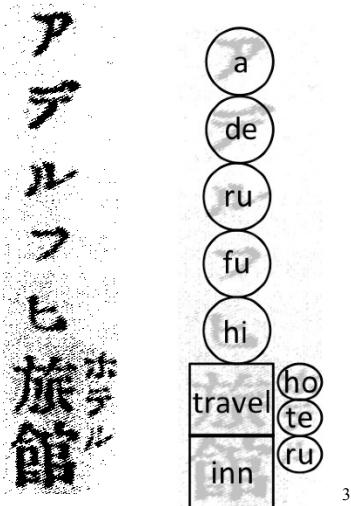


Figure 44: アデルフヒ旅館 (ホテル) (Adelphi Hotel) with rubi
from The Nation's Friend

旅館 (ryokan [travel-inn]) shown above refers to a Japanese-style guest house, and its *rubi*, ホテル(hoteru) is a transliteration of the English word ‘hotel’. This example shows that *rubi* was used not only as a reading aid, showing standard pronunciation, but also as a pathway towards the original word, although in this case, the *rubi* could only lead readers to the English word ‘hotel’ and not to the original French *l'hôtel*. That is, if the transliteration was from the French word, *l'hôtel*, it would have been ロテル(roteru) or オテル(oteru) due to aspirated ‘h’. In this example, *rubi* is used as a rhetorical device.

In the Meiji era, 森田 Morita’s work was so influential that a number of young writers imitated his style of writing translation, including the use of *rubi*. Among those young talents was 泉鏡花 Izumi Kyoka (Tezuka 1989). In Izumi’s collaborative translation of *Die Versunkene Glocke*, (*The Sunken Bell*), when Heinrich the human bell founder asks

³¹ Circles show *katakana* and squares show *kanji* here. The first set of *katakana* ‘aderufuhi’ is the Japanese transliteration of ‘Adelphi’. We can also see that two *kanji* are present with *rubi* in *katakana* ‘hoteru’, which is transliteration of the English word ‘hotel’.

Rautendelein for a kiss, he uses the word 接吻, which is normally pronounced as ‘seppun’, but the *rubi* tells the reader it should be キス(kisu), which is the transliteration of the English word ‘kiss’.

RAUTENDELEIN
Er wirkt ein Werk.

WALDSCHRAT
Das wird was Rares sein.
Der Tage Drang, der Nächte Kuß:
Wir kennen schon den Glockenguß!

(Hauptmann 1956 :58)

RAUTENDELEINE.
He's working a great work!

THE WOOD-SPIRITE.
Ah, yes, no doubt!
We know how bells are cast: by day
ye work – at night, ye kiss and play.

(Meltzer 1899: 65)

山姫
旦那様はお仕事さ。

森の精
その仕事といふのが、いささか、世子もらしいものであらう。書生せつせ
と稼いで、夜は接吻じや、此の方、ちゃんと、もう鎌鐘と申すお仕事を存
じ居る。

(Tobari n.p.)

Tobari simply uses 接吻 without any *rubi*. However, せつせ(sesse) and 接吻 are emphasised with dots, suggesting possible alliteration, making me imagine it should be

read as ‘seppun’. In this way, *kanji* show the meaning ‘kiss’, and the *rubi* introduces a new foreign word, which is, in this case, not the original German but an English word.

Another unique way that Izumu uses *rubi* is in the application of three different *rubi*, おうごん(ougon), きん(kin) and こがね(kogane) to the same *kanji*, 黄金 (gold). Each *kanji* normally has several pronunciations, some of which are closer to the Chinese, while others have softer Japanese sounds. As the source text is a play, the way each word sounds has special importance and, presumably, Izumi was using the varied pronunciation to tailor the sound.

However, at times Izumi takes the creative use of *rubi* even further. In the translation of the same play, when the spirit of the forest jumps onto a glass field, he does so ‘lightly’. In Izumi’s translation, the adverb is described as 飄然 (honzen), and then the *rubi* tells the reader to pronounce it as ‘hirari’, an onomatopoeic word that describes something light landing.

As shown above, there are several ways of using *rubi*. *Kanji* normally denote meaning, and they can be either pre-existent Japanese *kanji* words, or coinages. *Rubi*, placed beside or above in a smaller font size, can be: 1) the standard pronunciation of *kanji*, 2) a transliteration of the original word (or sometimes of the equivalent English word) or 3) onomatopoeic symbols that describe the sound the original word is associated with.

There is one kind of *rubi* that Morita used but Izumi did not, and this is the translation of names. So, for instance, Morita wrote:

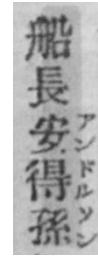


Figure 45: 船長安得孫 (アンドルソン) (ship chief an doru son/captain Anderson)
from The Nation's Friend

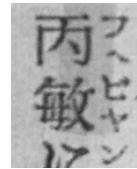


Figure 46: 丙敏 (フヘビヤン) (hei bin)
From The Nation's Friend

However, the way Izumi chose *kanji* for characters resembles Morita's approach in general.

Those examples from the collaborative translation of *Die Versunkene Glocke* (The Sunken Bell) by Izumi and Tobari may appear drastic. However, they brought freshness to readers and spectators by being so.

4.2.4 Writing the TT (T2) – The Process of Reassembling Fragments

In 4.2.3, I described the ways of creating the fragments. The next step is naturally reassembling them. As was explored in 1.1, the layout of the TT will be the combination of an introduction, the main body of the translation, footnotes and an appendix to fully support the creative fragments, 翻訳調 (hon-yaku chō [translation tone/translationese]), which may be monstrous. An example of the layout will be shown in Chapter 5.

Chapter 5 Applying Regenerating Translation to English-Language Theatre

5.1 Re-translating a Play

5.1.1 Overview

In Chapter 4, I presented a model of theatre translation, 潤訳 (jun-yaku [Regenerating Translation]), based on the findings of the previous chapters. I will now consider how this model might be applied to English-language theatre, especially to productions at the fringe venues in Britain, which are more tolerant of foreign expressions and, therefore, can be regarded as the appropriate ‘TT’s situation of enunciation’ described in the following section. The ST, 天守物語(Tenshu Monogatari), was chosen because it is rich in tragic elements, and so ideal for 潤訳(jyun-yaku [Regenerating Translation]). In addition to this, the play has a great many hidden images, motifs that are waiting to be realised, which correspond perfectly with the aim of the model I explained in 4.1.2.

In 5.1, I will locate this experimental translation in a larger context to show where it stands in the history of translation and adaptation of the original story. I will start with the description of the thread of translation in relation to Benjamin’s *reine Sprache* (pure language) to show how the experimental translation in this chapter follows the views on translation discussed in Chapter 3, Walter Benjamin’s ‘*Die Aufgabe des Übersetzers*’ (1921) (The Task of the Translator) (5.1.2). Then I will discuss the reasons why regenerating translators re-translate when many plays remain untranslated (5.1.3). This will be followed by an exploration of the shared motifs between the hypotexts and hypertexts shown in 5.1.2. Finally, in 5.2, I will introduce sections of my experimental translation of

the Japanese play 天守物語 (Tenshu Monogatari) with commentary focusing on the shared motifs and other motifs, plus such points as literal translation as a device of theatre translation and the art of onomatopoeia.

5.1.2 The Threads of Translation - From *Die versunkene Glocke* to 天守物語 (Tenshu-Tale [2017])

First of all, the ST of this experimental translation is 天守物語(Tenshu Monogarari), which was first published in 1917. It was written by 泉鏡花 Izumi Kyoka (1873-1939), a playwright who has been described as the ‘Japanese Edgar Allan Poe’ or the ‘father of Gothic tales’ (Izumi 2015).

In preparation for the translation of this play, the background behind Izumi’s writing of this play had to be explored. That is, as discussed in 4.2.2, the first step in 潤訳 (jun-yaku [Regenerating Translation]) is the dramaturgical reading of the ST to detect motifs and other characteristics that need to be regenerated in the TT. In order for this first step to be successful, a number of further prior and preparatory steps are required, such as exploring hypotexts (if there are any) and considering other texts that influenced the creation of the ST. In the case of 天守物語(Tenshu Monogarari), the background is rather complex. The figure below (Thread C) gives a graphic representation of the background to my experimental translation.

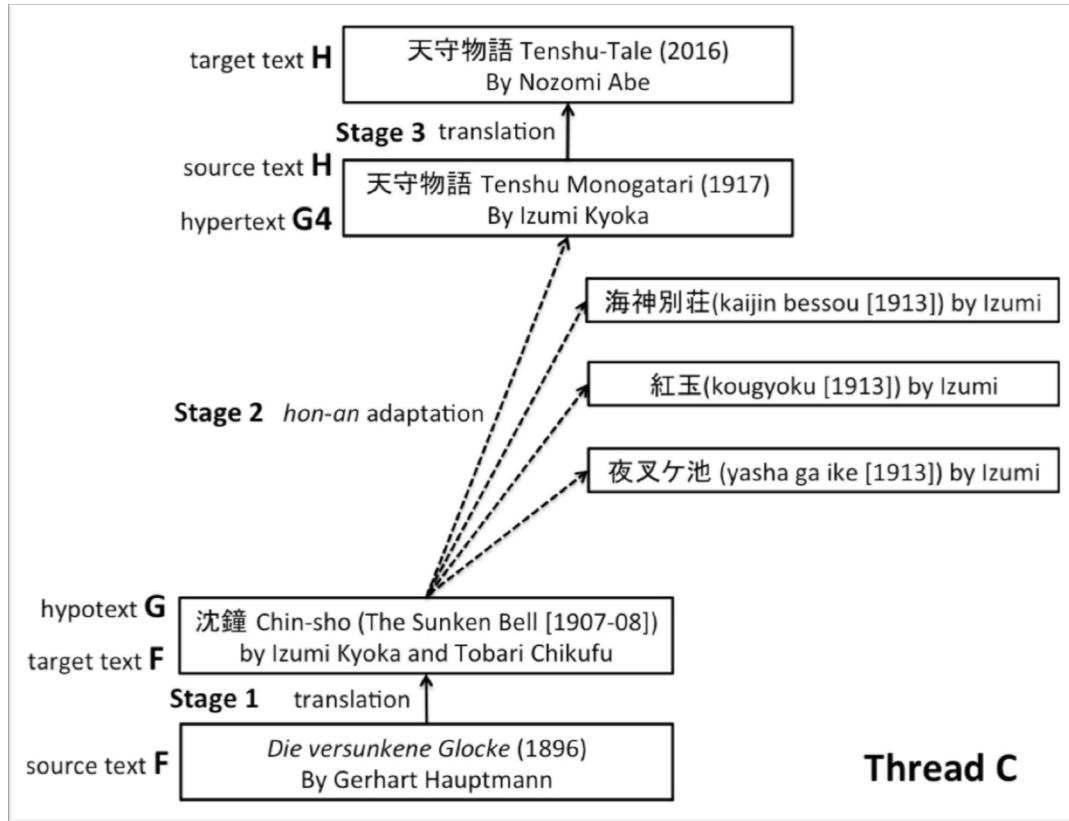


Figure 47: Thread C Hon-an Adaptation and translation of *Die versunkene Glocke*

The figure above shows the three major stages of translation and *hon-an* (adaptation) that form the background of my experimental translation. The ST 天守物語 (Tenshu Monogatari) has a complex history because this play (source text H in the figure) is the hybrid of a German and a Japanese play. That is, Izumi wrote it after collaboratively translating the play *Die versunkene Glocke* (*The Sunken Bell* [1896]) by the German playwright Gerhart Hauptmann (1862-1946) (see Hauptmann 1920). Izumi retained many traits of the latter play in 天守物語 (Tenshu Monogatari) in terms of language and the motifs. Such a complex background adds a certain dimension to my argument: if it were not for this collaborative Japanese translation of *Die versunkene Glocke* (*The Sunken Bell*), Izumi would not have written 天守物語 (Tenshu Monogatari). Also, the train of recreations as shown above is a fine example of how a story travels through the processes of

translation and adaptation, affecting the target languages as it is being recreated. That is, in this case, characteristics of writing found in Hauptmann's play were reflected in the collaborative translation by Izumi and Tobari, which Izumi then studied and used in his own writing.

The existence of preceding texts is not unique to 天守物語 (Tenshu Monogatari). This type of literature, inspired by other works, shows how hypertextuality, in Gérard Genette's sense of the relationship between a text A (hypotext) and a following text B (hypertext), is at work since Text B cannot exist without text A (Genette, 1997: 5). In other words, as shown above, 天守物語 (Tenshu Monogatari) is a hypertext (G4) of a hypotext, 沈鐘 (Chin sho [The Sunken Bell] [1907-1908]) (G). In order to clarify the complex stages of the journey from Hauptmann's play (source text F) to my translation, 天守物語 (Tenshu-Tale [2016]) (target text H), I will explain the threads, in chronological order.

5.1.2.1 The First Stage – The Collaborative Translation

The first stage in this process was the translation of *Die versunkene Glocke* (*The Sunken Bell* [1896]) (source text F) into the Japanese as 沈鐘 (Chin-sho [The Sunken Bell]) (target text F). The play *Die versunkene Glocke* (*The Sunken Bell* [1896]) (source text F) was written by Hauptmann in German in 1896, and was collaboratively translated into Japanese by 登張竹風 Tobari Chikufu (1873-1955) and Izumi in 1907. Tobari was a translator and scholar of German literature who introduced the works of Friedrich Nietzsche to Japan; he was also the co-editor of the first German-Japanese dictionary, *Grosses Deutsch-Japanisches Wörterbuch* (Tobari 1934). In their collaboration, Tobari would prepare a form of literal translation for Izumi, which Izumi then rewrote, adding his own theatrical tone.

Although little has been written on the impact of Tobari's input in this collaborative process, his German-Japanese dictionary may be a key to his attitude towards translation. Below is the title page of his dictionary.



Figure 48: Grosses Deutsch-Japanisches Wörterbuch (Tobari 1934)

What is notable about the title page of Tobari's dictionary shown above is the way in which he wrote his first name: 'Bambuswind', which in German means 'bamboo-wind'. The *kanji* for his first name 竹風 (chiku fu) means 'bamboo' and 'wind', and it appears that Tobari was playing with this semantic translation of his name rather than simply transliterating it as Tobari Chikufu. This might indicate Tobari's playful and flexible attitude towards translation and his willingness to create new words during the process. Tobari was also active communicating with Izumi, providing his interpretation of Hauptmann's writing (Matsumura 1979: 3-4) and explaining the characteristics and the social status of each character from the point of view of a specialist in German literature (Muramatsu 1966: 305).

Izumi and Tobari established such a high level of mutual trust that when their collaborative translation was criticised, Izumi argued forcefully against this criticism. It was in 1907, just after their collaborative translation was published in May and June in やま

と新聞(Yamato Newspaper), that a literary critic, 長谷川天溪 Hasegawa Tenkei (1876-1940), severely criticised the writing style (Muramatsu 1990: 224). Hasegawa's argument was that the way Rautendelein, the fairy, talks sounded like 'a nurse who has just graduated from a girls' school'. His criticism was so harsh and he also wrote that 'the translation is such a stupid translation that makes him speechless'. Izumi responded to this in July 1907 saying that 'it is natural that the way Rautendelain talks is not as sophisticated as a princess and Chikufu's translation never did any harm to the original'. This was the only time Izumi replied to a criticism, and his view was later supported by a number of scholars (Muramatsu 1990: 224). The manuscript of his response is still kept in Keio University Library together with the early drafts of their translation.

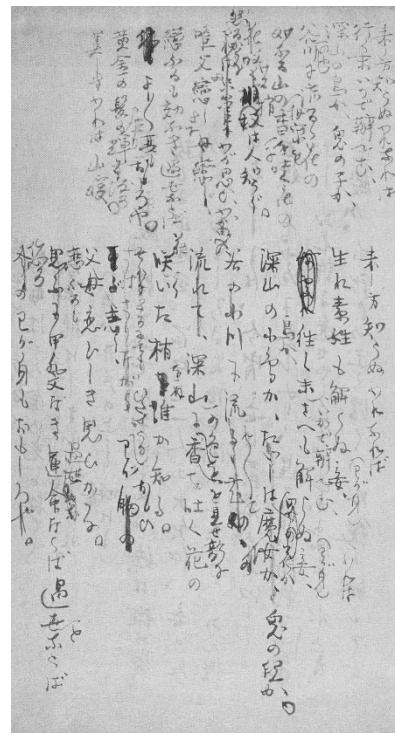


Figure 49: A page from Tobari's notebook of translation

The image above is a page of Tobari's translation of *Die versunkene Glocke* (*The Sunken Bell* [1896]). It can be divided into two parts, the lower of which (two-thirds of the page) is

said to be Tobari's translation; the upper part (one third of the page) is a revised version of the lower part. As both parts are written in the same style of handwriting, they are likely to have been written by Tobari, although whether or not the upper part of this particular page was composed as a result of consultation with Izumi remains a mystery. The notebook contains more pages with revised versions of passages preceding the published version.

What this page in Figure 49 and other related pages show is the collaborative process of revision and re-creation, as well as a close examination of the ST. This kind of collaboration is not exclusive to theatre translation, as a number of examples demonstrate. For example, Samuel Beckett worked with Octavio Paz when translating Mexican poetry (Paz 1985). In 1915, Ezra Pound also wrote *Cathay*, based on notes by Ernest Fenollosa and what Pound calls the 'decipherings' of Mori and Ariga (Pound 1953). The combination of a specialist in the source language and another in the genre appears to work particularly well in terms of creating new styles. However, I would like to point out that translation of a playtext has often been a collaboration between a literal translator and a playwright since at least the early 1970's in Britain (Logan 2003 n.p.), and that is also the case in contemporary translation theatre in Japan. Writing in *The Guardian*, in an article entitled 'Whose play is it anyway?' Brian Logan indicates concern about this kind of theatre translation by citing the words of Ranjit Bolt, a veteran translator:

It sounds convincing – and sure enough, most world classics now arrive on the British stage newly 'adapted from a literal translation' by another high-profile name. But many are sceptical of this process. 'You feel a little bit in the dark somehow if you use somebody else's words,' says Bolt. 'If there's a middle man, you feel a little bit uncomfortable. What was that really? How was that line really written?

(Logan 2003: n.p.)

The point above shows two possibilities for collaborative translation between the literal translator and a playwright. One is that the literal translator's job ends when he or she finishes a version of literal translation and submits it to the dramatist. The other is that after producing a literal translation, the literal translator is still involved in the creative process, in conversation with the playwright in order to answer such possible questions as 'How was that line really written?' Strictly speaking, the former may not be called 'collaborative' translation since very little interaction can be expected. At the beginning of this section, '1. The First Stage – The Collaborative Translation', I noted that Tobari would prepare a form of literal translation for Izumi. However, Tobari did not stop there and, therefore, Izumi and Tobari's collaborative translation is the type that involves the literal translator throughout almost the whole process. When we see titles of a translated play with expressions such as 're-imagined', 'in a version by' or 'adapted for the stage by', it is not clear which of the two kinds of translation took place, but I suspect in most cases, it is the type where the literal translator is invisible, with his or her work not even credited.

This point is not merely an observation on a trend in theatre translation, but is closely related to the model of 潤訳 (jun-yaku [Regenerating Translation]). The regenerating translator works both as a literal translator and a dramaturge, as I noted in Chapter 4, and Figure 49 above represents the important role of the collaborative process in which a literal translation is being revised a number of times without diverging from the original but trying to move closer to the writing style of the ST.

I will now return to the collaborative translation of 天守物語 (Tenshu Monogatari), the combination of Tobari, a specialist in the German language (and Nietzsche), and the prestigious writer, Izumi, to make this link clearer. This would seem to be the ideal

partnership for the collaborative translation of the German play. A scholar specialising in Japanese literature, 村松定孝 Muramatsu Sadataka (1918-2007), described the process: 'the bones were prepared by Tobari and Izumi put flesh onto them' (1966: 304-305). Their translation was initially serialised in *やまと新聞* (Yamato Shinbun [Yamato Newspaper]) between 5th May and 10th June, 1907, and then republished as a book the following year (Muramatsu 1966: 304-305). It was during this first stage that Izumi established the basis of the creative language, which would lead him to explore a new style writing in the second stage.

