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Contemporary Translationese in Japanese Popular Literature

by

Yukari Fukuchi Meldrum

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Department of East Asian Studies

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Examining Committee

Dr. Anne Malena, Modern Languages and Cultural Studies

Dr. Tsuyoshi Ono, East Asian Studies

Dr. Anne Commons, East Asian Studies

Dr. Geneviève Maheux-Pelletier, Modern Languages and Cultural Studies

Dr. Ryan Dunch, History and Classics

Dr. Kayoko Takeda, Graduate School of Translation and Interpretation, Monterey Institute of International Studies

Abstract

One of the main aims of this thesis is to examine the translational situation of popular fiction in post-industrial Japan. Specifically, the goal is to uncover two main aspects surrounding the phenomenon of *translationese*, the language used in translation. One aspect to be investigated is the characteristic features of Japanese translationese, and the other is readers' attitudes toward translationese. This research is conducted within the framework of Descriptive Translation Studies (Toury, 1995). The literature review includes a background of how translationese has been approached previously and how methods from different fields (e.g., corpus linguistics, sociolinguistics) can be used in the research of translation. Through the review of the historical background of Japanese translationese and the development of Japanese writing styles, it is revealed that the translation norm in Japan had been very closely oriented toward the original text.

In the text analysis, the corpora consist of translations from English and non-translations (i.e., originally written in Japanese) in the genre of popular fiction. The goal of the text analysis is to determine whether the features of translationese are actually characteristics of translationese. The features selected for this examination include the following: 1) overt personal pronouns; 2) more frequent loanwords; 3) female specific language; 4) abstract nouns as grammatical subjects of transitive verbs; and 5) longer paragraphs. Two features (third person pronouns and longer paragraphs) are shown to be characteristic of translationese, while others were proven otherwise or questionable (loan words, female language, abstract nouns as subjects of transitive verbs).

Findings from the investigation of readers' attitudes can help identify what constitutes the "norms" of translation (Toury, 1995, 1999) in Japanese society. Readers appear to be able to tell the difference between translation and non-translation. However, readers' attitudes toward both translationese and non-translationese are more or less neutral or slightly positive. This may indicate that Japanese translationese has become integrated into the contemporary Japanese writing system and that readers do not regard translationese as overtly negative. This study shows that the major translation norm is becoming more domesticated translation in popular fiction, with the focus on making translations easier for the readers.

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       INF = Verbal or Adjectival Inflection
       NEG = Negative
       OBJ = Direct Object Marker / Accusative
       SFP = Sentence Final Particle
       SUB = Subject Marker / Nominative
       TENT = Tentative
       TOP = Topic Marker

Notes on Writing Japanese Words and Names using Roman Orthography

Japanese words written in the Roman alphabet follow the convention of Hepburn Romanization. Long vowels are usually spelled with a macron over a vowel (i.e., ō, ū, and ī). However, in the following cases, the macrons are not employed: when the terms are already incorporated into English (e.g., Showa, Tokyo, Osaka) and when individuals choose to spell their own names in a different way or when their publishers/editors determine the spelling of their names in the works used in this thesis (e.g., Goto or Gotoh instead of Gotō).

Japanese and Chinese surnames are written first, and given names follow. However, when the individual is professionally active in the West and writes the given name first, the Western convention of writing the given name first is followed.

Chapter 1 Introduction

One of the main aims of this thesis is to examine the translational situation of popular fiction in post-industrial Japan[1]. Specifically, the goal is to uncover two main aspects that surround the phenomenon of *translationese*, or the language used in translation. One of these aspects is the characteristic features of Japanese translationese, and the other is actual readers' attitudes toward translationese in popular fiction. This investigation is conducted within the framework of Descriptive Translation Studies (Toury, 1995). However, as in other research in Translation Studies, a conglomeration of methods from various fields is also utilized in reaching a description of translationese. For example, corpus linguistics provides a tool for text analysis, and a sociolinguistic method is applied to the investigation of readers' attitudes. In addition, translation theories, literary theories, and history are drawn upon in this study. Since Translation Studies is by nature an interdisciplinary area, this thesis leads to interdisciplinary conclusions.