5.1.2.2 The Second Stage – Hon-an Adaptation as a Way of Creating a Style

The second stage was the *hon-an* (adaptation) from 沈鐘 (Chin-sho) (hypotext G), previously seen as target text F, to the original play of 天守物語 (Tenshu Monogatari) (hypertext G4). 松村 友視 Matsumura Tomomi (1940-), an academic at Keio University who, in the 1970s, researched the works of authors such as Mori Ōgai (1862-1922) and Izumi Kyoka, claims that the collaborative translation during the first stage had a distinct influence on Izumi's playwriting (Matsumura 1979: 1-19). Izumi was already famous as a novelist by 1907, but it was the translation process that inspired him to write more plays using the new style of writing he had established in the previous stage.

When commenting on points made by Morita Shiken in 「翻譯の心得」 (hon-yaku no kokoroe) 'Sensitivity towards Translation' (1887) (Chapter 2) and Walter Benjamin in *Die Aufgabe des Übersetzers* (1921) (The Task of the Translator) (Chapter 3), I considered how the process of translation can enrich the target language. An interesting point here is that this type of collaborative translation can offer the regenerating translator a chance to

enrich the target language even when he or she does not know the source language. This was certainly the case in the collaborative translation of Izumi and Tobari since Izumi had little knowledge of German.

The noteworthy point of all this is that Izumi used the new style when writing his original play. Muramatsu (1966: 305-315) argues that, out of the eight plays Izumi wrote, the influence of *Die versunkene Glocke* (*The Sunken Bell* [1896]) (source text F) can be clearly seen in four. As is shown in Figure 47, these are: 夜叉ヶ池 (yasha ga ike [Yaksha's pond]) (hypertext G1), 紅玉 (kougyoku [red jewel]) (hypertext G2), 海神別荘 (kaijin bessou [sea god mansion]) (hypertext G3), all written in 1913, and 天守物語 (Tenshu Monogatari [1917]) (hypertext G4). Muramatsu further claims that these four plays can be seen as a homage to *Die versunkene Glocke* (*The Sunken Bell*), because Izumi took core elements of the original to construct something new. Muramatsu also points out that 'as he [Izumi] wrote these plays, he gradually adopted Hauptmann's writing style and created his own' (Muramatsu 1966: 305-315), and this new style reached the stage of full development in 天守物語 (Tenshu Monogatari [1917]) (hypertext G4). The success of the play was so significant that it prompted 三島由紀夫 Mishima Yukio (1925-1970), a three-time nominee for the Nobel Prize in Literature, to say that 天守物語 (Tenshu Monogatari) was the best of Izumi's plays (Kasahara 1991: 19).

This stage was the period during which Izumi most forcefully pushed the boundaries of his own language, and established an individual style initiated by the experience of collaborative translation. This can, in turn, be related to Benjamin's notion, outlined in 3.2.3, 'Empowering One's Original Language Using a Foreign Language'. Another interesting fact, pointed out by Saito (2012: 128), is that Izumi was an admirer of

Morita Shiken, the author of 「翻譯の心得」 (hon-yaku no kokoroe) ‘Sensitivity towards Translation’ (1887), which I presented in 2.2. Saito also states that ‘Izumi read translations by Morita Shiken with great enthusiasm and he was fascinated by Morita’s style’ (Saito 2012: 128). As was seen, Morita was keen to show the style of the original works and, as a result, the Japanese used in these translations had a very unfamiliar tone. Such deviation from customary language use was the main or defining characteristic of this second stage.

The same sense of translation enriching the target language and aiding the creation of new writing style can be seen in the works of British playwrights such as Pam Gems (1925-2011), who adapted plays by Federico García Lorca, Anton Chekhov and Henrik Ibsen, and Martin Crimp, who also adapted works of Molière and Eugène Ionesco.

‘If you’re a playwright, it never does any harm to work on a classical play, a play that’s lasted,’ says Gems. ‘Because you learn. It’s very instructive.’ Crimp agrees, adding: ‘It’s like a linguistic work-out. It breaks some of your habits, and it pushes you towards vocabulary that might not be on your usual menu.’ He took up translating when in a state of uncertainty about his own work, and found that it helped cure his writer’s block. ‘Creating alongside another text is a way of recharging my batteries.’

(Logan 2003: n.p.)

As a theatre translator and an admirer of translated plays, I completely agree with Gems and Crimp. The result of breaking habits and pushing the boundaries of the target language that can be seen in translation has a certain allure. The Spanish philosopher José Ortega y Gasset (1992: 96) refers to the same sort of deviation when he states that the goal for a writer is: 1) to be intelligible and 2) to modify the ordinary usage of language. Thus:

An author’s personal style [...] is produced by his slight deviation from the habitual meaning of the word. The author forces it to an extraordinary usage so that the circle of objects it designates will not coincide exactly with the circle of objects

which the same word customarily means in its habitual use. The general trend of these deviations in a writer is what we call his style.

(Ortega 1992: 96)

It is notable that Ortega adds that if the above is what is expected of a writer, the same can be said of a literary translator (Ortega 1992: 96). Izumi appears to have stressed such deviations in his search for a new style; he struggled during the process of writing those three plays in 1913, 夜叉ヶ池 (yasha ga ike [Yaksha's pond]) (hypertext G1), 紅玉 (kougyoku [red jewel]) (hypertext G2), and 海神別荘 (kaijin bessou [sea god mansion]) (hypertext G3) but eventually, he managed to reach a significant stage establishing a distinct style with 天守物語 (Tenshu Monogatari) (hypertext G4). Hence, the second stage was, for Izumi, the period when he created a new style based on the experience he gained during the first stage.

5.1.2.3 The Third Stage – The Experimental Translation

The third stage of the process is the translation of 天守物語 (Tenshu Monogatari) (source text H, previously seen as hypertext G4) in Japanese into my English-language text, 天守物語 (Tenshu-Tale [2016]) (target text H). Further details of this stage of experimental translation will be discussed in 5.2, but it is, in short, where the 潤訳 (jun-yaku [Regenerating Translation]) model is applied, taking into account all the points raised in the first and second stage.

So far in this section, I have described the background to my experimental translation, as shown in figure 47 (Thread C), which is similar to Thread A, explaining how one tale, ‘A Spring Onion’, in Dostoyevsky’s *The Brothers Karamazov* (1880) travelled by

way of *hon-an* [adaptation] and translation) (see 2.3), and Thread B, showing the process of the journey Sophocles' *Oedipus* and *Antigone* via translation (see also Chapter 3). The movement from text to text through translation, as shown in Threads A and B is, I have argued, a movement towards *reine Sprache* (pure language), and I would now like to claim that Figure 47 (Thread C) demonstrates that same movement. In order to locate Threads A, B and C within a wider context in connection to *reine Sprache* (pure language), I have placed them in Figure 50 (showing the movement towards pure language):

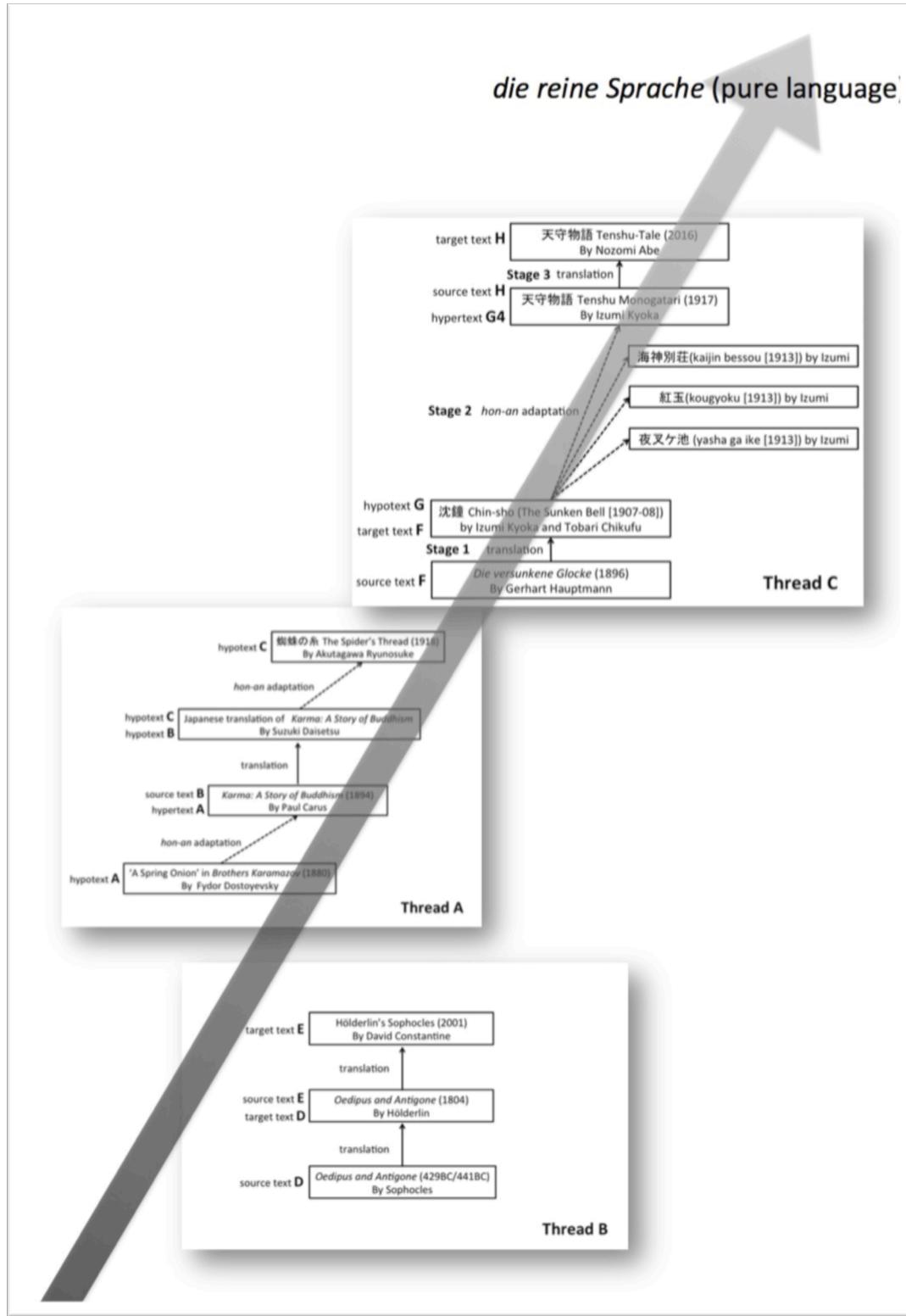


Figure 50: Translation and hon-an (adaptation) as movements towards *reine Sprache*

Figure 50 demonstrates the connection between these three threads of translation and *honor* (adaptation), and it also shows the movement towards *reine Sprache* (pure language). Such a movement naturally requires a substantial effort. As Benjamin argues, the impetus for this movement is the *Übersetzbarekeit* (translatability) that is inherent in the original text (Rendall 2012: 76), as explored in 3.2.2.

It is necessary to put this experimental translation into a broader context, as shown in Figure 50, because this whole thesis applies the same methodology to three main components; Morita's essay (in Chapter 2), Benjamin's essay (in Chapter 3) and my experimental translation (in Chapter 5). As I described in my introduction, to approach those three types of text, I consulted certain sections and added commentaries. The exploration with the three texts was done separately but what links them is Benjamin's writing and Berman's (2008) approach to Benjamin. In the following section, I will discuss this impetus, *Übersetzbarekeit* (translatability), with particular focus on the re-translation of a play.

5.1.3 Re-translating a play

Contemplating the threads of translation and translation as movements towards *reine Sprache* (pure language), one question emerges; why do translators produce new translations? There may be two keys to answering this question. One is the text's *Übersetzbarekeit* (translatability), in Benjamin's sense of the term, and the other is the notion of the translator as mediator. In relation to the former, Benjamin's notion of *Übersetzbarekeit* (translatability), as Hermans (2009: 300-303) points out, has been widely discussed since its conception. Generally speaking, *Übersetzbarekeit* (translatability) can

either be seen as either a linguistic or ideological issue: it can refer to whether one language can be translated into another, or whether or not the source text is allowed to be translated. However, my focus here is on Benjamin's sense of the term. *Übersetzbarkeit* (translatability) can be found when we discover 'the "pure language" lying dormant' (Hermans 2009: 303) in the source text, and we translate because the translatability inherent in the original 'calls for translation' (Rendall 2012: 76).

The notion of 'the translator as mediator' can be found in David Johnston's description of the process of theatre translation:

... translators of drama are impelled by a passion that is partly unconditional love for a work distant through time and place, but – crucially – whose vision connects most intimately with their own experience of the world, and partly a sense of the grandeur (to use Ortega's word) of their role as mediators, if not between God and Man, at least between Racine or Pirandello and their public today.

(Johnston 1996: 8)

Having undertaken similar roles myself, I completely agree with Johnston. This 'unconditional love' is often the driving force for translation and I believe that it emerges in response to *Übersetzbarkeit* (translatability) or the voice of *duende* I discussed in 3.2.2.

The dramaturgical reading is indeed based on the source text and other literature surrounding it, but it is also inevitable that translators should employ 'their own experience of the world'. As Johnston (1996: 8) points out, the relationship with God may not always be at the forefront, but it is also true that original authors can occasionally assume a God-like status for translators. This appears to be the same as the relationship between Pirandello and his readers. The interesting point here is that, as we saw in previous chapters, the same links can be found not only between the writer and his or her readers, but also between writers and their translators. Sophocles was a deity for Hölderlin, as was

李白 (Rihaku or Li Po) for Pound, Victor Hugo for Morita, as Saito (2012: 144) claims, and Hauptmann for Izumi and Tobari. Also, as was seen in 3.2.1, ‘for Benjamin, poetic works touch the sacred sphere’ (Berman 2008: 46). It is also noteworthy that these examples mentioned above are also examples of the meeting of significantly different cultures. After describing instances of great translations such as Luther’s German translation of the Bible or Moravian Brethren’s Czech translation, Richard Kearney, a professor of philosophy, mentions:

In all these instances, the transmigration of one linguistic thesaurus into another was linked with modern ideas of human emancipation and change. And the momentous encounter with the Other outside the nation, or indeed the European world generally – with the discovery of other continents and civilizations from the fifteenth century onwards – was a crucial reminder of the necessity of translation. Thus understood, translation has always been, in Antoine Berman’s resonant phrase *une épreuve de l’étranger*.

(Kearney 2006: xiv)

Eileen Brennan, the translator of Paul Ricœur’s *Sur la traduction (On Translation)* translated *épreuve de l’étranger* as the ‘test of the foreign’, reflecting Ricœur’s view of the word *épreuve*. In S. Heyvaert’s translation (1992), it is the ‘experience of the foreign’, while Lawrence Venuti (1985) translates it as the ‘trials of the foreign’.

Benjamin’s notion of *Übersetzbareit* (translatability), and Johnston’s view Ricœur of the translator as a mediator can be seen as the principal reasons for the re-translation of plays, and these two visions may be fundamentally the same thing, seen from different perspectives; the source text in search of a translator, and the translator hearing the call of the source text and acknowledging the translation as his or her mission. What both views have in common is one aspect of the Kabbalistic approach explored in Chapter 3. As noted there, the verb ‘*tbl*’ in Hebrew means ‘to receive’, as in the word ‘Kabbalah’. Similarly, the

translator is a mediator, the one who receives something from the original text, and makes it accessible should the reader be willing to consider it.

Theatre translators work in the here and now; the ephemerality and immediacy of the theatre, which is undoubtedly part of the allure of the genre, is also the cause of the short shelf life of the translated text of a play. Therefore, the fact that a play text has a short life is exactly why re-translation occurs more frequently in this context than in any other genre. As a theatre practitioner, I have noted that artistic directors in Japan almost always employ either a translator or script supervisor who has access to the source text when directing plays originally written in another language (with the exception of some classic works, such as those by William Shakespeare). This means that every time there is a new production in Japanese, a new translation emerges. This is also the case in the UK. In fact, the great thing about the British theatre scene is that the texts of newly translated plays (as well as new plays) are often available not only in large-scale venues such as National Theatre London or the Barbican but also in smaller, fringe venues.

Having considered the reasons why translators re-translate plays, a further point to be considered is how the translator achieves this task. There are two generally accepted routes: some translators work with existing translations, while others base their translations on the originals. When choosing the former option, aims such as the de-domestication, de-foreignisation or de-feminisation of previous translations may be considered. However, the experimental translation I offer here takes the latter route and uses the original text as the basis for the application of the 潤訳 (jun-yaku [Regenerating Translation]) model. It should be mentioned that my aim in creating this experimental translation is not to criticise the

preceding translation, but to explore a possible translation for performance, following the model presented in Chapter 4.

5.1.4 The Shared Themes and Shared Motifs

Before moving on to the presentation of the experimental translation, there are two more topics I would like to address. One is the shared themes and motifs that I will discuss in this section, and the other is the potential layout that enables those themes and points to be clearly regenerated, which I will demonstrate in 5.2.

In 4.2.2, I have already discussed my experiment on detecting the motifs of a play by using the elements found in etymological dissection of the *kanji* of the author's name, Izumi Kyoka: 泉 (fountain [white-water]), 鏡 (mirror [gold/metal - boundary]) and 花 (flower [plant-transformation]). These motifs can certainly be regenerated when translating any of Izumi's works. Here in 5.1.4, the detected motifs are not as general as those found previously, which can be used for any other works by Izumi, but are more specific to the source text, 天守物語 (Tenshu Monogatari). That is, a number of motifs in the hypotext *Die versunkene Glocke* (The Sunken Bell) that inspired Izumi, as shown in 5.1.2 (Figure 47, Thread C), are reflected in 天守物語 (Tenshu Monogatari).

Firstly, I will identify the shared themes found in the close reading of both 沈鐘 (Chin-sho [sunken bell]) and 天守物語 (Tenshu Monogatari), and secondly I will describe the smaller shared motifs that I detected after discovering finding out about the hypotext. But in order to do this, I will summarise the plot of both plays. The paragraphs below are rather long, but the reason for this is to demonstrate the shared motifs. In this section the shared theme is underlined and the shared motifs are in bold.

Die versunkene Glocke (The Sunken Bell) by Hauptmann is a play in five acts, which is about a mountain-spirit, Rautendelein, and a human **bell**-founder, Heinrich. The play is set in two locations: the mountains and the village at the foot of them. In Act 1, Heinrich comes onto the mountain to hang his newly created **bell** in the church to be found there. Mischievous spirits of the mountain prevent this and the bell falls down into the lake beneath the mountain. Heinrich cries for help, and collapses on the ground. Rautendelein aids him to recover and some villagers arrive to take him back to the village. Act 2 is set in Heinrich's house where his wife Magda is taking care of her husband, who wishes to die. When Magda goes out to fetch a doctor, Rautendelein appears and casts a number of magic spells. Heinrich regains his energy and returns to the mountains. Act 3 finds Heinrich and Rautendelein in an abandoned hut in the mountains. The vicar of the village comes up to persuade him to return to his family as Magda is crying every day. In Act 4, Heinrich and Rautendelein are still in the hut. Heinrich's two children visit him to tell him that Magda has thrown herself into the lake and is dead. The children carry a vase filled with their mother's tears. The strange sound of a **bell** coming from this vase fills the space. For Heinrich, it is the sound of his dead wife's hair touching the **bell** lying at the bottom of the lake. He finally decides to return to the village. In Act 5, Heinrich, with torn clothes, runs back to the mountains looking very pale; he was not welcomed back below as the villagers blamed him for Magda's death. An old woman appears and tells him that he is dying. Heinrich informs her that his last wish is to see Rautendelein once more. She gives him three goblets. With the first goblet, he can regain his energy; with the second, he can regain his lost spirit. She also tells him that after he has drunk the contents of these two goblets, he must also drink up the contents of the third. He takes the first drink to regain his energy and finishes the second to see Rautendelein again. But she is unable to recognise him as she is

now married to the spirit of the pond and that somehow prevents her to access her memory in the past. Heinrich talks to her, but it is in vain. As he is utterly devastated, he drinks up the third goblet and at that moment Rautendelein realises that he is Heinrich, the one she loved. She kisses her dying lover. **The breaking of dawn** marks the end of the story.

天守物語 (Tenshu Monogatari) has no scene divisions in the original, but I have divided it into five acts, based on Kasahara's (2012) division of twenty scenes in his book. The play is set on the top floor of **Himeji**³² Castle, a real castle in Himeji prefecture, where there was believed to be a world of *yokai*-monsters (the spirits of those who had had an unhappy death in their former lives), and the story goes as follows. In Act 1 (from Scenes 1 to 5), a number of maids are enjoying the rather absurd activity of fishing autumn plants from the sky (the top of the castle). Tomi-**hime**, the *yokai*-princess, flies back into the castle and tells the maids she had gone out to ask the spirit of Yasha's Pond for rain in order to make a noisy group of humans hunting falcon go home. In Act 2 (scenes 6 to 11), Tomi-**hime**'s sister, Kame-**hime** visits her with her servants and brings a human head as a gift. In return, Tomi-**hime** had intended to give her sister a *kabuto*-helmet but she changes her mind. She transforms herself into a crane and fetches a falcon to offer her sister. Happy, Kame-**hime** leaves with the falcon. In Act 3 (from Scene 12 to 15), Himekawa Zushonosuke, a young falconer, as a punishment, ascends to the top of Tenshu castle in search of the falcon belonging to Harima, Master of the Castle, which has gone astray. Tomi-**hime** tells Zushonozuke never to come back again as the top of Tenshu is not a place for the humans. He leaves, but on his way down, his lantern is extinguished and he has to go back up to light it. As Tomi-**hime** puts a light into his lantern, she stares at Zusho and she enthrals him. Zusho tells her that he has to return to his Master, and Tomi-**hime**

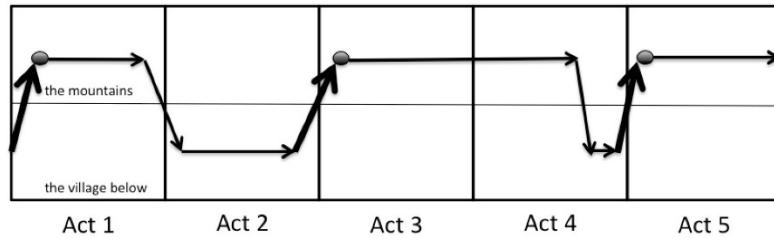
³² 'hime' in Japanese means princess

informs him that it was she who took the falcon and says that, in fact, a falcon belongs to nobody but has the freedom to fly away. She gives him the *kabuto*-helmet so he will not suffer the penalty of death. She then orders him not to return, and says that if he does, she will never let him go. He leaves. In Act 4 (from Scene 16 to 18), **Tomi-hime** is alone with her chief maid. She tells the maid that she adores Zushonosuke. Then they begin to hear noises from below. The maid looks down on the world and reports that the humans are accusing Zusho of stealing the *kabuto*-helmet, and are trying to take his life. Zusho tries to escape and ascends to the top floor of the castle. He begs **Tomi-hime** to kill him because he does not want to be slain by the humans. She tells him to hide inside the statue of *shishi*-lion and she herself also hides. Human soldiers come up to confront the statue. They think that Zusho will be hiding there but they are hesitant to attack it: according to legend, once upon a time, this ominous statue had caused a great flood. In the end, they cut out the eyes of the *shishi*-lion. Zushonosuke comes out of his hiding place, but he has been blinded. **Tomi-hime**, who is also blind, comes out, holding the human head she had received from **Kame-hime**. As the head is that of their master's brother, it resembles their master, and the soldiers run away. In Act 5 (from Scene 19 to 20), **Tomi-hime** and Zusho embrace and decide to die together by killing each other. Zusho makes a final wish to see **Tomi-hime** one last time. Then, suddenly, an old craftsman appears and repairs the eyes of the statue. Their eyesight is returned. The play ends with the craftsman in **the moonlight**.

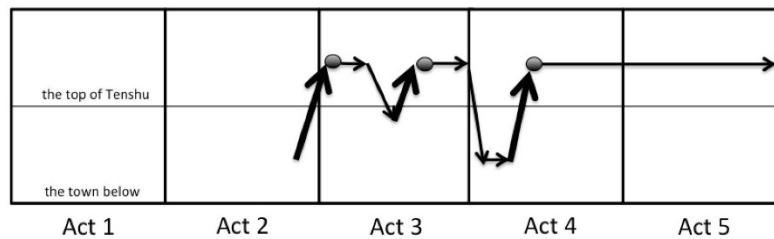
The shared theme I have identified is that of two worlds. In *Die versunkene Glocke* (The Sunken Bell), there is a world in the mountains where Rautedelein lives and the human village below. Similarly, in 天守物語 (Tenshu Monogatari), there is a world at the

top of Tenshu, where Tomi-hime lives, and the human town below. These two worlds are the setting for the forbidden love between a non-human and a human.

Another theme is the repeated journeys. Both Heinrich and Zushonosuke travel three times to the upper world. The figure below shows their journeys:



Above: Heinrich's three trips up to the mountains
In Die versunkene Glocke (The Sunken Bell)



Above: Zushonosuke's three trips up to the Tenshu
 天守物語 (Tenshu Monogatari)

Figure 51: Heinrich and Zusho's trips to the world above

The figure above clearly shows the similarity between Heinrich's and Zushonosuke's movements between the two worlds. Matsumura (1979: 3) also points out these journeys symbolise the inner struggle involved in moving back and forth between these two very different worlds; between the fantastic place of 'personal freedom' and the reality of 'restriction enforced by the society' (Matsumura 1979: 3). Carol Martin, an academic specialising in Japanese theatre, also claims that the theme of 天守物語 (Tenshu Monogatari) is 'Japanese culture gone wrong' and that the play explores the shadows of the Japanese hierarchy, the feudal system disrupted by Westernisation (Martin 2007: 225).

The awareness that 天守物語 (Tenshu Monogatari) has a hypotext lead me to expect that there may be shared themes or motifs between these two texts, and so was a great help in detecting them. The existence of shared themes and motifs also feeds into the discussion of 天守物語 (Tenshu Monogatari [1917]), being the 換骨奪胎 (kankotsu dattai [exchanging bones stealing embryo/adaptation]) (see 3.3.1) of *Die versunkene Glocke* (The Sunken Bell) (Muramatsu 1966: 305). That is, those themes and motifs may be fragmentised and arranged in a different location, yet the core spirit, the embryo, is present in the target text supported by newly assembled fragments of motifs. A list of motifs, including the ones found in Chapter 4, follows.

Motifs in general found in Izumi's pen name 泉鏡花(Izumi Kyoka)		
泉	izumi	fountain (white-water)
鏡	kyo	mirror (metal-boundary)
花	ka	flower (plant-transformation)
Motifs specific to 天守物語 (Tenshu Monogatari) connected to <i>Die versunkene Glocke</i> (The Sunken Bell)		
鐘	sho kane	bell
姥	uba	old woman
姫	hime	princess
日	hi	sun
月	tsuki	moon
柳	yanagi	willow

Table 8: Shared motifs

The list above shows the general motifs in Izumi's works and motifs shared between *Die versunkene Glocke* (The Sunken Bell) and 天守物語(Tenshu Monogatari). It was possible to detect those shared motifs because I was aware of the hypotext and other texts that influenced Izumi to write 天守物語(Tenshu Monogatari).

Each shared motif will be described in the next section, where I offer extracts from my experimental translation. The points I focus on are not only the shared themes and motifs, but also the different writing systems Japanese uses, song translation, possible adaptation, literal translation and onomatopoeia. In the scenes of my experimental translation, the following point will be discussed.

5.2.2 Scene 1	姫 (hime [princess]) 白 (shira/shiro [white]) 姥 (uba [old woman]) 花 (hana [flower]) title	motif motif motif motif writing system
5.2.3 Scene 2	‘Toryanse’ another opening scene 水 (mizu [water])	song translation possible adaptation motif
5.2.4 Scene 3	‘autumn-plants are beating like beautiful waves’ ‘colours are hidden’ ‘black-clouds are running’ ‘it’s going to be a terrible downpour’ 心 (kokoro [heart]) ‘before the dew drops’	literal translation literal translation literal translation literal translation literal translation literal translation
5.2.5 Scene 4	柳 (yanagi [willow]) harahara hata surasura	motif onomatopoeia onomatopoeia onomatopoeia
5.2.6 Scene 8	首 (kubi [head]) zuun peropero torotoro	echo onomatopoeia onomatopoeia onomatopoeia

5.2.7 Scene 11	hirari wa karari	onomatopoeia onomatopoeia onomatopoeia
5.2.8 Scene 13	心 (kokoro [heart])	literal translation
5.2.9 Scene 15		literal translation
5.2.10 Scene 19 and 20	姥 (uba [old woman]) –rex machina 影 (kage [shadow]) 肝 (kimo [liver])	

Table 9: *Motifs and parts to be regenerated*

Detecting and representing those motifs are crucial parts of 潤訳(jun-yaku [Regenerating Translation]), and the process always reminds me of what Virginia Woolf said in the only recording that is still available: a BBC radio broadcast she made on 29 April 1937:

Words, English words, are full of echoes, of memories, of associations – naturally. They have been out and about, on people's lips, in their houses, in the streets, in the fields, for so many centuries. And that is one of the chief difficulties in writing them today – that they are so stored with meanings, with memories, that they have contracted so many famous marriages.

(Woolf 2016: n.p.)

It is indeed not easy to write, especially when we are aware of those echoes and memories, yet at the same time, I personally feel a certain sense of mission that those themes reflected in words have to be conveyed: They have to keep travelling. In my vision, motifs are like sound, travelling for a long time. Woolf is talking about English words above, but as we enjoy the world literature through translation, words echo through the world, by way of translation. Recurring motifs appear to be travelling for almost eternity. In 5.2, I will present my experimental translation of 天守物語(Tenshu Monogatari) to show how those movements of echoes are reflected in translation.

5.2 The Experimental, Regenerating Translation of 天守物語 (Tenshu Monogatari)

5.2.1 Title

Just as the layout of a translated text is often ignored, translating a title for a production is another point that is not sufficiently addressed in the field of theatre translation. In this section, I would like to explore the specifics of translating a title for a performance.

The point here is that the translation of a title is one of the areas in which the regenerating translator can push the boundaries of the target language and promote extreme 翻訳調(hon-yaku chō [translationese]). The reason for this is that because it is intended for a particular production, the title is very likely to be combined with visual elements; it is often in a specific font and it may be formed into a logo or combined with an image. An easily accessible example of this would be the title of any large-scale commercial production in West End. Yet even the publicity materials of smaller scale productions almost always choose a particular font and colour for the title, so it can be said that the title is in fact a very visual feature of a play.

The other noteworthy point is that the regenerating translator aims to keep the translation as open as possible. The initial target readers are not only directors and dramaturges but also members of production team. That is, as I explained in 1.1.2 while examining six different types of translated scripts suggested by Anne-Charlotte Hanes Harvey (1998: 25-49), theatre translation in this study is fundamentally, the composition of D (the script for Directors and Dramaturges) to aid them create M (the script for *Metteur-en-Scène*) and A (the script for Actors). However, a title is closely related to the marketing strategy of a particular production because it is likely to be the first thing future spectators

see. In an ideal world, the director and production team (producers and marketing managers) should be in conversation with the regenerating translator when choosing the title. But in cases when such conversation does not take place (unfortunately, judging from my experience, this is often the case in Japan), all the options for the title could be presented on paper together with an explanation of the reason underlying each option and a description of possible impacts.

In addition to the two points mentioned above, promoting 翻訳調(hon-yaku chō [translationese]) as a theatrical language in the title and maintaining the translation as open as possible, other general points should be considered. For example, when translating a version or adaptation of a well-known classic, the title of an existing translation of the original book needs to be taken into consideration as a recognised title is useful in terms of marketing. Moreover, the title of a play often has double or triple meanings, and this can be a serious challenge for the regenerating translator.

So far, I have described two points that are specific to translating a title in regenerating translation and other general points. I will now consider how those points can be addressed in the translation of 天守物語 (Tenshu Monogatari) since it provides exciting insights into 翻訳調(hon-yaku chō [translationese]) as a theatrical language.

Having the original title in *kanji*, ideograms, both complicates and liberate the issue of translating a title for a production since there are three main elements to be considered in the translation: 形 (kei [shape]), 音 (on [sound]) and 義 (gi [meaning]). English also has an alphabet with physical shapes, pronunciations and meanings; however, the significance of the 形 (kei [shape]) of each word is not normally as great as with ideograms. That is, the shape of *kanji* is believed to be powerful and magical and the

complete loss of this element would be a detriment. When some special terms in *kanji* are simply translated into an English word or transliterated into the English alphabet, I as a native speaker of Japanese, have the impression of seeing a ghost, a spectre of that *kanji*. What I mean by this is that because one of the three elements, 形 (kei [shape]), 音 (on [sound]) and 義 (gi [meaning]), is missing, the English transliteration does not seem to have adequate substance. This is a very personal response (which I know that many native speakers of Japanese would share), but looking at my name written in the English alphabet I feel that something important is missing. To prevent such loss, my experimental translation of the title includes the original *kanji*, 天守物語, supplemented by *rubi*, 'Tenshu-Tale', as shown below.

Tenshu - tale
天守物語

The translation of the title above uses the model, *rubi*, a reading gloss, explored in 4.2.3. Before describing the possible translations, I would like to start with the meaning of the original title, 天守物語 (Tenshu Monogatari).

(形 kei [shape])	天	守	物	語
(音 on [sound])	ten	shu	mono	gatari
(義 gi [meaning])	sky	protect	thing	tell
(義 gi [meaning])	keep tower /castle tower		tale	

Table10: 形 (kei [shape]), 音 (on [sound]) and 義 (gi [meaning])

The four *kanji*, 天守物語, mean ‘sky’, ‘protect’, ‘thing’ and ‘tell’ respectively. The first two *kanji*, 天守 (tenshu [sky-protect]), when combined, mean ‘keep tower’ or ‘castle tower’, while the third and fourth *kanji* 物語 (mono gatari [thing-tell]) mean ‘tale’ or ‘story’. This type of table showing the 形 (kei [shape]), 音 (on [sound]) and 義 (gi [meaning]) of the source text can be used as a basis of a *Urbilder* (Benjamin 1972a: 21), ‘prototype’ (Rendall 2013: 83) Benjamin proposes in his last point in ‘*Die Aufgabe des Übersetzers*’ (‘The Task of the Translator’: ‘The interlinear version of the Holy Scriptures is the prototype or ideal of all translation’ (Rendall 2012: 83). Prior to this last statement, Benjamin takes Hölderlin as an example:

Hölderlins Übersetzungen sind Urbilder ihrer Form; sie verhalten sich auch zu den vollkommensten Übertragungen ihrer Texte als das Urbild zum Vorbild [...] Eben darum wohnt in ihnen vor andern die ungeheure und ursprüngliche Gefahr aller Übersetzung [...]

(Benjamin 1972a: 21)

Hölderlin’s translations [of the two Sophoclean tragedies] are prototypes of their form; they are related to even the most fully realised translations of their texts as a prototype is related to a model [...] For that very reason, they, more than others, are inhabited by the monstrous and original danger of all translation [...]

(Rendall 2012: 83)

This notion of an original with a gloss as a prototype can then be applied, taking the tradition of *rubi* (as the reading gloss), 形(kei [shape]), 音(on [sound]) and 義 (gi [meaning]) into consideration. Three kinds of possible prototypes are:

Prototype A)

天	守	物	語
ten	shu	mono	gatari

Prototype B)

天 守 物 語
sky protect thing tell

Prototype C)

天守 物語
keep tower/castle tower tale

In real life, I would normally offer the person commissioning the play or the artistic director several options based on the translation derived from such prototypes as given above.

Prototype A focuses on the 音 (on [sound]) of *kanji*, and from this prototype, a transliteration as translation such as *Tenshu Monogatari* can be created. Prototype B translates each of the four *kanji* and offers the translation of for *kanji* individually. This case is the closest to Benjamin's example of the interlinear bible translation (Benjamin 2012: 86). The possible translation from this prototype is *Sky Protect Thing Tell*, perhaps the most incomprehensible example given here. Prototype C can lead to translations such as *Keep Tower Tale* or *Castle Tower Tale*.

Possible translation 1) *Tenshu Monogatari* (from prototype A)

Possible translation 2) *Sky Protect Thing Tell* (from prototype B)

Possible translation 3) *Keep Tower Tale* (from prototype C)

Possible translation 4) *Castle Tower Tale* (from prototype C)

Above are four possible translations from the three possible prototypes A, B and C. However, there is another element to be taken into consideration: the use of 物語 (monogatari [tale]).

The title in Japanese, 天守物語(*Tenshu Monogatari*), follows the practice of using the word 物語 (monogatari [tale]) that can be seen in many Japanese classics: 竹取物語

(Taketori Monogatari [bamboo cutter tale]) (Sakakura 1970), often translated as *The Tale of the Bamboo Cutter* or *Princess Kaguya*, a folktale from the 10th century; 伊勢物語 (Ise Monogatari [Ise tale]) (Otsu 1964) from the 10th century, known as *The Tale of Ise*; 源氏物語 (Genji Monogatari [Genji tale]) (Yosano 1971), known as *The Tale of Genji* from the early 11th century. As seen in these examples, 物語(monogatari [tale]) is almost always combined with the name of a place or character. 伊勢物語 (Ise Monogatari [Ise tale]) is mainly set in 伊勢国 (ise no kuni [Ise province]), 竹取物語 (Taketori Monogatari [bamboo cutter tale]) starts with a scene where a bamboo cutter finds a princess inside a bamboo plant, and 源氏物語 (Genji Monogatari [Genji tale]) is the story of the romantic life of 光源氏 (hikaru genji), the protagonist, and a man of exceptional beauty. Three English translations of the latter, by Edward Seidensticker (1976/2013), Arthur Waley (2011) and Royall Tyler (2001), are entitled *The Tale of Genji*. The only exception to this convention is the English-language translation by the Japanese translator 末松 謙澄 Suematsu Kenchō, made in 1882 and entitled *Genji Monogatari: The Most Celebrated of the Classical Japanese Romances*.

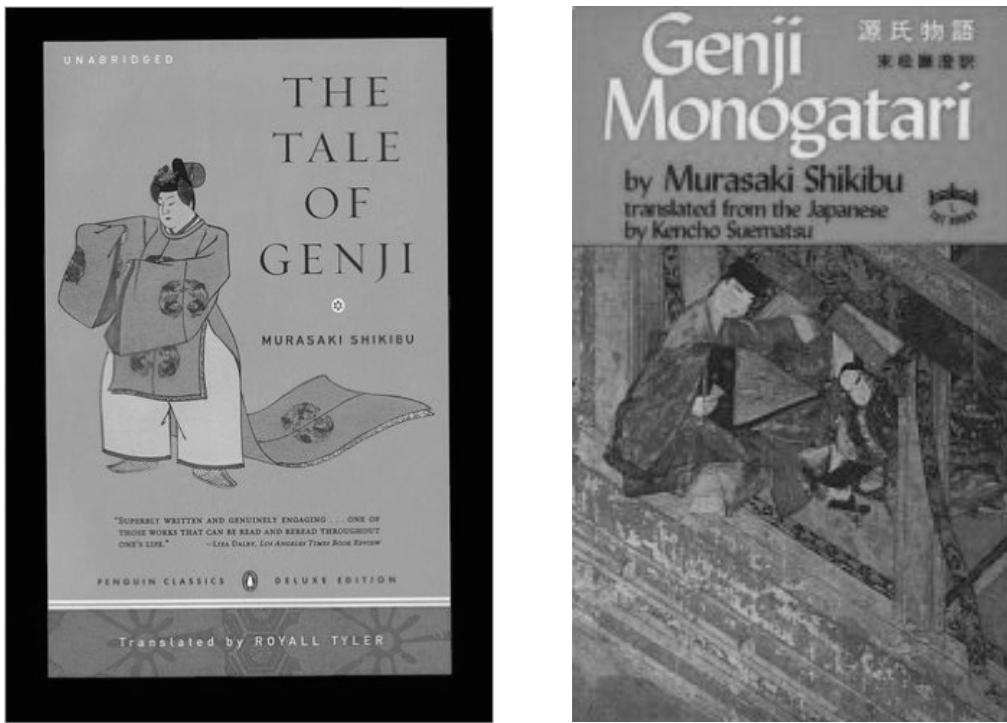


Figure 52: English translations of 源氏物語 (Genji Monogatari [The Tale of Genji]) by Tyler (2001) and Suematsu (1882)

The figure above shows the front covers of versions of 源氏物語 (Genji Monogatari). The one on the left is the 2001 publication of Royall Tyler's translation, *The Tale of Genji*, and on the right is Suematsu's translation, *Genji Monogatari*, published in 1882. The fact that it was only the Japanese translator, then studying at Cambridge University, who used the option of transliteration can be seen as an example of how Japanese translators did not favour domestication in the late 19th century. The convention of translating 物語 (monogatari) as 'The Tale of' also applies to translation from English into Japanese. An example of this is that *The Tale of Two Cities* by Charles Dickens becomes 二都物語 (nito monogatari [two city tale]) in translations by 加賀山卓朗 Kagayama Takuro (2014), 中野好夫 Nakano Yoshio (1967) and 本多顕彰 Honda Akira (1966), among others.