In this thesis project, the corpora used in the text analysis (chapter 4) consist of two types of books: translations from English and non-translations (i.e., works originally written in Japanese by Japanese writers). These books are all works of fiction and can be said to belong to popular fiction, or mass literature (*taishū bungaku*)[2]. In other words, the primary texts used for investigation are of a literary nature. At the same time, translation textbooks or instructional books are also utilized to check hypotheses about translationese. These are the books that

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[1] The post-industrial era started around the mid-1960s in Japan, and this era is distinctively different from the previous times in various aspects (Burks, 1991, p. 140).
[2] The topic of popular fiction in Japanese settings will be further discussed in chapters 3 and 4.

Kondo and Wakabayashi call "more popular works such as 'how-to' books" (1998, p. 493). These translation textbooks are "popular" in the sense that they promote the idea of becoming a translator as something attractive to a large number of readers. These books essentially teach how to translate particular grammatical constructions or expressions from English into Japanese by using instructive examples. In a descriptive work, these books can be useful because what they teach and models can help formulate hypotheses about what the translation norms[3] are in English-Japanese translation.

As with any research, relevant reviews of literature for previous academic achievements are given in chapters 1, 2, and 3. As well as providing information on the purpose and a brief outline of this thesis, chapter 1 focuses on the general background of the field of Translation Studies, and chapter 2 on research approaches to translationese and the use of corpus linguistics. More specific background information on the history of Japanese translationese, including information on the Japanese writing system and popular literature, is reviewed in chapter 3. Chapter 4 presents the findings of a text analysis project utilizing corpus linguistics, while chapter 5 reports the findings of a sociolinguistic project in which readers' attitudes toward Japanese translationese in popular fiction are examined. Finally, chapter 6 concludes the thesis by tying together the findings and their implications for the description of the translation situation in Japan.

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[3] Norms, according to Toury (1995) are "the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension" (p.p. 54-55).

1.1 Theorizing and Studying Translation in Japan

Various Japanese scholars have claimed that the Japanese history of writing started with translation (Furuta, 1963; Morioka, 1968, 1988, 1999; Yoshioka, 1973; among others). So far, only a few translation scholars in Japan have undertaken descriptive research on contemporary translation practices on a large scale. This is preliminary to the task of expanding our understanding of the field and improving the quality of Japanese translation in general, including translator education and translation publishing. Therefore, my overall goal in this thesis is to make a much-needed contribution to descriptive studies about what is taking place in Japanese translation.

Numerous books on translation are available on the market; however, many of these books are mainly for translator education, or how to translate, with illustrative examples of specific problematic constructions, expressions, and words. They are intended to be more for learning a second language – mostly English. In other words, "books on translation in Japan fall into two broad categories: academic works that adopt an approach based on comparative literature and more popular works such as 'how-to' books and examinations of mistranslations" (Kondo & Wakabayashi, 1998, p. 493). However, among these books, academically-oriented books dealing with translation research as a discipline are now becoming more diversified. For example, Hirako Yoshio's book called *Hon'yakugaku* (*Studies of Translation*)[4] was published in 1999 for

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[4]翻訳学

those who aim to approach translation as an academic subject. Another by Itagaki

Shinpei, entitled *Hon'yaku no Genri* (*The Principle of Translation*)[5], was

published in 1999[6]. A variety of interests are represented in these books such as

history, culture, communication, and theories, and most of the authors are

scholars and/or translators; in many cases, they are translator-scholars.

Along with books and academic publications on the subject, the profession

of translator has begun to be recognized in Japan, as is the case in other parts of

the world. The establishment of professional associations is an indication of such

recognition in Japan. There are a number of professional associations for

translators whose main aims are to provide employment and networking

opportunities. For example, some representative associations that began in the

1980s include the Japan Translation Federation[7], the Japan Association of

Translators[8], and the Japan Translation Association[9]. Of these three and other

associations, the Japan Translation Federation and the Japan Association of

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[5] 翻訳の原理
[6] Some examples include the following:
- Sugimoto Tsutomu (1983) *Nihongo Hon'yakugo shi no Kenkyū* 日本翻訳語史の研究 (*Studies of Japanese Translationese History*)
- Tsuji Yumi (1993) *Hon'yaku shi no Puromunādo* 翻訳史のプロムナード *(Promenade of Translation History)*
- Kamei Shunsuke (1994) *Kindai Nihon no Hon'yaku Bunka* 近代日本の翻訳文化 *(Translation culture in Modern Japan)*
- Tsuji Yumi (1995) *Sekai no hon'yakuka-tachi* 世界の翻訳家たち *(Translators around the World)*
- Hirota Noriko (2007) *Hon'yakuron* 翻訳論 *(Translation Theory)*
- Fujinami Fumiko (2007) *Hon'yakukōi to Ibunkakan Komyunikēshon* 翻訳行為と異文化間コミュニケーション *(Translational Act and Intercultural Communication)*
- Shinkuma Kiyoshi (2008) *Hon'yaku Bungaku no Ayumi* 翻訳文学のあゆみ *(History of Translated Literature)*
- Mitsugi Michio (2008) *Shisō toshiteno Hon'yaku* 思想としての翻訳 *(Translation as Thoughts)*.

[7] 日本翻訳連盟 (www.jtf.jp) It was established in 1981.
[8] 日本翻訳者協会 (jat.org) It was established in 1985.
[9] 日本翻訳協会 (www.jta-net.or.jp) It was established in 1986.

Translators are Associate Members of the European based *Fédération Internationale des Traducteurs* (FIT). These associations are not involved with research on translation but mostly offer resources for learning about the translation industry. There is also one association that focuses on recognizing and promoting superior translators mostly in literary and academic translation: the Japan Society of Translators[10]. This association was founded in 1953 and it is the sole Ordinary Member of FIT in Japan[11]. The existence of associations suggests acceptance of the profession in society; however, studying translation was far from prominent until an academic association called the Japan Association of Interpreting Studies[12] was established in 2000. It is the only association whose goal is the advancement of academic research on interpreting and translation. Translation research was, in a marginal way, included in this association's interpreting research; however, a special interest group for translation research within the association was formed in 2005. This special interest group holds research meetings and lectures. In addition, at the Annual General Meeting held on September 13, 2008, a special resolution to change the name of the association was passed. Now the association's name includes the word *translation*, having been revised to the Japan Association of Interpreting and Translation Studies.

Moreover, in spite of numerous privately-owned translator training schools, formal departments of Translation Studies in Japanese universities are still rare even though one can easily locate translator/interpreter training courses

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[10] 日本翻訳家協会 (www.japan-s-translators.org)
[11] This information is found in the history of the organization on their website.
[12] 日本通訳学会 (www.soc.nii.ac.jp/jais)

or programs at universities. Many scholars who are involved in Translation Studies are professors or instructors in fields such as languages, literature, comparative literature, linguistics, and communication. Although Translation Studies as a separate discipline has existed for only a short time, interest in translation has long been present both in the West and in Japan.

In the Western tradition of translation, a great number of translators have recorded and left their reflections about translation practice, which in time came to be regarded as translation theories. These go back to Roman times with individuals such as Herodotus (484?-430/20 B.C.E.) and Cicero (106-43 B.C.E.) (Robinson, 2002). Herodotus wrote about cross-cultural communication's concerns, while Cicero wrote comments more specifically about "the processes of translation and offer[ed] advice on how best to undertake them" (Robinson, 2002, p. 7). Thus, those who actually translated also theorized translation over many centuries. Much of these thoughts amounted to translation methods or how to translate.