Considering the convention described above, the most ‘natural’ choice for translating the title 天守物語 (tenshu monogatari) would be *The Tale of Tenshu* or *The Tale of the Watch Tower*, as these would still be seen as acceptable ways of translating a title that contains 物語 (monogatari [tale]). However, as 潤訳 (Regenerating Translation) does not aim to achieve ‘naturalness’, but encourages a certain amount of ‘unnaturalness’, a combination of *kanji*, ‘天守物語’ and its *rubi* with the addition of ‘Tenshu-Tale’ was chosen as the translation of 天守物語, as shown below:

Tenshu – tale
天守物語

This combination of *kanji* and *rubi* with the English alphabet has certain effects. While the meaning of the *kanji* may not be clear, their presence immediately communicate the origin as some Far Eastern country, such as China or Japan. (It is an intriguing fact that the front cover of 源氏物語 (Genji Monogatari) translated by Suematsu in Figure 52 includes 源氏物語 in *kanji* at the top right corner.) The presence of *kanji* can also produce the ‘cassette effect’, making readers suppose that ‘something splendid’ is hidden behind the facades of words (Yanabu 2009: 23), as was discussed in my introduction.

In addition to the distinct presence of *kanji*, *rubi* can give readers the illusion that they are able read these characters. The meaning is still obscure to some extent, as the information English-speaking readers gather is most probably limited to the fact that it is a ‘tale’ about something or someone, set somewhere in the Far East. However, the unique advantage of theatre translation aimed at performance is that publicity materials such as

posters and flyers are generally produced, in which the title of the play is often presented a special font or design that, in some cases, is like a logo or piece of artwork.



Figure 53: Flyer for the rehearsed reading of *Tenshu-Tale* in Norwich

In the above flyer, used for a reading event held in Norwich on 25th May, 2015, the title is combined with the image of the actual model of the Japanese castle which functioned as a watch tower, 天守 (tenshu), in which the play is set. This method of combining *kanji*, *rubi* and an image was inspired by the poster design for the stage production of 大いなる遺産 (*Great Expectations*) which I, as the translator, created with a team in Tokyo.



Figure 54: Poster for 2014 production of *Great Expectations* in Tokyo

Titles of plays in Western languages often have double meanings. In the case of *Great Expectations*, the word ‘expectations’ can mean 1) inherited money or property and 2) hope. However, as *Great Expectations* is already popular in Japan under the title 大いなる遺産 (oinaru isan [great legacy]), I had to incorporate this Japanese title into my translation so the audience would recognise the piece. For this reason, I retained the original ‘Great Expectations’ in English and added the extant translation 大いなる遺産 in a smaller font size, almost like *rubi*, above it, as can be seen in Figure 54. When I explained the double meaning of the title to the manager of the company, he explained it in his own words to the audience in the programme.

As for what is written in *rubi*, Tenshu-Tale, it is a combination of Translation 1) *Tenshu Monogatari*, and Translation 3) *Keep Tower Tale*, or 4) *Castle Tower Tale*. The reason why I chose to create a two-syllable word is that my translation model is based not

only on ideas by Walter Benjamin, but also the tradition from the Meiji era. As was seen in Chapter 4, the Japanese translation of *Die versunkene Glocke* is 沈鐘 (chin-sho [sink bell]). The first character 沈 (chin) means to sink and when it is used as ‘sunken’, it normally changes its form and pronunciation to 沈める(shizumeru). However, when two or more characters are put together they are pronounced as ‘chin-sho’. This way of combining two *kanji* to make a new word is based on the tradition in existence before the 19th century. Even when the Japanese introduced the system of having a surname, the same method was used, and that is why many Japanese surnames have two characters, such as 松下 (Matsushita) or 村上(Murakami), whereas most Chinese surnames just have one character such as 王(Wang) or 李(Li) (Sakata 2006).

While there is a limit to what an interlingual translation can convey, the combination of *kanji*, *rubi* and an image in this experimental translation enables 形 (kei [shape]), 音(on [sound]) and 義 (gi [meaning]) to be transmitted without intrusive explanation. For the showcase of my experimental translation of 天守物語(Tenshu Monogatari) in January 2018, which will be produced by the East London based internatinal theatre company, [Foreign Affairs]³³, I have submitted all the possible options of the title I have described in this section. Beginning in September 2017, we will have readings and workshops every months and the final title will be decided during this process.

³³ The brackets are a part of their company name.

5.2.2 Setting the Scene

The first section below is the setting of the scene and the characters. The motifs used in this scene are: 姫 (hime [princess]), 白 (white), 姥 (old-woman) and 花 (flower [plant-transformation]).

Scene 1	Motifs etc.
Time: Unknown. But in a feudal era – late autumn. From before sunset to late into the night.	
Place: Banshu, Himeji . The fifth floor ³⁴ of the Tenshu (keep tower) of Shirasagi ³⁵ Castle.	姫(princess) 白(white)
Characters: TOMI-HIME (Fortune Princess), Madame Tenshu – seems to be twenty-seven or twenty-eight years old.	姫(princess)
KAME-HIME (Turtle Princess) of Kame Castle in Inawashiro, Inawashiro Province – about twenty years old.	姫(princess)
ZUSHO (Himekawa ³⁶ Zushonosuke) – a young falconer.	姫(princess)
SHURI (Odawara Shuri), KUHEI (Yamazumi Kuhei) – two servants of Takeda Harima, the Master of Himeji Castle.	
YOKAI-RED-FACED ³⁷ , Shuno-ban-bo of Jumonji-ga-hara, YOKAI-LONG-TONGUED ³⁸ , Shita-naga-uba (long tongue old-woman) of Ashino-ga-hara – both <i>yokai</i> are servants of Kame-hime.	姥 (old woman)

³⁴ ‘the fifth floor’ - as the model of the Tenshu, 姫路城 (Himeji Castle) has five floors, the fifth floor is at the top. It would be the 4th floor in the UK. I leave it as five since four is an ominous number. 四(shi [four]) shares the same sound as 死(shi [death]) and it is better to be avoided. Or, it can be said that the 5th floor is above 死(shi [death]), which in a sense the world of yokai is.

³⁵ 白鷺 (shirasagi –white egret) – the model for this castle, 姫路城 (Himeji Castle), is known as 白鷺城(Shirasagi Castle), which literally means ‘white egret castle’, because the façade is brilliant white and the castle itself resembles an egret with its wings spread.

³⁶ 姫川(himekawa) - literally means ‘princess-river’



Yokai-red-faced

TOROKU (Konoenojo Tōroku) – a craftsman.	
BELLFLOWER (Kikyo), BUSH CLOVER (Hagi), KUDZU (Kuzu), PATRINIA ³⁹ (Ominaeshi) and FRINGED PINK (Nadeshiko) ⁴⁰ – maids of Tomi-hime.	花(flower)
SILVER GLASS⁴¹ (Susuki) – the chief maid of Tomi-hime.	花(flower)
GIRLS – five of them with bobbed hair.	
SOLDIERS, PURSUERS – Many.	

姫 (hime [princess])

The shared motif of 姫 (hime [princess]) appears several times in the setting of the scene and the characters. In the original version of *Die versunkene Glocke* (The Sunken Bell), there is no indication of Rautendelein being a princess either in the character description or her name, but Izumi and Tobari presumably translated *Rautendelein* as 山姫 (yama-hime [mountain-princess]) because the spirit of the pond calls her a princess. Thus in 天守物語



38

Yokai-long-tongued



39

Patrinia – flower,

⁴⁰ As for the translation of the names of maids (that are names of autumn plants), the option exists of using the transliteration of the names when the production has elaborate costumes that clearly show what those plants are.

⁴¹ an ornamental clumping grass

(Tenshu Monogatari), as shown above, the protagonist is called 富姫 (Tomi-hime [fortune princess]) and her sister is called 亀姫 (Kame-hime [turtle princess]).⁴²

Furthermore, although it is unlikely to be preserved in translation, it is worth pointing out that Zushonosuke's surname is 姫川 (hime-kawa [princess-river]), which might suggest that he is closer to the creatures like Tomi-hime in terms of nobility compared to other human beings in the story. What this may mean is that although Zushonosuke is the one who struggles between the reality of the humans and the other world of *yokai*, his honesty, nobility and values are closer to the creatures of the latter, and this is suggested in the choice of the *kanji* in his surname. This seems the only explanation for giving a *kanji* such as 姫(hime [princess]) to a male protagonist.⁴³

Another 姫 (hime [princess]) reference in this scene is the name of the location, 姫路 (hime-ji [princess-path], which used to be called 日女道 (hi-me-ji [sun-woman-way]). The castle of 姫路城 (himeji-jyo [Himeji Castle]), situated in Himeji Prefecture in Japan, and which was registered as UNESCO world heritage site in 1993, is a well preserved castle of the feudal era, considered holy as it was never burnt down, although many other castles were destroyed. Thus the motif of 姫 (hime [princess]) has great significance in the play, and for this reason, in my translation, I would advocate the transliteration of 姫, *hime*, rather than the translation 'princess', which might prompt readers of the script to picture an aristocratic woman in Western dress. It could be argued that a similar use of transliterated Japanese words can be seen in, for example, the area of martial arts, where the instructors are known by the respectful titles of 'sensei' (teacher) or 'shihan' (master): in the *Tuttle*

⁴² Hasegawa, a contemporary of Izumi and Tobari who criticised their translation, detested this decision of involving the word 姫 (hime [princess]).

⁴³ There is an actual river called 姫川 (hime-kawa [princess river]), but it is far from where the play is set.

Dictionary of the Martial Arts of Korea, China and Japan, *sensei* is described as a word from Japan that means ‘teacher, professor, or doctor of an art or discipline; this term can be loosely used for almost anyone holding a respected position within the community’ (Kogan 1996).

白 (shiro/shira [white])

Among the colours that appear in the play, the motif of 白 (white) is unquestionably one of the most important. As mentioned in the footnote 35, 姫路城 (himeji-jyo [Himeji Castle]) is also known as 白鷺城 (shira-sagi-jo [white-egret-castle]) because the walls of the castle are brilliant white and the castle itself resembles a white egret with its wings outspread. The fact that Izumi chose to use 白鷺城 (shira-sagi-jo [white-egret-castle]) instead of 姫路城 (himeji-jyo [Himeji Castle]) shows how he introduces the visual setting of the story.

姥 (uba [old woman])

姥 (uba [old woman]) is a motif that appeared in Izumi and Tobari’s translation of *Die alte Wittichen* (Hauptmann 1956: 1) as 山姥 (yama-uba [mountain old-woman]), and which Charles Henry Meltzer translates as ‘Old Wittikin’ (Meltzer 1899: n.p.) Although I have translated 舌長姥 (shita naga uba [tongue long old-woman]) as ‘yokai-long-tongued’, I also added ‘long tongue old-woman’ to the description because it is a key element of this translation. That is, an old woman appears to have special power in *Die versunkene Glocke* (The Sunken Bell). It is *Die alte Wittichen* (Wittikin, 山姥 yama-uba [mountain old-woman]) who provides Heinrich with the three goblets containing mysterious drinks. Moreover, in 天守物語 (Tenshu Monogatari), 舌長姥 (shita naga uba [long tongue old-

woman]) is an immortal *yokai* who can fly and has the ability to elongate her tongue to an extraordinary extent. It is worthy of attention that Izumi retained the character of the old woman. Both 舌長姥 (shita naga uba [long tongue old-woman]) and 朱の盤 (shu no ban [face of red]) are not, in fact, characters of his own creation, but ones have their origin in *yokai* that appears in 老嫗茶話 (rou-on sa-wa [old-woman tea-story]), a collection of ghost stories in Japan. In this book, there is a man whose name is 森田図書 Morita Zusho (Morita literally means ‘forest-field’) goes up to the top of Tenshu, where he sees a lady in *kimono*. This shows that Izumi intentionally chose 姫川 Himekawa (princess-river) as the surname of one of the most important characters in his play.

I would like to add here that the *kanji* 姥 (uba [old-woman]) is associated with the setting, 姫路城(Himeji Castle): when 羽柴秀吉 Hashiba Hideyoshi (1537-1598), a samurai and politician, was building the castle there were insufficient stones to lay the foundations, thus delaying the construction. An old woman, who was selling *mochi*-rice cake, heard of their struggle and donated her old grindstone. Hashiba was extremely happy about this noble act and used it for the foundations. This story spread and a number of other people donated stones. The 姥石 (ubaishi [old woman’s stone]) can still be seen at the castle, and is one of its particularly meaningful and significant features.

花 (flower [plant-transformation])

The maids are named after flowers (Bellflower [Kikyo], Bush Clover [Hagi], Kudzu [Kuzu], Patrinia [Ominaeshi and Fringed Pink [Nadeshiko]], and a plant name, Silver Glass (Susuki [Miscanthus sinensis]) which looks like rice stalks They are eccentric version of human maids.



*Production Photo 7: Silver Glass, Bell Flower and Bush Clover
in 天守物語 (Tenshu Monogatari), produced by Studio Life, Tokyo 2012*

It is very probable that in former lives they were these plants, and had suffered an unhappy death. It may also be worth pointing out here that the etymological reading of 花 (flower) refers a flower as a ‘plant transformed’, which resembles the essential character of these maids. There are two main ways to regenerate this motif of 花 (flower [plant-transformation]). One is to transliterate the names and clearly show which plant they refer to through the costume indicated in the character description. Production Photo 7 of Studio Life’s production shows how each flower or plant was clearly indicated. The other way is to semantically translate the names, as I did in my translation above.

Although the scene in this section is only a part of the setting of the scene and characters, and the play has not yet started, it already provides vivid colours and images

through the motif given above: 姫 (hime [princess]), 白 (white), 姥 (old-woman), 花 (flower [plant-transformation]). This is probably why Kasahara (1991) sees this section as an independent scene rather than just the setting previous to Scene 1.

5.2.3 Scene 2 ‘Fishing Autumn Plants from the Sky’

<p>Scene 2</p> <p>THREE GIRLS (chorus):</p> <p>kokowa dokono hosomichi jya, hosomichi jya tenjin-sama no hosomichi jya, hosomichi jya</p> <p><i>As they sing, the curtain opens.</i></p> <p><i>Five maids, BELLFLOWER, BUSH CLOVER, KUDZU, PATRINIA and FRINGED PINK are dressed in clothes that have some association with their names.⁴⁴ They are at the railing of tsuzumi-drum cord. Some are standing and others are sitting. They each hold a thin gold or silver fishing rod with rolled silk threads of five colours. They cast the threads into the pine trees and cedars.⁴⁵</i></p>	<p>song translation</p> <p>水 (mizu [water])</p>
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This opening scene, with its initial child’s rhyme, may indicate why this play was described as ‘utterly incomprehensible’ by one critic (Kasahara 1991: 19). The audience still do not know why this nursery rhyme is sung. Carol Martin, a scholar of contemporary Japanese theatre, describes the significance of the song:

Despite the fact that *Tenshu Monogatari* is populated with severed male heads and cannibalistic women, it is a lyrical play that begins with a nursery rhyme, which as M. Cody Poulton observes, establishes the dark theme of the play – the passage between worlds – in a playful and fanciful tone. The story is simple but its literary and stage allusions are complex.

(Martin 2007: 228-229)

⁴⁴ In Studio Life’s production in 2012, they wore kimonos with the designs of each plant and flower.

⁴⁵ (observation) by this fishing activity, perhaps Izumi is showing the invisible layer of 水(water). Such invisible aquatic scenery appears repeatedly throughout the play.

In fact, the reason why this song is repeatedly sung in the play is never fully revealed, but one thing that is clear is that it creates a bizarre atmosphere as the song has an eerie tune. This peculiar opening is followed by *yokai* of autumn plants, the maids, ‘fishing’ plants from the top of Tenshu. This scene is wildly unrealistic and demands a great effort of the imagination on the audience’s part. In past performances, such as Studio Life’s 2012 production, or the film version by 坂東玉三郎 Bando Tamasaburo’s company in 1995, this opening is replaced by a scene showing the protagonist Tomi-hime, a widowed lady, trying to escape from the power of men, and finally biting her own tongue to kill herself. (This sequence is described in Scene 18.) My initial plan was to follow this tradition of inserting the flashback at the very beginning and write a scene myself. Thus, the earliest draft of the same scene was as follows:

Scene 2 (earliest draft)

Ghastly ambient noise and the sound of wind. Only the Shishi-lion is dimly lit.

A WOMAN in a kimono, Tomi-hime as a human⁴⁶, runs in from the auditorium and rushes onto the stage. Two MEN appear in the auditorium. They approach her. She runs and runs, crying all the while.

She is trying to escape but, in the end, she is cornered. Two MEN catch hold of her.

TOMI-HIME: (*looking at the Shishi-lion*) Oh Shishi-lion, work of prestige. If I were as strong as you, I wouldn’t have fallen into the hands of tigers and wolves.

She bites her tongue, screams and falls on the floor. MAN 1 grabs her by the neck to look at her face.

⁴⁶ In this scene, Tomi-hime is a human. It is only after her tragic death that she turns into a *yokai*-monster.

MAN 1: She bit her tongue.

MAN 2: Dead?

MAN 1 nods and let her fall again. MEN exit leaving the body.

Sound of wind.

Pause.

The ting of a Buddhist bell. GIRL 1 in kimono appears with a long piece of red fabric covering her eyes.

Another ting of the bell. GIRL 2 enters holding the middle part of the fabric to hide her eyes.

The third ting invites GIRL 3, who is pushing the other end of the red fabric against her eyes.

They look as if they are shedding tears of blood.

As the bell rings frantically, they drop the fabric.

*Those three GIRLS have pale, gothic faces with dark rings around their eyes. GIRL 1 and 2 make a gate with the fabric. GIRLS start singing.*⁴⁷

GIRL 1⁴⁸: (gesturing to come through the gate) Toryanse...

GIRL 2: (gesturing to come through the gate) Toryanse...

TOMI-HIME slowly wakes up. We do not see her face.

GIRL 3: Ko-ko wa, do-ko no hosomichi jya

GIRL 2: (simply echoing GIRL 3) Hosomichi jya

GIRL 1: (answering the question) Tenjin sama no hosomichi jya

GIRL 2: (simply echoing GIRL 1) Hosomichi jya

GIRL 3: (takes one step forward) Su-koshi to-shite kudashanse

⁴⁷ The song Toryanse is a ghastly nursery rhyme. Normally, three or more children play together and make actions similar to those used for 'London Bridge is Falling Down'.

⁴⁸ GIRL 1 is probably the most powerful of the three and she knows more than the rest. GIRL 2 is a little stupid and basically a copycat. GIRL 3 is younger than the other two and always wants to play with them.

GIRL 1: Goyo-no nai mona (*preventing GIRL 3 from entering*) To-shimasen
GIRL 2: (simply echoing GIRL 1, making the same gesture) To-shimasen
GIRL 3: Tenjin sama e gankake ni
GIRL 2: (*simply echoing GIRL 3*) Gankake ni

TOMI-HIME stands up and looks at the gate.

GIRL 1 &2: Toryanse toryanse

TOMI-HIME hesitantly goes through the gate while GIRLS are humming the rest of the tune. GIRLS cover her with the red fabric and push her. TOMI-HIME exits. (Throughout this scene, we do not see her face.)

Lights change.

Five maids, BELLFLOWER, BUSH CLOVER, KUDZU, PATRINIA and FRINGED PINK are dressed in the clothes that have some association with their names.⁴⁹ They are at the railing of tsuzumi-drum cord. Some are standing and others are sitting. Each of them has a thin gold or silver fishing rod with rolled silk threads of five colours. They cast the threads into the pine trees and cedars.

As the script above shows, my earliest attempt was more like an adaptation, and the protagonist is shown immediately. It dramatizes the sequence that is simply narrated (not in any way performed) briefly in Scene 18; furthermore, it indicates the two worlds as the Girls act as if they have come from the other world, the world of the dead, to take the woman, Tomi-hime. It is indeed tempting to translate the whole play in this 翻案 (hon-an) style, explored in Chapter 3. However, that is not the aim of 潤訳 (jun-yaku [Regenerating Translation]). Thus I abandoned the earlier draft shown above and created the translation I presented at the beginning of this section.

⁴⁹ In Studio Life's production in 2012, they were in kimonos with designs of each plant and flower.

The two elements to be discussed in this scene are: song translation and the general motif of 水 (water). The song the girls sing appears repeatedly and connects scenes in a highly theatrical way. The translator can consider five options of song translation.

1. Not translating the lyrics
2. Translating the lyrics without taking the music into consideration
3. Writing new lyrics
4. Adapting the music to the translation
5. Adapting the translation to the music

Johan Franzon (2008: 373-391)

The translation of a song largely unknown outside Japan takes the perhaps least favoured option: not translating the lyrics. The reason this option was chosen is that the part I would like to regenerate is not its meaning but its impact and the atmosphere, which, as Martin explains above, is eerie and ominous. Thus I retain the transliteration of the lyrics in the main body of the translation and add the music score and the semantic translation of the song as a reference:

GIRLS

The musical score consists of three staves of music. The first staff starts at measure 1, the second at measure 7, and the third at measure 13. Each staff is in common time (indicated by 'c') and uses a treble clef. The music is primarily composed of eighth-note patterns. Measure 1 starts with a single eighth note followed by a series of eighth-note pairs. Measures 7 and 13 begin with eighth-note pairs. Measures 1, 7, and 13 end with a single eighth note. Measures 2, 3, 4, 5, and 6 are blank, suggesting a repeat or a section of the song.

Toranse, Toranse.

通らんせ、通らんせ。

Go through, go through.

Kokowa dokono hosomichi jya, hosomichi jya
此処は何処の細道ぢや、細道ぢや
Where is this narrow path? Narrow path?

Tenjin-sama no hosomichi jya, hosomichi jya.
天神様の細道ぢや、細道ぢや。
Tenjin-shrine's narrow path. Narrow path.

Sukoshi to-shite kudasannse, kudasannse.
少し通して下さんせ、下さんせ。
Let me through, please. Please.

Goyou no nai mona to-shimasen, to-shimasen.
ごようのないもな通しません、通しません。
Those who without errands, won't let you through. Won't let you through.

konoko no nanatsu no oiwai ni
この子の七つのお祝いに
to celebrate this child's seventh's birthday

ofuda wo osame ni mairimasu
お札を納めに まいります
We are going to put the charm

ikiwa yoiyoi kaeri wa kowai
行きはよいよい 帰りは怖い
Going out is well, coming back is scary

kowai nagaramo
怖いながらも
Scary but

Toranse, Toranse.
通らんせ、通らんせ。
Go through, go through.

As shown above, even with the gloss, many elements are left ambiguous. The slightly archaic expression 'toryanse' (go through) and the repetition of words create a

particular atmosphere of a transitional world. Some say that this is a song about a 関所 (sekisho [checkpoint]) in the Edo period (1603-1868), which really is a gate. There seem to be two parties involved in the song. One wishes to go through the gate, and the other is trying to stop them. But the most important thing to be highlighted for the contemporary British audience would be the eerie tune, which sends out many more messages than a mere semantic translation.

Having focused on preserving the impact by maintaining the ambiguity in the previous paragraph, it still seems a shame to lose all the meaning of the nursery rhyme in the opening scene. A solution was found in one of the Writing Theatre Workshops in the Drama Studio Rehearsal Room at UEA, conducted by Timberlake Wertenbaker and Steve Waters in the autumn semester of 2014, which was attended by students in several disciplines, Drama, MA in Theatre Directing, Creative Writing, as well as the MA students in Literary Translation. The most extreme idea was to change the song to 'Ring a Ring o' Roses' as this has connotations with death. However, when we stood up and tried to act it out, we found that there was no need for such a drastic change as we could indeed act out the original song while singing in Japanese. We came to the conclusion that the movements could be very similar to the ones children use when singing 'London Bridge is Falling Down'. Actions and the tone of the song can convey enough information to tell the audience that this is sung in between two places divided by a gate. This is the fascinating point about theatre as a context for the target text: extra-linguistic elements can tell the audience a great deal about the plot. Furthermore, in my opinion, it is more exciting to watch such translation into extra-linguistic theatre systems. Choosing not to translate the lyrics does not necessarily imply all meaning is lost. On the contrary, in a theatrical piece,

there are ways to show important parts of the source text. For example, in the production of *The Red Candle – Mermaids in the East*, which is an adaptation of 天守物語, motifs of which are taken from this experimental translation, the song ‘Toryanse’ was sung in Japanese throughout and this haunting tune was well received. In fact, keeping a song untranslated in a play is not rare in theatre translation.

水 (water)

The extremely absurd scene of maids fishing from the top of Tenshu immediately tells the audience that all the characters in this scene are in a world that is very different from the audience’s reality. It is not only absurdity that the scene conveys but the invisible aquatic scenery. That is, in this scene (presumably echoing Rautendelein talking to her own reflection in the water, pretending to fish using her hair as fishing line) the maids act as if the world below is underwater. It can be taken to mean that, for the maids, that world is as distant for them as is the world beneath the water for humans.

水 (water) is also one of the eight recurring keywords listed by Taneda (2010: 88-98). She points out that this motif appears in almost every work by Izumi and it is 誘惑する水 (water that tempts people - normally to death). She also adds that when that element becomes threatening (such as the tragedy of a flood, induced by Tomi-hime, sweeping a whole village), water as a spirit appears in the story (Taneda 2010: 89). 水(water) also has a link to 鏡(mirror), which is the first *kanji* of Izumi’s name, since one can always use the surface of water as a mirror, just as Rautendelein in *Die versunkene Glocke* talks to her own reflection.

5.2.4 Scene 3 ‘Black-clouds are Running’

Scene 3	Motifs etc.
<p>SILVER GRASS: Bellflower, lend me your rod, I will fish as well, truly admirable activity in style.</p>	
<p>PATRINIA: Wait, it is getting extremely windy, the bait won’t stay on the thread.</p>	
<p>SILVER GRASS: Nasty, the wind became suddenly harsh.</p>	literal translation
<p>BUSH CLOVER: Ah the autumn plants of the inner-ward are beating like beautiful waves.</p>	1
<p>BELL FLOWER: As we say this, colours are hiding themselves, only silver glasses are stark-white, and the field became like flowing water.</p>	literal translation 2
<p>KUDZU: In the sky, black-clouds are running.</p>	literal translation 3
<p>SILVER GRASS: From a little while ago, I thought fields and mountains are mysteriously dark, it is going to be a terrible pouring-down.</p>	literal translation
<p><i>The stage becomes dark, a gleam of light.</i></p>	
<p>FRINGED PINK: Where is our mistress. It will be good if she comes back soon.</p>	omission of a question mark
<p>SILVER GRASS: As always, she went out just like that, without telling where or anything.</p>	
<p>BUSH CLOVER: We can’t even go out to meet her then.</p>	
<p>SILVER GRASS: But as she knows what time our guest, Kame-hime sama is coming, she will be back before long. – Your heartful feast, those, autumn plants, it will be good to offer them swiftly.</p>	literal translation
<p>PATRINIA: As we say, before the dew falls⁵⁰.</p>	literal translation

Literal Translation

The whole of Scene 3 is dedicated to creating the appropriate turbulent atmosphere for the entrance of the *yokai*-monster princess, Tomi-hime, thus it is rich in poetic and unusual expressions. I translated them as literally as possible to retain the strangeness and to express

⁵⁰ ‘before the dew falls’ meaning before we die’ thus here it means ‘quickly’.

the change in the air that suggest ‘something tremendous is going to happen’. The first example that contributes to such setting is:

‘...the autumn plants [...] are beating like beautiful waves.’
(秋草が、美しい波を打ちます。).

The meaning here is as in Poulton’s translation ‘the autumn flowers [...] have turned to rolling waves’ (Paulton 2001: 240). The field of silver glass (stalks of Miscanthus sinensis) is now exposed to a fierce wind and the way the plants are buffeted back and forwards looks like sea waves in a tempest. The word ‘beating’ has a strong sound and it might evoke the sound of a heartbeat that gets louder as we perceive that something dreadful is going to happen. Following this poetic expression by Bush Clover, Bell Flower says:

‘...colours are hiding themselves, only silver glasses are stark-white, and the field became like flowing water.’
(色もかくれて、薄ばかりが真白に、水のように流れてきました。)

It is interesting that even colours are trying to escape from whatever is going to happen. ‘Colours are hiding themselves’ means ‘colours are fading’; in Poulton’s translation, the sentence means ‘...the fields like water, all the colors gone. Only the foxtails, white as white...’ (Poulton 2001: 240). However, his translation has a different effect compared to my experimental version. My aim here is to focus on showing how lines are said rather than what is said, and I feel that by retaining the order of ideas in the source text, the translation can convey the strange atmosphere of impending tragedy. As for the motif in this extract, again, there is the same invisible aquatic scenery that I discussed in 5.2.3, where I explored the fishing activity of the maids in Scene 2.

‘In the sky, black-clouds are running.’ (空は黒雲が走りますよ。)

This line is clearly ominous. Like the passing of a black cat, which is believed to be bad luck in some cultures, running black clouds are in no way pleasant. It would perhaps be simple to translate this as ‘Black clouds are floating in the sky’ but the order in which the elements are presented is important here in the regenerating translation. In the previous sentences, Bush Clover and Bell Flower were talking about the world below, describing the fields of plants. But here, the perspective changes as Kudzu is looking upwards, checking the sky. Thus the information in this sentence should be communicated in the same order as the original, beginning with ‘In the sky’ so the audience can also change their perspective. Poulton’s translation also keeps the order of the original: he translates this extract as ‘And in the sky, black clouds are racing’ (Poulton 2001: 240).

I have explored the importance of maintaining the original order of the information given in the source text in 3.3.2 when looking at Benjamin’s notion of reassembling fragments. There, I took up an example by Pound, ‘人見馬’(Man Sees Horse) and proposed that the readers’ perception occur in the same order as those *kanji*. Another Chinese example Pound gives is 月耀如晴雪 (Moon Rays Like Pure Snow), and he suggests that the Chinese line ‘*as form*’ (emphasis by Pound) shows ‘the very element that distinguishes poetry from prose’ (Pound 1936: 7). I also looked at Pound’s translation of the 宮怨詩 (palace lament poetry), ‘The Jewel Stairs’ Grievance’ in 3.2.4, which retain the order of the original.

‘...it is going to be a terrible pouring-down.’
酷い降りになりますね。

This unusual expression above involving the word ‘down’ also contributes to the unpleasant atmosphere. Poulton translates it as ‘We’re in for a dreadful downpour’ (Poulton 2001: 240).

‘Your heartful feast’

御心入れのご馳走

御心入れのご馳走(okokoro ire) is literally ‘honorable heart containing feast’ and it means ‘your thoughtful offerings’. What Silver Grass, the head maid, is communicating is that maids should lay flowers in front of the *shishi*-lion statue which is giving energy to their life as *yokai*. In my exploration of Morita’s 「翻譯の心得」(hon-yaku no kokoroe), ‘Sensitivity towards Translation’, I discussed Nida’s formal-equivalence and dynamic-equivalence (Nida 2003: 165-184) and took the example of heart, liver, abdomen or gall as the core of emotion. As I pointed out, Morita favours formal-equivalence, as do regenerating translators. Expressions about one’s core appear often in literature and it appears that expressions with those words listed by Nida (heart, liver, abdomen or gall) are the ones to be considered carefully.

‘...before the dew falls.’

露の散らぬ間に

Presumably, this line relates to the Japanese poetic use of 露(tsuyu [dew]) to mean life. Thus before the dew falls can mean ‘before we die’ or ‘while we are alive’. There is a sense of memento mori, carpe diem (remember death, seize the day) in this line. However, this is probably a sort of inside joke between *yokai*-monsters as they basically cannot die as long as there is *shishi*-lion protecting them.

5.2.5 Scene 4 ‘Enter Tomi-hime’

Scene 4	Motifs etc.
<p><i>At that moment, a gleam of light appears⁵¹. In the light, where butterflies are floating here and there, there is a ladder that goes up and pierces the high ceiling of Tenshu building. – Maids look towards the flying butterflies.</i></p>	
<p>PATRINIA: Ah, our mistress is back.</p>	
<p><i>Maids flap-harahara⁵² their furisode sleeves and tsumesode sleeves⁵³ and put their hands together on the floor⁵⁴below the platform. From the top of the ladder, we see mosuso, the hem of a kimono in the colour of water⁵⁵. A woman pulls a straw raincoat over her head. Her black hair is long. She has a bamboo-hat in one hand, which is half hiding her face. It is the beautiful and noble lady of Tenshu, TOMI-HIME.</i></p>	<p>onomatopoeia 水(water)</p>
<p>TOMI-HIME: (opens the raincoat and lets two or three dancing butterflies rest on one sleeve) You came out to greet me welcome, such a toil for you⁵⁶. (She speaks to the butterflies.)⁵⁷</p>	
<p><i>Each maid says ‘Welcome back’.</i></p>	
<p>TOMI-HIME: Sometimes, I go out and divide fields⁵⁸ like a typhoon, just as I wish.</p>	

⁵¹ 閃電‘A gleam of light’ means ‘a flash of lightening’

⁵² the sound of something light moving in the air

⁵³ 振袖 *furisode* sleeves of *kimono* are rather long and for single women. (The longest type of sleeve is 114 cm and almost touches the floor.) 詰袖 *tsumesode* sleeves of *kimono* are shorter and more practical. This sleeve is normally for men. In this context, as seen in Poulton’s translation, only SILVER GLASS is wearing 詰袖 *tsumesode* sleeves, the shorter one, and all the other maids are wearing the long 振袖 *furisode* sleeves.

⁵⁴ This is to greet and welcome back their mistress. It is like bowing but on the floor.

⁵⁵ 水色 (colour of water) means ‘pale blue’

⁵⁶ ご苦労 (such a toil) is translated as ‘I’m much obliged’ by Poulton (2001: 241). Although this is a common phrase in Japan used often to say ‘thank you’ or to reward someone for her or his services, there is not appear to be any equivalent. However, this literal translation may have to be omitted in the future production.

⁵⁷ This part of TOMI-HIME talking to the butterflies is most likely intended to reflect RAUTENDELEIN in *Die Versunkene Glocke*, (*The Sunken Bell*) talking to the bees in the opening scene. (Hauptmann 1956: 1), (Meltzer 1899 : 1), (Izumi 1926 209), (Abe 1988: 5).

⁵⁸ 野分 (nowaki [divide field]) means ‘typhoon’

<p><i>Abruptly, she drops-hata⁵⁹ her bamboo-hat⁶⁰. PATRINIA catches it. The face of this noble lady is tremendously white and elegant.</i></p>	<p>onomatopoeia 白(white)</p>
<p>TOMI-HIME: You, those who don't even let a dewdrop fall, those who are in the images of flowers, I feel sorry. (<i>She comes down and sits on the platform letting the hem of her kimono lie on the corridor.</i>)</p>	<p>露(dew)</p>
<p>SILVER GLASS: You are wasting your words.⁶¹ Look mistress, what you are wearing.</p>	
<p>TOMI-HIME: Does it suit me, does it.</p>	<p>omission of a question mark</p>
<p>SILVER GLASS: On top of this, mistress, you look thinner. You are more graceful than the willow. It looks like you covered-<i>surasura</i>⁶² yourself with thatch, wet with rain.</p>	<p>柳(willow)</p>
<p>TOMI-HIME: Full of lies. I borrowed it from a scarecrow of Oyamada.</p>	
<p>SILVER GLASS: No, when you wear it, it looks like armour of jewels, silver and closely knit strings.</p>	
<p>TOMI-HIME: It became heavier with the weight of your praise. (<i>takes off the straw raincoat</i>) Take this off.</p>	<p>onomatopoeia</p>

In this scene, the protagonist Tomi-hime finally appears on stage. She does not do this in an ordinary manner but with a flash of lightning, which the author Izumi was said to be extremely afraid of. As noted in the footnote, Tomi-hime's speech to the butterflies is a definite echo of Rautendelein in *Die versunkene Glocke*, (*The Sunken Bell*), who talks to the bees in the first scene that we saw. The prominent motif in this scene is 柳(yanagi [willow]).

柳 (yanagi [willow])

⁵⁹ suddenly

⁶⁰ She does not drop the bamboo-hat by mistake, but in a particular style. This is the continuation of the whole of her 'making an entrance' sequence and finally the audience sees her face.

⁶¹ In Poulton's translation, this is 'Oh madame, you put us to shame saying such things' (Pounton 2001: 242).

⁶² smoothly

The phrase with a willow, ‘**You are more graceful than the willow**’ is used when the head maid, Silver Glass, praises their *yokai*-princess, who has an other-worldly beauty. The connotation in a Japanese context is that where there is a willow tree, there is also the presence of a ghost or a spirit of some other sort. That is, traditionally, in Japan, ghosts appear under a willow tree. Japanese ghosts normally do not have feet, but their hands are almost always shaped like willow branches, signifying that the hands are indeed lifeless. There are also willow trees near Himeji castle, the model for the setting of 天守物語 (Tenshu Monogatari), so completing the picturesque view of the castle.



Figure 55: 幽靈図 (a typical image of a ghost) from the Edo Period

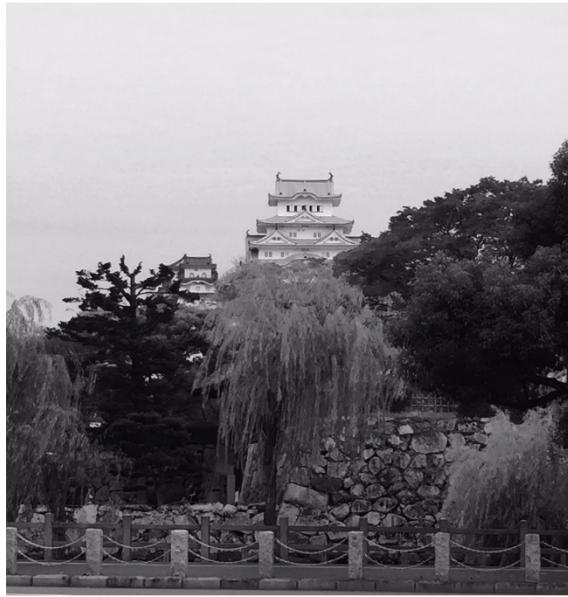


Photo 1: Himeji Castle with willow trees

This type of willow tree shown in the drawing and photo above is called ‘weeping willow’ in English. I have heard of a story, here in the UK, that a long time ago, the willow tree used to stand straight, its branches pointing to the sky. A pair of young lovers came to sit beneath the tree, planning for their future. After a few years, the lovers became engaged, but on their wedding day they both died suddenly. The willow tree could not overcome the sadness and that is why its branches hang in sorrow forever.

In Britain, many people are familiar with the blue and white willow pattern on a plate, based on a tragic Chinese love story in which a lady of a noble family falls in love with a servant, whose lowly status means they can never be together. They decide to die together and in their afterlife, they become two birds, which is also depicted on the plate. Thomas Fuller describes another connotation that can be found in England; writing about the ‘willow’, he states that it is ‘[a] sad tree whereof such who have lost their love make

their mourning garlands' (1840: 222). ⁶³ Also, in Literature, Desdemona in *Othello* sings the 'Willow Song' (Act IV, Scene 3), and Ophelia in *Hamlet* throws a willow branch into the river where she finally drowns herself (Act 4, Scene 7).