A similar path was followed in Japan in terms of theorizing about translation[13]. Those who were engaged in translation often pondered the practice and method of translation. For example, one of the oft-mentioned topics was whether to choose *chokuyaku* (direct translation)[14] or *iyaku* (meaning translation)[15] (Morioka, 1968). In the former approach, a translator is expected to make sure that every word in the original is present in the translation; in other

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[13] Different translation theories have arisen from all the research efforts despite the claim that "Japanese writers have not developed a fully-fledged theory of translation, preferring discussions of specific works and problems to abstract theorizing" (Kondo & Wakabayashi, 1998, p. 492).
[14] 直訳
[15] 意訳

words, every word is rendered into Japanese[16]. On the other hand, the latter is an

approach in which a translator renders the meaning of the original in Japanese and

does not have to translate *every* word in the original. The former approach

originates in a traditional method of reading Chinese as Japanese (*kanbun

kundoku*[17] practice which is discussed in more detail in chapter 3). A Buddhist

monk, Asai Ryōi (1612-1691)[18] is an example of a writer-translator who is also

known as a writer of *kanazōshi*[19], a type of fiction written in the vernacular style.

However, he did not use the vernacular style when translating but instead used

direct translation because, being a monk, he was accustomed to the tradition of

kanbun kundoku and followed the direct translation approach in translating stories

written in both classical and colloquial Chinese in the Edo period (1600-1867)

(Keene, 1987, p. 57). Other translations from the same period were also direct

translations that introduced aspects of language that had not previously existed

(Morioka, 1968). Later in the Meiji period (1868-1912), Morita Shiken (1861-

1897)[20] is known to have created a specific writing style that is reminiscent of

kanbun kundoku and translated each word of the original into Japanese (Tomita,

1965, p. 157). Nogami Toyoichirō (1883-1950)[21] "suggested that translation

should sound foreign so as to introduce fresh expressions and forms into the

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[16] This does not mean that Japanese "direct translation" was a completely word-for-word or literal translation in every aspect of the language. For example, the word order is an exception. Since English or other Indo-European languages have very different word orders and grammars, there necessarily are changes in word order and grammatical shifts (i.e., unit shift, level shift, transposition, clause/sentence structure change) in Japanese translation. However, the translation produced this way is not 'natural' Japanese. This will be explained in more detail in chapter 3.
[17] 漢文訓読
[18] 浅井了意
[19] 仮名草子
[20] 森田思軒
[21] 野上豊一郎

language" (Kondo & Wakabayashi, 1998, p. 492)[22]. Kawamori Yoshizō (1902-

2000)[23] has also advocated this type of translation. In his *Hon'yakuron*

(translation theory) published in 1944, he claims, "A rare expression that did not

exist in Japanese prior to translation might initially shock the readers. However, if

it is truly beautiful as language, in time, it will naturally come out in people's

speech and writing" (Kawamori, 1944/1989, p. 509)[24]. At the other end of the

spectrum of the translation approaches, there were those who advocated a free or

meaning-based approach. Ogyū Sorai (1666-1728)[25] in the Edo period "produced

free translations in colloquial Japanese" (Kondo & Wakabayashi, 1998, p. 486)[26].

Later in the Meiji period, some author-translators who wrote literature and also

translated foreign literature into Japanese supported this approach. For example,

Tsubouchi Shōyō (1859-1935) criticized the practice of direct translation in 1905

(Kamei, 2000, p. 70). Natsume Sōseki (1867-1916)[27] also suggested that "one

should avoid direct translation as much as possible but instead render the

meaning" (Kamei, 2000, p. 71)[28].

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[22] Nogami's approach is called the "Monochromatic approach" (Kondo & Wakabayashi, 1998, p. 492) or "*mushokuteki hon'yaku* (無色的翻訳)" (Nogami, 1938, p. 227). He did not agree with an approach where the translator tries to recreate how the original text is written but desired it to be translated in a way that no colors (*mushoku* = no color) are reflected in the translation (Nogami, 1938).
[23] 河盛好蔵
[24] "在来の日本語になかったような珍しい表現法は最初のうちは読者にショックを与えるかもしれない。しかしそれが言葉として真に美しければ、永い間には必ず人々の口にも筆にものぼるようになるのである。" (Kawamori, 1944/1989, p. 509)
Unless otherwise noted, all translations hereafter are mine.
[25] 荻生徂徠
[26] This must have caused a stir because the accepted way of writing for the educated at the time was to use Chinese. A brief history of the Japanese writing system will be discussed in chapter 3.
[27] 夏目漱石
[28] "訳読は力めて直訳を避け意義をとる様にすべし" (Kamei, 2000, p. 71)

The above examples, however, are only the tip of the iceberg in terms of the large body of writing on translation in Japan. If one looks at the field of *kokugogaku*[29] (Japanese linguistics), especially its sub-fields of *buntai-ron*[30] (stylistics) and *bunshō-ron*[31] (syntactics), the large body of writing on translation is evident. As well, literary authors have made comments about translation, and it is important to consider their contributions to the field. Translation Studies is an interdisciplinary field that takes into account various fields such as literature, linguistics, philology, history, philosophy, and computer science, among others. Therefore, it is only natural that one should take into consideration what those authors have written about translation when conducting research in Translation Studies. As Western Translation Studies have welcomed into the discipline various theories by translators, writers, and philosophers from the past[32], Japanese Translation Studies incorporates writings on translation made by individuals from different disciplines in order to better understand translational phenomena in Japan.

Especially noteworthy is the concentration of research efforts in studying the phenomena of translation in the modern period including Meiji (1968-1912), Taisho (1912-1926), and early Showa (1926-1989). This may be due to the dynamic change that occurred in the language around that time, along with many

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[29]国語学
[30]文体論
[31]文章論
[32] As can be seen in Robinson's (2002) book, *Western Translation Theory: from Herodotus to Nietzsche* and Venuti's (2004) *Translation Studies Reader*, various statements about translation are considered translation theories in Western Translation Studies. These include ones from ancient Romans (such as Herodotus, Cicero, and Horace), other individuals who were engaged in Bible translations (St. Jerome, Luther), literary figures (Dryden, Goethe, Shelley), and many other types of people.

other changes that took place in society. The change in the Japanese language was the result of the large number of Western texts imported into Japan in the Meiji period. Scholars have paid much attention to the translation phenomena associated with this vibrant change in the modern period.

In this large body of research, some scholars have investigated types of language used in translation over the history of translation in Japan (e.g., Hatano, 1963; Sugimoto, 1983). They have observed that translated texts were different from the texts originally produced in Japanese. Other researchers investigated different methods of translation (e.g., Morioka, 1968; Kikuchi, 1985). There has always been direct translation and meaning translation, roughly corresponding to literal and free translation (Morioka, 1968). However, with some expressions, it was shown that direct translation was difficult so that one needed to consider a different method (Kikuchi, 1985). A detailed history of the language of translation was investigated from a linguistic and historical point of view (Sugimoto, 1983). Some researchers have shown that translation had an influence on the Japanese language in terms of syntactical structures as well as in lexicons (e.g., Morioka, 1968, 1997, 1999; Yoshioka, 1973). For example, new lexical items were created as a result of translation (Sugimoto, 1983; Twine, 1991; Yanabu, 1982, 1986, 1986/2001, 2004).

The imported Western texts were translated into an unnatural version of Japanese, which was called *ōbun chokuyakutai*[33] meaning 'direct translation style of European texts' (e.g., Satō, 1972; Yanabu, 1982, 1998). *Ōbun chokuyakutai*

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[33] 欧文直訳体

includes features represented by the following examples: the use of loanwords (Yanabu, 1982, 1998, 2004); creating specific phrases to take the place of linguistic structures absent in Japanese (Hatano, 1963; Morioka, 1968, 1999; Satō, 1972); utilizing Sino-Japanese[34] words to express concepts foreign to the Japanese people (Yanabu, 1982, 2004); and explicit use of linguistic forms deviating from natural Japanese (Fujii, 1991; Morioka, 1968; Yanabu, 1998). This unnatural Japanese was nonetheless incorporated to some extent into the Japanese language, as demonstrated in the studies shown above. Mizuno (2007) and Sugimoto (1983), among others, also point out that the language used in this type of translation developed into *ōbun-myaku*[35] (European-like Japanese) which was used in non-translation writings. In other words, *ōbun chokuyakutai* gave rise to *ōbun-myaku* which developed into what I call *hon'yaku-chō*[36], 'translationese.' This is a type of language that is currently being used in translation and certain writers' non-translation literary works, and history of translationese will be explained in detail in the following chapter.