This way of reading 'willow' as a motif suggesting sadness or tragic love may no longer be current in the West, and may even be a dead metaphor, but the use of the word 'willow' in this 潤訳 (jun-yaku [Regenerating Translation]) may bring back that lost meaning. To encourage the revival of such connotations, in theatre translation, the motif of the willow may be translated into extra-linguistic elements such set and programme design. Although this is just a single *kanji*, and appears only once in 天守物語 (Tenshu Monogatari), it is replete with possible interpretations that should never be ignored.

Onomatopoeia

In this scene, there are three examples of onomatopoeia: **haraharam**, **hata**, **surasura**. Although it would be easy to translate them as 'they shake their sleeves softly', 'she drops the hat suddenly', or 'you covered yourself smoothly', this experimental translation transliterates the onomatopoeia since the sound themselves mean a great deal, and my instinct is that those repetitions of sound in some of the onomatopoeia, as in harahara and surasura, seem rather appropriate to the language of *yokai*-monsters. (Having said this, I am also aware that the omission of a question mark and the transliteration of onomatopoeia

⁶³ Thomas Fuller *The Worthies of England*, Volume 1 p222-223 'Willow' 'A sad tree whereof such who have lost their love make their mourning garlands; and we know what exile hung up their harps upon such doleful supporters. The twigs hereof are physic, to drive out the folly of children. This tree delighteth in most places, and if triumphant in the Isle of Ely, where the roots strengthen their banks, and lop affords fuel for their fire. It growth incredibly fast; it being a by-word in this country, 'that the profit by willows will buy the owner a house, before that by other trees will pay for saddle.' Let me add, that if green ash may burn before a queen, withered willows may be allowed to burn before a lady.'

are elements that will have to be eliminated after the production meetings with the artistic director.)

After this scene, in Scene 5, Tomi-hime explains to the maids that she went out to see the spirit of Yasha's Pond to ask for some rain as the humans outside are too noisy. In Scene 6, the servants of Kame-hime arrive followed by the entrance of Kame-hime herself in Scene 7. In the next section, I will present Scene 8, where *yokai* characters open the souvenir Kame-hime brought for Tomi-hime.

5.2.6 Scene 8 'The Fresh-head'

Scene 8	Motifs etc.
<p><i>YOKAI-RED-FACED</i> opens the wrapping. It is a head-tub⁶⁴. From inside, he takes out a severed pale-white head of a man. He grasps a tuft of hair to lift up the head to exhibit it zuun⁶⁵.</p> <p>YOKAI-RED-FACED: Ya, how careless. It must have been shaken along the way, its juice is spilt. (<i>The head is covered in blood.</i>) Look, old woman, old woman.</p> <p>YOKAI-LONG-TONGUED: Aye aye. Aye aye⁶⁶.</p> <p>YOKAI-RED-FACED: The honorable gift became filthy. It is like what a mal-handed fish merchant does, washing rays of a scale-less perch in pure water⁶⁷, but this is definitely not the same as that. Old woman, here, one wipe, clean it and then we will present the gift.</p> <p>TOMI-HIME (<i>holding a pipe in her hand, looking serious and staring at the head</i>): No need for such concerns. If it is bloody, it must be even tastier.</p> <p>YOKAI-LONG-TONGUED: This spilt soup must be the juice of waste dump. No need for seasoning. How filthy. The look of it, how</p>	首 (head) 白 (white) onomatopoeia

⁶⁴ 首桶(kubi oke [head-tub]: a container which, traditionally, was used to put the severed head of the leader of the enemy especially in the feudal era of Japan.

⁶⁵ *gravely*

⁶⁶ 'Aye aye. Aye aye' – This transliteration has the risk of sounding like Scottish. This may have to go.

⁶⁷ 'washing rays of a scale-less perch in pure water': It is a taboo for a fish merchant to wash fish from the sea in pure water as it will remove the flavour and freshness from the fish.

filthy. Let me see, let me clean. (*She steps a knee-kick forward in her scarlet hakama-trousers, and holds the tub tightly in her wrinkled hands, throws her white-hair⁶⁸ swiftly, reveals her sharp tinted teeth, and licks the face of the fresh-head⁶⁹ with her long tongue that is about three feet long.*) Filthy, (**peropero⁷⁰**) how filthy. (**peropero**) How filthy, how filthy. Ah, how tasty, how filthy, ah it is filthy, ya, it is tasty.

白(white)
onomatopoeia

YOKAI-RED-FACED: (*hastily stops her*) Ya, old woman, don't put your teeth on it. **Won't the honorable meal be reduced.**

omission of
question mark

YOKAI-LONG-TONGUED: Nothing to worry. (*lowers her collars back to reveal her back*) Gaining years is fear-able, nowadays, my teeth are bad. A head of a human, a tail of a pickled radish, they need to be chopped up finely to go through this throat. Even the **sweet sugar flowers**, though tiny as they are, I can't bite them from the side.

花(flower)

YOKAI-RED-FACED: Don't say such a thing as if you are in your after-life.⁷¹ The week of *higan*⁷², the other-shore, has passed already. Mistress, when this old woman licks with that tongue, birds, beasts and humans, they melt-**torotoro⁷³** and disappear, only leaving their bones... There, I told you. As I say this, the countenance of the souvenir became thinner. But, good can come from a fault, though the look of the face was transformed after his death, it now regained its original shape of the mask.Princesses, please have a look.

onomatopoeia

KAME-HIME: (*puts a fan in front of her face, and looks at the head through the fan*) Ah, true, isn't it.

All the maids stare at the head unblinkingly. All of them appear to want to have a bite.

SILVER GLASS: Mistress, - there, all of you, look at this, this head that Kame-hime sama brought looks very much like the face of the master of this castle here in Himeji.

BELLFLOWER: Truly, as identical as two *uri-melons*⁷⁴.

TOMI-HIME: (*nods*) Kame-sama, this souvenir, this must be...

⁶⁸ 'white-hair' : grey hair

⁶⁹ 'fresh-head': 生首(nama kubi), freshly severed head

⁷⁰ ～ろ～ろ(peropero [lick, poke tongue out repeatedly]) (Millington 1993: 52)

⁷¹ In Poulton's translation 'Quit such unearthly talk' (Poulton 2001: 248).

⁷² 彼岸(higan [other shore]) : a Buddhist holiday in Japan during spring and autumn equinox. It is believed that the dead (especially the ancestors) can come back to the world we live in. We make a vehicle for them to come back and put a light in a special lantern so they know where to come back.

⁷³ とろとろ(torotoro [melted; weak fire; doze off]) (Millington 1993: 57), here it is the sound of something melting

⁷⁴ 'as identical as two *uri-melons*': basically the same as 'like two peas in a pot'

KAME-HIME: Yes, it is the head of the master, Takeda Emon-no-suke, the owner of Kame-ga-Castle of Inawashiro, for whom I was lending an eave to.

TOMI-HIME: Ma, you. (pause) For me, you have done such a thing.

KAME-HIME: Not a problem, besides, no one knows that I did it. When I left the castle, this Emon-no-suke was still leaning on his concubine's lap and drinking *sake*. Despite his status of *daimyo*, he is greedy. As soon as he puts a mouthful of carp-soup, the hook in the guts of the fish sticks into his throat and he dies. They must have served the supper just now. (At this moment, she is shocked. drops her fan) Ma, I was so negligent. In his throat is the hook. (takes the bunched up hair of the head and raises it) What a terrible thing I have done. What if the hook had caught my sister.

TOMI-HIME: Wait! This is a precious souvenir from you. If you pull out this hook now, the hook in Emon-no-suke will be pulled out as well and he will return to life.

YOKAI-RED-FACED: Is that so.

TOMI-HIME: I will be careful, it is fine. (uses the fan as a support and receives the head) Everyone, it is no wonder that they are as identical as two *uri*-melons. This man. He is the brother, the one who shares the same blood with the master of this Himeji Castle, Harima-no-kami. (Maids make eye-contact.) Let us offer it before the *shishi-lion*. (brings the head in front of the shishi-head herself. Shishi-lion reveals its fangs⁷⁵ and swallows the head. The head is now hidden in its mouth.)

omission of question mark

⁷⁵ *Shishi-lion* has fangs



首 (head)

This is a horrific scene that shows how *yokai* have their own world and their own sense of good and evil. The reader of the play cannot ignore the severed head of a *samurai*, brought by a princess as a souvenir for her sister, which may remind them of Salome, the princess with her lover's severed head in her hand, widely known through Aubrey Beardsley's drawings. That is, this scene is an example which shows that Izumi was influenced not only by *Die Versunkene Glocke*, (*The Sunken Bell*), but also by Oscar Wilde's *Salome*. I will not go into detail here as Muramatsu discusses it in his article 「鏡花とオスカ・ワイルド」 'Kyoka and Oscar Wilde', but I would like to mention a point made by Kasahara: a Japanese translation of Wilde's *Salome* by 小林愛雄 Kobayashi Aiyū was published in the magazine 『新小説』 (shin shōsetsu [new novel]) in March 1909, and there was also a performance of *Salome* in 1913 in Tokyo. Thus, it is most probable that Izumi was inspired by the translation of Wilde (Kasahara 1988: 267).

5.2.7 Scene 11 'The Falcon'

Scene 11	Motifs etc.
<p>KAME-HIME: Sister, next time, you will come to my place.</p> <p>TOMI-HIME: Yes.</p> <p>YOKAI-LONG-TONGUES: Quickly and swiftly.</p> <p>TOMI-HIME: (<i>nodding, follows them to the corridor and looks down what is happening below</i>) Ah, the group of falcon hunters came back.</p> <p>KAME-HIME: (<i>looks down together</i>) When I came a while ago, they were like queuing ants, making an avenue with their guns. Ah the master who resembles the head, he is on a horse, leaning back with arrogance, and he is coming into <i>honmaru</i>, the main building.</p> <p>TOMI-HIME: That is Harima-no-kami.</p>	

<p>KAME-HIME: Ma, those wings, looking like the snow of white feather, he has a good falcon.</p>	
<p>TOMI-HIME: Oh. (<i>hits her chest lightly</i>⁷⁶) My dear. (<i>pause</i>) I shall get that falcon.</p>	
<p>KAME-HIME: Ma, how can you take it.</p>	exclamatory utterance
<p>TOMI-HIME: Watch. I am Tomi-hime of Himeji⁷⁷.</p>	
<p><i>TOMI-HIME takes the straw raincoat and wears it on her shoulder, a swarm of beautiful butterflies fly around the raincoat. TOMI-HIME makes a move of spreading a pair of wings.</i></p>	
<p>TOMI-HIME: There, to human's eyes, I am a crane with plumage.</p>	
<p><i>As she drops hirari⁷⁸ the raincoat, an egret flies up to Tenshu swiftly which she catches in her hand. Screaming voices echoes from the ground below.</i></p>	onomatopoeia
<p>KAME-HIME: How elegant, sister.</p>	
<p>TOMI-HIME: For this falcon, I shall even throw a <i>mari</i>-ball to get it. Play a lot.</p>	
<p>KAME-HIME: Aye. (<i>holds the falcon in her sleeves. Then she goes straight up the ladder. After two or three steps she turns back. But as she puts her snow-like hand on to the falcon</i>) Insects⁷⁹ came.</p>	
<p><i>As she says this, she shakes her sleeve and drops karari⁸⁰ an arrow. This arrow is sent from the group of falcon hunters below.</i></p>	onomatopoeia
<p>TOMI-HIME: (<i>at the same time</i>) Mu. (<i>pulls one shoulder back, she twists her body and now turns her back to the audience. When she turns back we see that an arrow is in her mouth and she has another arrow in her hand</i>⁸¹. <i>She got arrows shot from below.</i>⁸²) How rude.</p>	exclamatory utterance
<p><i>Sound of gunshots can be heard many times.</i></p>	

⁷⁶ a gesture to mean 'leave it to me'.

⁷⁷ This declaration has a certain dramatic effect as if to say, 'that famous princess that everyone knows about'.

⁷⁸ the sound of something light slowly falling

⁷⁹ 'insects' meaning 'the humans'.

⁸⁰ か ら り (karari [crisp; clatter; dry, clear; cheerful]), here it is the dry sound of an arrow dropping on the floor.

⁸¹ meaning that she caught those arrows with her mouth and bare hand.

⁸² Human warriors were shooting arrows aiming at the top of the Tenshu.

SILVER GRASS: There, everyone.

*Maids make a fence with their bodies.*⁸³

YOKAI-RED-FACED: Old woman. Be sure.⁸⁴

KAME-HIME: Nothing to worry. Nothing to worry.

TOMI-HIME: (*laughs*) **Ho ho ho ho**, everyone, light some strings of *senkō*-fireworks⁸⁵. Then, they will think that this Tenshu is going to be on fire because of their guns. They will be scared and stop shooting.

laughter

Lights dim slightly. The sound of gunshot stops.

Tomi-hime and Kame-hime laug together, ho ho ho ho ho.

laughter

TOMI-HIME: There, look,⁸⁶ next, use that fire to burn two or three burnable corners, those fires will be torches lighting Kame-sama's path.

The stage goes dark.

KAME-HIME: Your heartfull deeds, I am grateful. Farewell.

literal translation

TOMI-HIME: Farewell.

Exclamatory utterances and laughter

⁸³ Maids instinctively form a barricade to protect Tomi-hime.

⁸⁴ meaning 'be sure to protect our princess, Kame-hime.'

⁸⁵ 'strings of *senkō*-firework' – the simplest kind of firework not to be shot in the sky but to be held in a hand. *Senkō* normally means incense stick.



⁸⁶ meaning 'I told you.'

Judging from my experience, Japanese exclamatory remarks such as ‘ma’ or ‘mu’ are still not welcomed. Again, I retained them in this translation but this is another element that may have to disappear from the script for performance. Options would be to translate such expressions into ‘my God’, ‘really’ etc; however, as a regenerating translator, I would prefer the option of omitting them altogether rather than adding a word such as ‘God’ or making the utterance too casual and close to real life speech.

Literal Translation

This scene contains an expression using the word heart: **‘Your heartfull deeds, I am grateful’**. As I mentioned before in relation with Nida’s dramatic equivalence, I retained the word ‘heart’.

In Scene 13, which will be given in the next section, Zushonosuke, the male protagonist, finally appears.

5.2.8 Scene 13 ‘Enter Zushonosuke’

Scene 13	Motifs etc.
TOMI-HIME: (pause) Who is it.	omission of a question mark
ZUSHO: Ha. (kneels down spontaneously) I am...	exclamatory utterance
TOMI-HIME: (turns her head, says nothing)	
ZUSHO: I am one of the warriors serving the master of the castle.	
TOMI-HIME: What do you come here for?	
ZUSHO: For a hundred years, no one with a life came up to the fifth floor of the castle,	
Tonight, as ordered by my master, I came to witness.	
TOMI-HIME: Is that all.	omission of a question mark

<p>ZUSHO: Besides, the best falcon in Japan that is treasured by the master went astray, and came up to Tenshu, around here. His honourable wish is for me to find out where it is.</p>	
<p>TOMI-HIME: Creatures with wings, they are not as tied-up as the humans. A thousand <i>ri</i>, five hundred <i>ri</i>, they fly as they wish. Tell him that. Is that all.</p>	omission of a question mark
<p>ZUSHO: Nothing else was ordered.</p>	
<p>TOMI-HIME: After witnessing the fifth floor, did he not ask you to do anything.</p>	omission of a question mark.
<p>ZUSHO: No, he did not.</p>	
<p>TOMI-HIME: And you don't intend to do anything after seeing all this.</p>	omission of a question mark
<p>ZUSHO: The honourable Tenshu is the master's.</p>	
<p>TOMI-HIME: Wait. This Tenshu is mine.</p>	
<p>ZUSHO: It may be yours. Or the master may say it is his. But in any way, it is clear that it is not mine. As it is mine, I do not intend to do anything without the order by the master.</p>	
<p>TOMI-HIME: Refreshing words, aren't they. With such a heart, you may return without getting any harm. I shall let you go too, without harming you.</p>	omission of a question mark
<p>ZUSHO: I take it as a divine assistance.</p>	literal translation
<p>TOMI-HIME: Next time, even if Harima orders you, you should never come here. This is not a place for the humans to come. – In fact, nobody should come here.</p>	literal translation
<p>ZUSHO: No, if I don't come, no servants even from five hundred-thousand <i>goku</i> estate will come. All cherish their lives.</p>	
<p>TOMI-HIME: And, you, do you not want to keep your life.</p>	omission of a question mark
<p>ZUSHO: I was under a circumstance where I earned the masters displeasure, I was not allowed to see him, and I was under confinement. As there was no one willing to go up to Tenshu, suddenly, I was called for. The master's servant told me that, although I was going to be condemned to death by cutting-belly, suddenly, there was a change of plan.</p>	
<p>TOMI-HIME: Then after this duty, will you be exempt from the death penalty.</p>	omission of a question mark
<p>ZUSHO: That was the promise.</p>	
<p>TOMI-HIME: I don't care about the life and death of the</p>	

<p>humans but I don't want to let them execute the cutting-belly. I hate the cutting-belly of the warriors. But I have saved your life unexpectedly.It is not a bad thing. Tonight is a good night. Well then, go.</p> <p>ZUSHO: Hime-gimi.</p> <p>TOMI-HIME: Are you still here.</p>	<p>omission of a question mark</p>
<p>ZUSHO: I am overwhelmed by you but, is there a problem if I tell the master that I saw your honorable appearance.</p> <p>TOMI-HIME: Certainly you can say that. If I'm not away, I will be here all the time.</p> <p>ZUSHO: You have saved a bushi-warrier's face⁸⁷.</p> <p>Gomen⁸⁸.</p> <p><i>ZUSHONOSUKE takes the bonbori-lantern and exits. TOMI-HIME takes the long pipe and bashes it once to which sound ZUSHONOSUKE pause, but then he goes straight to the ladder, and with the lantern, hides in the だん</i></p>	<p>omission of a question mark</p>

Omitting question marks

In this scene, there are many short questions and it may seem strange or appear to be a mistake that question marks are omitted. In my earlier draft, I included all question marks in my translation, but while we were rehearsing for the readings I noticed that the presence of a question mark gave the actor a cue to use upward intonation at the end of the sentence, which does not suit the script. Thus, to make the characters, especially Tomi-hime, ask questions without this upward intonation, question marks have been removed.

⁸⁷ meaning 'you helped me maintain dignity as a samurai'

⁸⁸ 'Apologies' meaning 'by your leave'.

5.2.9 Scene 15 ‘Zushonosuke Again’

Scene 15	
TOMI-HIME: (<i>speaking before Zusho, gently</i>) Again to be seen.	omission of a question mark
ZUSHO: Apologies, in such night-shadow, making noise around your right and left.	literal translation
TOMI-HIME: Came back to do what.	omission of a question mark
ZUSHO: I went down to the third floor of Tenshu. There was a flying squirrel as large as a black kite. Black wings of the huge bat blew out my lamp. I was helpless. I lost the way forward and back. I came back to get a light.	
TOMI-HIME: Only for that reason. ‘Never come back again’, my words. Have you forgotten.	omission of a question mark
ZUSHO: There wasn’t even a dart of light from the half broken moon. ⁸⁹ If I went down, it would have been true blackness. If a man took a false step, fell and got crippled, there would be no reason for him to stay alive. When I looked up, there was a slight light from the fifth floor. I decided, even if I am to be punished to death, it’s better that way. Surely, a man injuring himself by falling down the stairs is worse. Despite the warning, I came back.	literal translation
TOMI-HIME: (<i>smiles</i>) How refreshingly innocent. And brave. Let me make some light. (<i>steps closer</i>)	

The extract above is the part I worked on closely with Timberlake Wertenbaker after the workshop with other students, and the point to be discussed here is ‘4) reassembling fragments’, which, in a sense, is the move from the prototype of a model in Benjamin’s

⁸⁹ (option) There wasn’t even a needle of light from the half broken moon.
(Poulton’s translation) There wasn’t even a crescent moon, not the slightest sliver of light. (Poulton 2001: 259)

sense (Bemjamin 2012: 86) as I explored in 5.4.1. If I were to create a normal gloss of the section in bold, it would look like this.