Additionally, various studies on translation and its influence on Japanese literature and society have been carried out. These are studies on translation from the perspectives of comparative literature, sociology, and philosophy (e.g., Bekku, 1994; Kamei, 1994; Kawamura, 1981; Maruya, 1996; Mishima, 1959/1973; Mochida, 1990; Sakai, 1997; Tanizaki, 1924/1975; Twine, 1991; Wakabayashi,

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[34] Sino-Japanese words are words that originated in Chinese but became used in Japanese as Japanese words.

[35] 欧文脈

[36] 翻訳調 This term is defined as "the Japanese writing style for translated texts … which replicates the original grammar and idioms" (Furuno, 2005, p. 147). Details of the development of translationese is explained in chapter 3.

2005; Yoshitake, 1959). Even now in the twenty-first century, new research is being conducted on translation phenomena of the modern period (e.g., Cockerill, 2006; Levy, 2006). Since the impact of translation and translationese on Japanese language and culture was so great, it still attracts the attention of researchers to this day.

There is one prominent scholar who has developed a theory about a particular phenomenon in Japanese translation, which is worth a more detailed account here. Yanabu (1976, 1982, 1986/2001, 2004) developed the 'Cassette Effect Theory' to explain neologisms and loanwords. In his 1976 book, he proposed this theory as a hypothesis, trying to explain what translation is in the Japanese context by modifying Nida's model of formal and dynamic equivalence. Formal equivalence "focuses attention on the message itself, in both form and content" (Nida, 1964/2004, p. 156), whereas, in a translation with dynamic equivalence "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida, 1964/2004, p. 156). Yanabu (1976) compares formal equivalence[37] to the traditional way of Japanese translation, i.e. literal or direct translation. Formal equivalence is not considered an ideal translation by Nida. However, the tendency in Japan had been to translate each word of the original text into Japanese even though this meant new words had to be created to cater to translational needs.

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[37] Yanabu's interpretation of Nida's formal equivalence is that the translation with formal equivalence contains corresponding components for each word of the original text (Yanabu, 1976, p. 34).

According to the Cassette Effect Theory by Yanabu, Japanese readers tended, and still do, to blindly accept loanwords or newly created words for foreign concepts without fully understanding what they mean because they "appear" valid as translated words. For example, words such as "society", "rights", or "liberty" did not exist in Japanese and had to be imported somehow. The result of this problem was the creation of neologisms in many cases. In the Meiji period, Chinese-origin words were employed to create equivalents. In recent years, loanwords are often transformed into Japanese in *katakana* script reserved for foreign loan words. According to Yanabu, something that appears attractive but has nothing inside (i.e., no meaning is contained) is a *cassette* ('a small box' in the French sense). Even though the meaning of created words using Chinese-origin words in Meiji or current loanwords in *katakana* are not completely understood, they are accepted as Japanese lexical items as a result of their attractive appearance. As these words are used repeatedly, even without being fully understood, readers feel as though they know what they mean. The Cassette Effect is the basis of the increase in Japanese lexical items during the modern period. Yanabu's theory is one of the few translation theories in Japan that is based on observation of translation phenomena. Translation scholars in Japan need to develop their own way of thinking about translations based on language specific observation and not relying only on Western theories alone.

Many western translation theories have made their way into Japan. Translation scholars in the latter half of the twentieth century have studied Western translation theories. For example, the translation textbooks mentioned

above contain Western theories. Itagaki's 1995 book entitled *Hon'yakugaku*[38] (Studies of Translation) introduces a brief history of translation in Japan and a translation theory by John Dryden (1631-1700)[39]. Although the main aim of this book is to provide an overview of how to translate, discussions of translation methods are all associated with Dryden's theory on three types of translation[40]. Each point of Dryden's principles of translation is elaborated on to match the situation of today's translation, with examples of how to translate from English into Japanese. In addition to utilizing Dryden's theory, most of the illustrative examples of translation are based on contrastive linguistic analyses between English and Japanese. The book uses Dryden's theory to teach how to translate with examples of "good" and "bad" translations.