Prototype 1)

針 ばかり 片 割 月 の
needle about half broken moon of

影も ささ ず、
shadow even cast not,

下 に 向かえ ば
down to go if

眞の 暗 黒。
true dark black

(Izumi 1926: 269)

The original author was very particular about his choice of *kanji*. It is said that he respected words, their 言靈 (kotodama [the spirit of words]), so much that he eventually became afraid of them. There is even an anecdote that he would call his friends in the morning, after having drunk some *sake* the previous night, and ask them if he had written anything while drinking (Hayakawa 2010: 104). He was so afraid of making mistakes while writing *kanji* because it is believed that imperfect *kanji* can turn into a *yokai* monster and haunt the writer.

I, therefore, prepared special fragments for translation, taking etymology into consideration, following Pound and Fenollosa's approach:

[Fenollosa left the notes unfinished; I am proceeding in ignorance and by conjecture. The primitive pictures were "squared" at a certain time. E.P.]

MOON	RAYs	LIKE	PURE	SNOW
sun disc with the moon's horns	bright + feathers flying	woman mouth	sun + azure sky	rain + broom cloud roof or cloth over falling drops
	Bright, <i>tide</i> note on p. 42. Upper right is a figure varied picture of wings: lower, bird = to fly. Both F. and Morrison note that it is short tailed bird		Sky possibly con- taining tent idea. Author has dodged a "pure" containing sun + broom	Sweeping motion of snow, broom- like appearance of snow

Figure 56: Fenollosa's notes for Pound

Etymological readings such as the above were necessary for the translation of this section, which uses some unusual, picturesque expressions. The table below, based on the model of Fenollosa's notes for Pound, can be seen as an additional prototype for creating regenerating translation.

Prototype 2)

針 NEEDLE gold + ten The long vertical line on the right suggests a stream of light shining. As it is a needle, the colour I have in mind is silver.	ばかり about	片 HALF Half of the glyph for tree.	割 BROKEN roof + curve + mouth + sword	月 MOON a crescent (glyph)	の of
片割月 is normally translated as a crescent. However, something being half and broken is ominous, as imperfection suggests something is wrong. An omen.					

影 SHADOW sun + house on a hill + shiny hair (pattern) 影 [shadow] when used poetically becomes 'light', presumably from 月 影 [moon-shadow] meaning moon light.	も even	ささ cast	ず、 not
--	-----------	------------	-----------

下 DOWN a line below the standard line	に to	向かえ go 向: a window on the north wall of a house	ば if
---	---------	---	---------

眞の TRUE spoon + Chinese vessel The vessel being full = true	暗 DARK sun + knife + mouth plus a line	黒 BLACK chimney blocked with soot + flame of fire	暗黒 normally pronounced as 'ankoku' yet Izumi inserted a rubi 'yami' which is normally the reading of 閑 (yami) darkenss.
--	--	---	---

Table 11: The source text and comments on each word

This extract is from the scene where 図書之助 (Zushonosuke), the falconer, returns to the top floor of the castle and explains how dark it had become as he descended. In the tutorial with Wertenbaker, many options for a ‘needle’ were discussed and the Translation A I had previously prepared was transformed into Translation B.

Translation A:

There wasn’t even a needle of light from the half broken moon.

Translation B:

There wasn’t even a dart of light from the half broken moon.

As described in Prototype 2, 針 (needle) has a long vertical line on the right that resembles a sword. As this means a ‘needle’, the colour I have in my mind when I look at the character is cold silver. ‘Needle’ could have been retained, but the sense of piercing is definitely contained within the word ‘dart’, so I finally chose to use it in the first half of the sentence ‘There wasn’t even a dart of light...’ A comparison of Translation 2 with an extant published translation might show how regenerating translation is different from a more conventional approach; Poulton translates the same line as: ‘There wasn’t even a crescent moon, not the slightest sliver of light’ (Poulton 2001: 259). As it is easier to grasp the meaning of this translation, and it would perhaps be of aid for British actors reading experimental translation, I intend to include Poulton’s translation as a reference in the whole package of my translation for performance.

5.2.10 Scene 19 'The Climax' and Scene 20 'The Ending'

Scene 19	Motifs etc.
<p>ZUSHO: Hime-gimi, Where are you. Hime-gimi. <i>Tomi-hime, lost in melancholy, stands still without saying a word.</i></p>	omission of a question mark
<p>ZUSHO: (<i>pitifully reaches out his hands in search of her, but in vain</i>) Hime-gimi, Where are you. I, my eyes cannot see. Hime-gimi.</p>	omission of a question mark
<p>TOMI-HIME: (<i>shedding silent tears</i>) Precious one, I too, my eyes cannot see.</p>	
<p><i>ZUSHO is surprised.</i></p>	
<p>TOMI-HIME: Maids, maids. - Bring in a lantern, at least – VOICE: All became blind. No one's eyes can see.</p>	
<p><i>Sobbing can be heard from behind the wall.</i></p>	
<p>TOMI-HIME: (<i>collapses hata⁹⁰ with the head of shishi-lion</i>) The shishi-lion got both eyes scarred. Those who were empowered by this spirit, we cannot see now. Zusho-sama... Where are you.</p>	onomatopoeia
<p>ZUSHO: Hime-gimi, where are you. <i>They search for each other, get closer and eventually their hands touch. They start crying and hold each other.</i></p>	omission of question marks
<p>TOMI-HIME: Nothing to be said. Precious one, be prepared. The head I gave them will vanish when they exit Tenshu. The pursuers will return soon. I alone can ride on the clouds, fly among the winds. Go across the bridge of the rainbow. Zusho-sama cannot. How frustrating. How I wished to let the eyes of the pursuers admire us, two inhabitants of the sky together, even in straw coat and hat, at the rise of the sun, at the rise of the moon, and in the lights of the setting sun. I, being blind, cannot even save your life. Forgive me.</p>	
<p>ZUSHO: I do not regret anything! Hime-gimi, take my life by your hand.</p>	exclamation mark

⁹⁰ suddenly

<p>TOMI-HIME: Yes, I will not let any other hand do this. But I will not live either. I shall become the dust, the soot of Tenshu. I shall become a fallen leaf and decay.</p>	literal translation
<p>ZUSHO: No, for what, should you do that. That you will still be alive in this world, is the token I will bring to the ‘dark-land’⁹¹.</p>	omission of question marks
<p>TOMI-HIME: No, this is also my true-hope to be taken by your hand.</p>	creative word creative word
<p>ZUSHO: Is that your true voice, hime.</p>	
<p>TOMI-HIME: Yes, I want to see your face saying so, just one glance.Shame, it is the only love, the kind one can find once in a hundred, a thousand years.</p>	
<p>ZUSHO: Oh, I too, one more glance, I would like to see that noble beautiful face. (<i>They cling to each other.</i>)</p>	
<p>TOMI-HIME: I don’t need any former-life or afterlife but if only we could stay like this.</p>	creative word
<p>ZUSHO: Listen, they are screaming below Tenshu.</p>	
<p>TOMI-HIME: (<i>Sharply</i>) How disgusting. If only I had a bit more time, I could have asked for help to Oyuki-sama of Yasha’s Pond or my sister in the far away province of Inawashiro.</p>	
<p>ZUSHO: I am ready. Hime-gimi, take my.....</p>	
<p>TOMIHIME: My affection is still lingering, no, I still want to save you.</p>	
<p>ZUSHO: If you hesitate, I will be slaughtered by the pursuers, by humankind. If your hand is not going to do this, then I will, with my own hand. (<i>grabs his sword.</i>)</p>	literal translation
<p>TOMI-HIME: Cutting-belly is never good. Oh there is no good or bad. I will take the duty, I will bite and cut off your tongue. At the same time, aim at the liver, the core, aim at my chest and do it at once.</p>	creative words liver
<p>ZUSHO: If only I could see, your gentle lips, saying so.</p>	
<p>TOMIHIME: Or a streak of your eyebrow. (<i>They cry aloud.</i>)</p>	

Exclamation mark

Although Izumi did not use questionmarks, he used several exclamation marks as in ‘**I do not reget anything!**’ thus I retained this in my experimental translation.

⁹¹ ‘dark-land’ - 寂土 (meido), the land of the dead

‘the token I will bring to the dark-land’ – (direct translation) ‘souvenir to hell’ – (meaning) with such thought or vision, it is easier to die. Thus, Zusho is saying that knowing that Tomi-hime will still be alive will make it easier for him to die.

Creative words

In this scene, I coined ‘**dark-land**’ (the land of the dead, hell), ‘**true-hope**’ (genuine wish), ‘**former-life**’ (as opposed to afterlife) and ‘**cutting-belly**’ (the death penalty in the feudal era, otherwise known as *seppuku*) to function as creative fragments. This follows the tradition of the Meiji era, when translators would combine two *kanji* to make new words.

The ending of the play shown below is deeply inscrutable and open to various interpretations. At first glance, even to a Japanese reader, this ending does not make a great deal of sense. For this sort of open ending, it appears that regenerating translation is an ideal option as it gives readers the opportunity to make their own interpretations rather than having the translator’s imposed on them. However, I also think it is extremely helpful to compare the existing English translation when attempting to grasp the sense of the scene, thus I added Poulton’s English translation in parallel to my experimental translation.

The Ending

Scene 20 (My experimental translation)	Scene 20 (M. Cody Poulton’s translation)
<p>VOICE: Wait, don’t cry, don’t cry.</p> <p><i>A craftsman, KONOENOJŌ TŌROKU, a gentle and calm old man who is about sixty years old appears. He is wearing a zukin-cap, hakama-trousers and he has a hiuchi-bag⁹² around his waist. He comes in using a fan.</i></p> <p>TŌROKU: Beautiful people, don’t cry. (<i>steps-tsukatsuka</i>⁹³ closer to the Shishi-lion and strokes the lion’s head) First of all, I will open your eyes.</p>	<p><i>(Offstage): Wait! Stop your crying!</i></p> <p><i>(Enter TŌROKU, MAGISTRATE OF ŌMI, an artisan. He is a meek and elderly man, about sixty years old. He is garbed in a hood and baggy trousers; at his waist is a tinder pouch. He is holding a fan.)</i></p> <p>TŌROKU: Weep not, my beautiful children! (<i>Makes straight for the lion’s head and strokes it</i>) First, let me open your eyes.</p>

⁹² a bag for flint.

⁹³ the sound of steps coming forward with no hesitation.

He takes out his chisel from his hiuchi-bag and strikes both eyes of Shishi-lion.

Both TOMIHIME and ZUSHO say 'Ah'.

TŌROKU: How is it, eh. There. You can see, ha ha ha ha. Open definitely. Opened happily. Oh, smiling already. Who is, who is smiling. Ah ha ha.⁹⁴

TOMOHIME: Old man.

ZUSHO: Old man, you are...

TŌROKU: Indeed. I carved peonies on someone's comb, I carved this *Shishi*-head. I am Konoenojō Tōroku. Just a toothpick chipper⁹⁵ of Tamba.

TOMIHIME: **Ma.** (*realizes that she is standing very close to ZUSHO*) Such a scene, how embarrassing.

TOMIHIME and ZUSHO cover themselves with the cape.

TŌROKU: **Mu mu**, I see. I see you are embarrassed, I see you are ashamed, but nonetheless I see you are happy after all. (*strikes a flint and brings the tip of the pipe to light it, holds it at the side of his mouth, and puffs-supasupa*⁹⁶.)

(He takes out a chisel from his tinder pouch and strikes both of the lion's eyes.)

TOMI AND ZUSHO: Ah!

TŌROKU: How now, children? Look about you! Ha ha! Your eyes are opened. Laugh and be merry! Who wouldn't now? (*He laughs.*)

TOMI: Old man -

ZUAHO: Good sir, who -?

TŌROKU: Ah, yes. 'Twas I who etched the peonies on someone's comb, I who carved this lion's head. My name is Toroku, Magistrate of Ōmi, a poor toothpick maker from Tamba Province.

TOMI: Why... (*realising that she is still clinging to ZUSHO*) Oh shame! That you should see me like this.

(She and ZUSHO, to hide their embarrassment, cover themselves with the cape.)

TŌROKU: Mmm. Yes, now you can see, you look ashamed, awkward. But you look happy nonetheless! (*Laughs*) Ah, my young lovebirds! (*Striking a flint he lights some tinder. He grips his pipe in the corner of his mouth and puffs on it.*)

⁹⁴ Kasahara (1991: 219-224) points out that Izumi must have known the Greek method of *deus ex machina* (the god from machine), the plot device that solves all problems.

⁹⁵ 'just a toothpick chipper' – Tōroku is being modest. Such expression of putting oneself down is a sign of an expert in Japan.

⁹⁶ the sound of puffing.

Ha ha ha ha. Harmonious young people. After such anxious worries have a restful sleep. While you are asleep, I will make your eyes even more beautiful.

The moon's shadow⁹⁷ darts in.

TŌROKU: Of course, the light pierces in. Let there be the moon's light. Eye-balls. (*He strikes his chisel, listens to the battle cry from below Tenshu.*)

Even when the world is in battle, butterflies dance. Fringed Pinks and bellflowers bloom. ... Fools! (*laughs lightly*) Here is a *Shishi-lion*. Think of it as a festival, make a row. (*Hits strikes the chisel again*) Spears, swords, arrows, guns, fellows of the castle!

THE END

TŌROKU: Sweet rest rounds out your weary song. Lie you down and sleep a while. Meantime, a bit more here, and I'll bring back the light of your eyes.

(*He strikes his chisel. Moonlight floods in.*)

TŌROKU: There's the light! Light of the moon, of your eyes!

(*He strikes his chisel. Cocks an ear and listens: Cries from below the tower as for battle.*)

TŌROKU: Though the world be a battlefield, butterflies dance, maiden pinks and bellflowers bloom... What fools! (*Roars with laughter*) Here's a lion. Make merry then! Make believe this is a festal day! (*He strikes the chisel.*) Spears and swords, bows and arrows and muskets, castle slaves!

(CURTAIN)

(Poulton 2001: 267-269)

The first point I would like to discuss here is the sculptor, Tōroku, who suddenly appears and solves everything in an instant. In *Die versunkene Glocke* (The Sunken Bell), *Die alte Wittichen* (Wittikin, 山姥 yama-uba [mountain old-woman]) appears in the final scene, not to solve problems but to lead the story towards a tragic ending. Muramatsu (1966: 314) argues that this change was made because Izumi's father was a sculptor and he respected such artists. That is why the character of 奥 (uba [old-woman]) is absent here. Kasahara (1991: 219) also points out that this sculptor functions as *deus ex machina* (the

⁹⁷ 月影 (tsuki kage [moon shadow]) in Japanese means 'moonlight'. Izumi often writes about the creatures in the world of shadow, in other words, *yokai*.

god from the machine), the plot device that instantly provides solutions. Without considering the influence of this Greek device, this ending may seem too abrupt and absurd, thus I have added a footnote and Kasahara's point. In the process of 潤訳 (jun-yaku [Regenerating Translation]), while trying to detect motifs by reading not only the source text but also literature written around it, many discoveries that can feed into the dramaturgy of the production are made. Whether to make points, for example those I have included in the footnotes, or not, is completely up to the director.

影 (kage [shadow])

The last motif I would like to discuss is 影 (kage [shadow]), which appears in the stage direction 'The moon's shadow darts in', and which Poulton translates as 'Moonlight floods in' (Poulton 2001: 268). In my earlier draft of this experimental translation, I translated this part as 'Moonlight darts in' but towards the end of the process I detected the motif of 影 ([kage [shadow]]), which was hiding behind Izumi's first name 鏡花 (Kyoka [mirror flower]). 影 (kage) in Japanese means shadow but can also refer to 'light'. Inouye explains:

The Japanese term 'kage' has a wide range of meaning. [...] On the one hand, *kage* is shadow and shade, as in the shade of a tree, *ki no kage*. By extension, it is that which attends to something else, that which is attached – as a trace. But at the same time *kage* is also light, as in the light of the moon, *tsuki kage*. As both darkness and brightness, as 'radiant darkness' [as in G. Richard Thomson's description] in a *normative* sense, *kage* is a duality rather than one pole of a dyad. Thus, darkness is as real as light; and light no more real than darkness.

(Inouye 2005: 3)

This sense of shadow being 'radiant darkness', as explained above, is the very nature that breathes life into the *yokai*-monsters that are frequently the central characters of Izumi's

works. Inouye also describes the heightened existence of shadow and adds, in relation to shadow:

This is the force of similitude – the enhanced beauty of flowers in a mirror, as Kyoka's pen name expresses, Kyo (or *kagami*) and *ka* (or *hana*) together mean 'mirror's flower', a term that derives from a Chinese couplet: moon on water, flowers in a mirror. These are images of things indirectly perceived and never obtained.

(Inouye 2005: 3)

Inouye goes on to say that the fact that the reflection, the secondary existence, is unreachable makes it more attractive. *Yokai*-monsters are creatures of the world of shadow, and the light they receive cannot be sunshine but the moon's shadow, which is indeed the moon's light.

If we return to *Die versunkene Glocke* (The Sunken Bell) and compare it with 天守物語 (Tenshu Monogatari), the significance of 影(kage [shadow]) is even clearer. Below is the original ending of the German play, followed by Charles Henry Meltzer's English translation:

HEINRICH

Hoch oben: Sonnenglockenklang! Sonne... Sonne kommt!
high above sun-bell-sound sun sun coming

– Die Nacht ist lang.
the night is long

Morgenröte.
red sky at morning

(Hauptmann 1896: 108)

HEINRICH [*ecstatically*].

Hark!... 'Tis the music of the Sun-bells' song!

The Sun..⁹⁸ the Sun.. draws near!.. The Night is...long!

[Dawn breaks. he dies.]

(Meltzer 1899: 125)

As can be seen in the extracts above, Heinrich, who was determined to be the pilgrim of the Sun, ends his life in the approaching light of the sun. Izumi did not subject Zushonosuke to the same fate as he is, in fact as every one is, saved by some magical power in the moon's shadow, the moon's light.

What I aimed to show in 5.2 is actually closely connected to what I earlier explored in 1.3.1, 'From the Author's Thoughts to What the Spectators Envision'. That is to say, what the translator includes in the target text can affect the way readers picture the story. It is possible to write 'moonlight comes in' in the stage direction, and this will be easily understood; however, if a regenerating translator includes 'The moon's shadow darts in', readers might wonder why it is 'shadow' when all the other surrounding elements are telling them that it is moonlight the author is referring to. To show how such regenerating translation might work in readers' minds, I shall present yet another image:

⁹⁸ The punctuation in this extract is as found in Meltzer's translation.

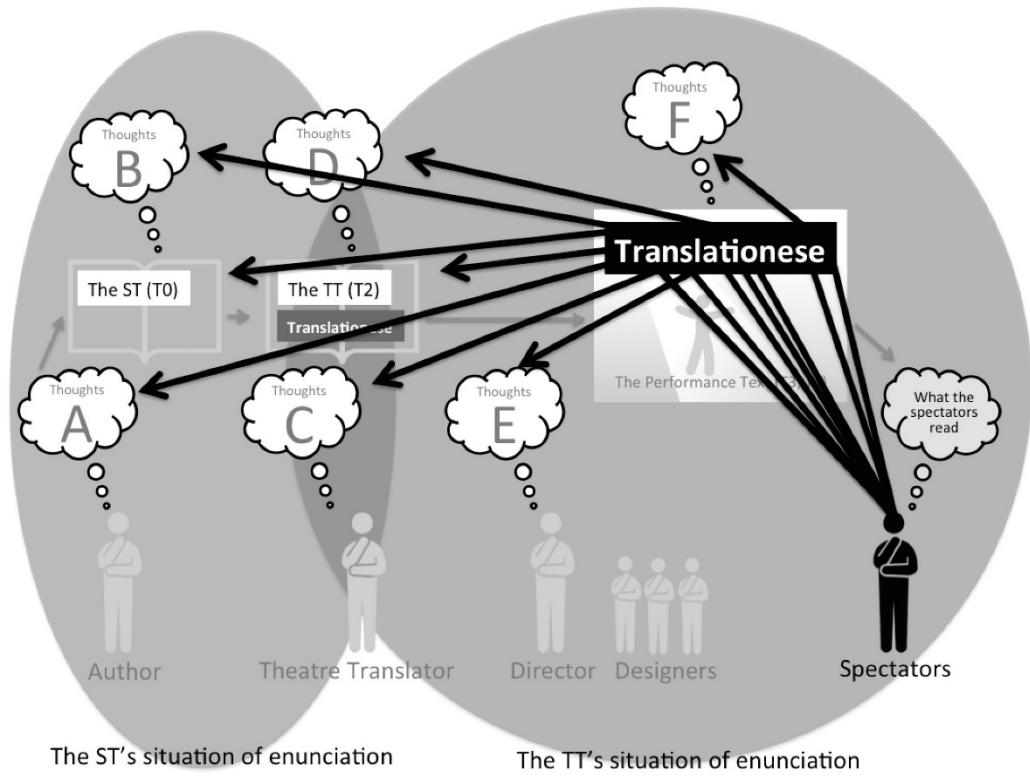


Figure 57: *Reading through translationese*

What is marked as ‘translationese’ in the image above can easily be replaced by more fluent, non-translationese, however, the regenerating translator retains translationese to stimulate the spectators to envision the images that is in the ST. For example, in 5.2.5, I discussed that 柳(yanagi [willow]) can be seen as an emblem of tragic love and therefore, kept it in my translation in the line, ‘[y]ou are more graceful than the willow’. If the element of ‘willow’ is absent in the TT, the effect on the spectator’s interpretation of the line will be very different. If I go back to the example given in 5.2.9, ‘a dart of light’ or ‘a needle of light’ has a particular function that ‘a stream of light’ does not. Such a difference has to be flagged up, and I think translationese fulfils this purpose. What may seem so strange as to appear unacceptable (or wrong) in English can be used as a playful source of theatrical experimentation. I must add here that I was able to try out my experimental translation because there is already an established English translation by M. Cody Poulton.

Those who plan to produce this experimental translation can have his translation by their side, as I did in the final scene, and conduct theatrical experiments on the extra-linguistic translation of certain untranslatable features.

As was discussed in Chapter 3 in reference to the task of the translator, Benjamin says:

[...] vor allem im Zeitalter ihrer Entstehung, das höchste Lob einer Übersetzung nicht, sich wie ein Original ihrer Sprache zu lesen.

(Benjamin 1972a: 18)

[...] it is not the highest form of praise to say, especially in the age in which a translation is made, that it reads as if it were an original in its own language.

(Rendall 2012: 81)

The same can be said of 潤訳 (jun-yaku [Regenerating Translation]) unless, for instance, there is a clear intention to relocate the whole play to the target culture. Thus, in the readings I conducted, I presented this experimental translation as a Japanese play in English 潤訳 (jun-yaku [Regenerating Translation]). If what Izumi aimed to capture was the reflected image of Hauptmann's *Die versunkene Glocke* (1896) (The Sunken Bell [1896]), my aim has been to stand outside the 'forest of language' where 'the echo can produce in its own language a reverberation of the work in the foreign language' (Rendall 2012: 80) so as to regenerate, awaken Izumi's world of shadow, which I believe is still dormant in English-speaking theatres.

5.3 Presenting the Experimental Translation

My initial intention was to produce the play as a full performance. Although I could not realise this during the period of my PhD research, I did conduct three readings, and my translation has been chosen to be showcased in January 2018.

The first reading took place in the context of the series of workshops entitled ‘Writing Theatre’, conducted by Timberlake Wertenbaker and Steve Waters in the rehearsal room of the UEA Drama Studio in the autumn semester of 2014, where I had an all-female cast in *kimono* costume (a group consisting of undergraduate and postgraduate students in drama and creative writing). We presented an extract of two different English translations of 天守物語 (Tenshu Monogatari). One of the translations was by M. Cody Poulton, published in 2001, and the other was my first attempt at an experimental translation, especially drafted for the ‘Writing Theatre’ workshop in 2014. The following are extracts from the two translations, mine and Poulton’s translation, that I used in the reading.

An extract from my experimental translation for ‘Writing Theatre’ in 2014	An extract from the translation by M. Cody Poulton (2001: 259)
<p>TOMI-HIME: (<i>Speaking before Zusho, gently</i>) Came again?</p> <p>ZUSHO: Ha.⁹⁹ In such deep shadow of night, making noise around you again, I am really sorry.</p> <p>TOMI-HIME: Came back to do what?</p> <p>ZUSHO: I went down to the third floor of Tenshu. There was a flying squirrel as large as a black kite. Those black wings of the huge bat blew out my lamp. I was helpless. I lost the way forward and back. So I came back to get a light.</p>	<p>TOMI: (<i>Speaking first; composed</i>) Back again?</p> <p>ZUSHO: Ah, forgive me for causing you such a stir, and this the middle of night.</p> <p>TOMI: What is it now?</p> <p>ZUSHO: I’d got as far as the third floor of your tower, when something, like a kite and as large, blew out my lamp with its long, black batlike wings. What could I do? I could neither press forward nor retreat. And so I came back to ask a light from you.</p>
<p>TOMI-HIME: Only for that reason? ...I told you not to come back again. Have</p>	<p>TOMI: Is that all? ...Didn’t I tell you never again to come back here? Have you</p>

⁹⁹ ‘Ha’ meaning ‘yes’.

<p>you forgotten my words?</p> <p>ZUSHO: There wasn't even a needle of light from that half-broken-moon. If I went down, it would have been truly dark blackness. If a man took a false step, fell down the stairs and got crippled, there would be no reason for him to keep living. When I looked up, there was a slight light from the fifth floor. Even if I am to be punished to death, I thought it would be better that way. Surely, as a man, injuring himself by falling down the stairs is worse. Despite your warnings, I came back.</p>	<p>forgotten what I said?</p> <p>ZUSHO: There wasn't even a crescent moon, not the slightest sliver of light. Down below it was as black as black. What if I lost my footing and fell down the stairs? Looking up, I could see the dim flicker of your lamp. Better to be a man and risk my life by displeasing you than cripple myself and be good for no one, I thought. So I came, giving no heed to your warning.</p>
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During the session, I briefly explained the background of the play and told the other participants that the play is set in Himeji Castle in Japan, sometime in the feudal era of the *samurai*. I added that the story is based on a legend that there is an entrance to the other world, the world of *yokai*-monsters, on the top (fifth) floor of the castle, and informed them that the extract was from the scene where a human falconer goes up to the top floor because his master's falcon has gone astray near this castle. The presentation (performance) of the extracts started with Poulton's translation, followed by my experimental translation. After both performances, I explained that my aim was not to make the translation sound as if it was originally written in English, but to foreground the Japanese-ness of the play by actively employing unusual-sounding expressions resulting from direct translation from the original Japanese, or, in other words, translationese. I asked them to give their honest opinions. Although rejection might have been anticipated from largely British participants, to my surprise, the overall reaction was in favour of translationese. Also, both workshop leaders, Timberlake Wertenbaker and Steve Waters were in favour of the experimental

translation. As our actors were in *kimono*, and as it was clearly mentioned that the play was set in Japan, a word such as ‘tycoon’ in Poulton’s translation confused the audience as it has strong American connotations. It is possible that the term ‘tycoon’ would not stand out so blatantly if the performance was in the United States, but at least in Britain, there appear to be words that are best avoided. This point returns the argument to Morita’s 「翻譯の心得」 (hon-yaku no kokoroe), ‘Sensitivity towards Translation’, where, in his list number one, he tells young translators: ‘Do not mix any expressions that are particular to a certain country, such as 経語(keigo [Chinese aphorism]), 典語(tengo [Chinese idiom]) or 詞語(shigo [Japanese figures of speech]) that bear no relation to the original’. A word such as ‘tycoon’ can cause a ‘pop’ effect (also explored in 3.1) and can drag the audience out of the world of the story, in this case Japan in the feudal era.

The second reading I held was for an event called UEA MA Creative Writing Reading Night, at the café restaurant Bicycle Shop in the city of Norwich, which took place on 25th May, 2015, organised by MA in Creative Writing student Hannah Garrard. For this event, I also used the female cast as shown below.



Photo 2: Rehearsed Reading of Tenshu-Tale at UEA MA Creative Writing Reading Night in May 2015

As the name of the event suggests, most of the presenters read their original works but our aim was to show that literary translation is another type of creative writing. This presentation was simply a rehearsed reading with a song, which remained untranslated. Again, the reaction on translationese was positive

The third reading was the simplest of all. It was for UEA Live in association with the Writers' Centre Norwich, and took place in the café bar Marzano, in Norwich in June 2015. The event coincided with the annual Worlds Festival, the UK's premier gathering of international writers.



Photo 3: Presenting Tenshu-Tale at UEA Live in June 2015

What I have learnt from the feedback after these three readings is that audience rejection of translationese is not as significant as I anticipated. In fact, it was quite the opposite. In the case of the first two readings, as there was a sense of performance with *kimono* as costume and a Japanese song sung in Japanese, it was easy to establish a foreign atmosphere. But at UEA Live, as can be seen from the photo above, there is little sense of performance, except for myself trying to voice-act two characters. Even in such a situation, the comments of the audience afterwards were positive, and some told me that I could have pushed the foreignness even further by using more direct translation.

In my introduction, I argued that, generally speaking, translationese has been seen in a negative light in the West. But judging from the responses to these readings in 2014 and 2015, it appears that this is no longer the case, at least for students of drama and creative writing, and other writers. This discovery was certainly a great encouragement for this research, and it also reassures me that translationese in English resulting from the direct translation of a Japanese play functions as a heightened theatrical language.

The next step for my experimental translation is the showcase in London in January 2018 by the international theatre company, [Foreign Affairs]. Over a period of six months, I will have readings, workshops and rehearsals to prepare for the showcase, the whole process of which will be documented by two BA students from King's College London. The final showcase will also be interpreted into British Sign Language, which will add another layer to the whole experiment.

At the time of writing, I have recently had the first meeting with the directors of [Foreign Affairs], Camila França and Trine Garrett, and the translation advisors, Paul Russell Garrett and Roland Glasser, together with two more translators, Lani Calvert (translating from Chinese) and Liisa Mulnonen (translating from Finnish). After reading a short extract of my experimental translation with the group, there was a heated discussion on the possible translational approaches. That is, while the extract contained a great many elements of translationese and can be said to be more foreignising than domesticating, we debated making clear divisions between the parts to be foreignised and parts to be domesticated. This was when I suggested the idea of making the *yokai*-monsters' speech more foreignising by use of translationese and the humans' speech more fluent. Such an approach needs to be tested with the casts in readings and workshops. I am fortunate to have such opportunities to try out different approaches to translation, and be part of the process of making theatre as one of creative members of the production team. If I may return to the 'series of concretisations' described by Patrice Pavis discussed in 1.1.3, I am now (as I write this in July 2017) moving from stage T2 (the dramaturgical translation) to T3 (concretisation by stage enunciation) and my translation will eventually reach T4 (recipient concretisation) in January 2018.

Conclusion

As the title of the thesis shows, I conducted this study in order to shed light on the ways of seeing translation for English-language theatre, in the hope that this will encourage the use of 翻訳調 (hon-yaku chō [translationese/translation tone]). I constructed a model of theatre translation to be called 潤訳(jun-yaku [Regenerating Translation]) and tested it in my experimental translation, in order to identify and revive the possible parts of the ST that can be translated or rewritten into 翻訳調 (hon-yaku chō [translationese/translation tone]).

A particular challenge of this thesis was to describe what translation can do to theatre, which, for me, has a great deal to do with how 翻訳調 (hon-yaku chō [translationese/translation tone]) can contribute to the theatre-making process. That is, moving away from thinking about what is lost in translation, I focused on what can be gained in 潤訳(jun-yaku [Regenerating Translation]) by making use of the specific characteristics of theatre, mainly the extra-linguistic elements that support 翻訳調 (hon-yaku chō [translationese/translation tone]).

Just as I wish to encourage theatre translators all over the world who translate into English to actively consider the use of 翻訳調 (hon-yaku chō [translationese/translation tone]), I also hope that this study can help translators working into languages that are not English to set their imaginations free so as to create with new ways of expressing whichever fascinating motifs they find in the ST.

In this thesis I have described various aspects of theatre translation: from etymological readings of *kanji* to the grand model of theatre translation, 潤訳(jun-yaku [Regenerating Translation]). These can be summarised as attempts to describe the

combination of two views. One is a broader perspective in the process of translation that includes both source and target culture, or situations of enunciation, in which translators find history that influenced the ST, which then can influence the TT. For example, the ST of the experimental translation in Chapter 5, 天守物語(Tenshu Monogatari) led me to the German play, which eventually decided the direction the translation would take, including which motifs were to be kept. The other view is a narrower, more specific perspective; close readings of certain words in the ST. In terms of etymological reading, the focus is often on Japanese *kanji* in this study. But the same method can be used in English, and I am sure in many other languages. The broader perspective influences the narrower perspective, especially when detecting the motifs. At the same time, the narrower perspective reveals parts of broader picture that were hidden. Adding commentary seems to be only one way, for those vastly different perspectives, to ensure the text remains as open as possible.

In view of these findings, and looking back over the whole journey of this study, I have reached the point of realisation that 潤訳 (jun-yaku [Regenerating Translation]) has to do with regenerating the 影 (kage [shadow/light]) of the original text and the hypotext of that original text, if one exists. What I mean by this is that, as shown at the end of 5.4, the etymology of 影 (kage [shadow/light]) indicates that 影(kage) used to indicate both shadow and light, but these two meanings later became separated. Thus 影 (kage) came to mean only shadow, and 光 (hikari) began to be used to refer to ‘light’. This use of 影(kage) only as shadow started after the later Hang Dynasty (947-951) (Kato 1970: 83). As Benjamin points out, what used to be in the light, standing out from the rest, perhaps even enjoying ‘fame’ (Rendall 2012: 77), cannot maintain its brilliance forever, and thus it becomes ‘exhausted’ or sounds ‘stale’ (Rendall 2012: 77). But what 潤訳 (jun-yaku [Regenerating

Translation]) can do is to make it shine again by reviving it in a new language, the *reine Sprache* (pure language), or in the case of this study, in fresh translationese, as a heightened theatrical language.

The process of 潤訳 (jun-yaku [Regenerating Translation]), detecting and retaining 影 (kage [shadow/light]), also resembles the process of taking a photograph in the early days of photography that Benjamin illustrates in his essay *Kleine Geschichte der Photographie* (Benjamin 1972c: 368-385), ‘Little History of Photography’ (Livingstone 1999: 507-531). Benjamin describes how David Octavius Hill (1802-1870), a Scottish painter and pioneer photographer, would make portraits in the Edinburgh Greyfriars cemetery as it was necessary to have long exposure due to the low light-sensitivity of the equipments he had. Apparently the cemetery was an ideal location for taking photographs that required complete concentration, without any disruption, for a duration of time. The long exposure time allowed white to become whiter, and black to become blacker, so to say, in the ‘absolute continuum from brightest light to darkest shadow’ (Livingstone 1999: 517). Benjamin also continues:

The way light struggles out of darkness in the work of a Hill is reminiscent of mezzotint: Orlik talks about the ‘comprehensive illumination’ brought about by the long exposure times, which ‘gives these early photographs their greatness.’

(Livingstone 1999: 517)

Mezzotint is the printmaking method that involves initially roughening the surface of a metal plate and then smoothening certain parts so that the smoother sections appear lighter when printed, thus creating tonal effect on the print. Benjamin, therefore, is saying that photographs taken with long exposure can create a very similar tonal effect and, as a result, gain the *auratischen Erscheinung* (Benjamin 1972c: 376), ‘auratic appearance’

(Livingstone 1999: 517), the sense of here and now. In other words, for the light to be fully effective, shadows and darkness are vital.

Benjamin also refers to a metaphor used by Camille Recht, a German writer who wrote the introduction to *Lichtbilder*, a collection of photographs by the French photographer Eugène Atget (1857-1927). The metaphor in question compares the violinist and the pianist: while the violinist has to find the note on the string, the pianist simply strikes a key to play the correct note. Something similar can be said of the painter and the photographer. While the painter has little constraint in terms of what to portray and how to draw and use colour, the photographer, despite having the use of a mechanical device, is faced with restrictions. The same comparison can be made between the writer and the translator. The writer can be as creative as he or she wishes, and there is no strong sense of restriction, unless this is self-imposed. The translator, in contrast, lives with the restrictions that she or he cannot deviate too far from the original if the aim is to produce a translation. Thus what is expected from the translator is the precision of the pianist. Anyone can strike a piano key and produce a note, but no single soul strikes it in exactly the same way; even the same person can never reproduce the very same performance in exactly the same way each time he or she plays. When the pianist, the photographer (in early photography) and the translator have a particular score, object or source text as the basis of their artwork, they follow them, but what the pianist emphasises in performance, where the photographer creates light and shadows and what the translator regenerates is down to the individual practitioner.

Taking the above metaphor of the violinist and the pianist into consideration, Benjamin describes the motifs of Atget's photos of Paris.

[...] a piece of balustrade, there a treetop whose bare branches crisscross a gas lamp, or a gable wall, or a lamppost with a life buoy bearing the name of the town – this is nothing but a literary refinement of motifs that Atget discovered. He looked for what was unremarked, forgotten, cast adrift.

(Livingstone 1999: 518)

Atget's revival of forgotten motifs in photographs, as described by Benjamin above, is precisely what the regenerating translator achieves. A part of a balustrade or branches against a gas lamp for Atget were 水 (water) or 柳 (willow) for me when I was translating 天守物語 (Tenshu Monogatari) for Chapter 5.

The findings of this study certainly helped me in my practice as a professional theatre translator. I have included examples from my Japanese translation of *Great Expectations*, adapted for the stage by Jo Clifford. Thus I have been putting my findings into practice and will continue to do so in my future translations. I believe this study also contributes to the field of translation studies in three ways. Firstly, a view of translation that is based on the etymological reading of *kanji* 翻譯 (hon-yaku [translation]) will add a new perspective to the way we think about translation. Secondly, I have included my English translation of Morita Shiken's 「翻譯の心得」 (hon-yaku no kokoroe), 'Sensitivity towards Translation' in Chapter 2. Although this text is important within Japanese translation studies, there been no English translation of the article, and I very much hope my English translation of Morita's work will trigger more discussion not only in Japan, but also in a wider context. I also hope that this translation will inspire other translators to retranslate it, just as Benjamin's articles have been translated several times by various translators over time. Thirdly, as this study describes and demonstrates a process of translation for performance that involves detecting motifs and allowing them live in the target text, it adds a new perspective to the area of theatre translation.

This long journey initiated by Miss Havisham on stage in Japan saying 破れた心臓
だよ (Broken heart) in 1990 does not end here. As I come to the end of this study, I am preparing to revise my Japanese translation of Jo Clifford's stage adaptation of *Anna Karenina*, for a production running from May to June 2018 in Tokyo. I have in front of me the ST (the playtext in English), the original novel by Tolstoy in Russian, several English translations and two Japanese translations of the original novel, academic articles on translating *Anna Karenina* as well as some Russian-English dictionaries and the *Teach Yourself Russian* textbook. Having constructed a model of theatre translation 潤訳(jun-yaku [Regenerating Translation]), I am curious to see where those materials listed above will take me and my new translation.

Also, I am extremely fortunate to be able to join an exciting theatre translation project by the East London based theatre company, [Foreign Affairs]. The experimental translation of 天守物語(Tenshu Monogatari) in Chapter 5 will have rehearsed readings, workshops and rehearsals to be showcased in January 2018. I am thrilled to try out the 影 (kage [shadow/light]) motifs, in which I found the *duende*, in my English translation.

If it can be said that Benjamin was writing about illuminations, then Ezra Pound was writing about 耀(yo [gleam]). Likewise, what I have discovered in this study of translation and 翻訳調 (hon-yaku chō [translationese/translation tone]) is the significance of 影 (kage [shadow/light]), the very element that needs to be awakened in the process of 潤訳 (jun-yaku [Regenerating Translation]); this is, the very essence that enables 翻訳調 (hon-yaku chō [translationese/translation tone]) to work as a heightened theatrical language.

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