Another example of a book that uses Western translation theories is Hirako's 1999 *Hon'yaku no Genri*[41] (The principle of Translation). This book explains Western translation theories illustrative of translation problems and examples. It also deals with translation methods showing specific translation problems and solutions. However, discussions about translation methods are supported by theoretical concepts associated with translation in order to demonstrate why certain solutions are better than others. For instance, the author explains major concepts and theories of translation and languages by major

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[38]翻訳学

[39] John Dryden's theory is one of many translation theories in the West. It is often included in historical overviews of theories and in textbooks for Translation Studies, such as *The Translation Studies Reader* by Venuti (2004) and *Western Translation Theory* by Robinson (2002).

[40] The three types of translation include metaphrase, paraphrase, and imitation in "The Three Types of Translation" from 'Preface' to *Ovid's* Epistles (1680) by John Dryden excerpted in Robinson (2002).

[41]翻訳の原理

Western translation theorists. As an explanation of what a translator deals with, the distinction between *langue* and *parole* by Ferdinand de Saussure (1857-1913) is introduced (Hirako, 1999, p. 12). Three kinds of translation (intralingual translation, interlingual translation, and intersemiotic translation)[42] proposed by the structural linguist Roman Jakobson (1896-1982) are brought in to illustrate that translation fundamentally involves not only interlingual translation but also other aspects of translation which are based on interpretation of the meaning. In discussion of equivalence of meaning, categorization of meaning by the linguist Eugenio Coseriu (1921-2002)[43] is introduced (Hirako, 1999, pp. 40-41). In Coseriu's view, translation is to recreate two things: *Bezeichnung*[44] (the function of signs when an expression and language signify a referent), and *Sinn*[45] (the intent or purpose of the text) (Hirako, 1999, p. 41). A few other Western theories are briefly explained in a small section that is found at the end of the book, and this supplementary section is meant to provide an introduction to translation theories from the Western world.

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[42] The following are definitions of these three kinds of translation:
1. Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
2. Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
3. Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems.
(Jakobson, 1959/2004, p. 139)
[43] The first is *Bedeutung* 語義 (meaning in the language itself 言葉そのものの意味), the second *Bezeichnung* 記号作用 (the function of signs when an expression and language signify a referent 表示：言葉が対象を「記す」記号となる働き), and *Sinn* 意義 (the intent or purpose of the text テクストの意図「つもり」「こころ」) (Hirako, 1999, p. 41; English translation is my translation from Hirako's Japanese text)
[44] *Bezeichnung* means 'denotation' in English.
[45] *Sinn* means 'meaning/sense' in English.

Hatano (1963), within the framework of *bunshō-ron*[46] (studies of

syntactics) focuses on Eugene Nida's notion that translation is communication.

Hatano thus analyzes the translation process using Eugene Nida's idea of

"Ethnolinguistic Design" of communication with regards to equivalence (Hatano,

1963, p. 150). Hatano uses Nida's model because in Japan "there is no 'science'

of translation" (Hatano, 1963, p. 147). He goes on to claim that one of the reasons

for this lack of a science of translation is the fact that translation has been

considered a 'secondary' activity, thus failing to attract interest in the real sense of

research (Hatano, 1963). To compensate for the lack of a "science" of

translation[47] in Japan, he imports Nida's theory to explain phenomena of

translation from English into Japanese and calls for translations that convey the

message of the original text[48] (Hatano, 1963, p. 154).

Another example of the use of Western theory used in Japan is that of

Nakai (1990) in his contrastive analysis between Japanese and English. Within a

framework of Transformation Grammar by Noam Chomsky, Nakai analyzes some

problems that arise in translation because of certain grammatical structures. For

instance, problems of translating personal pronouns into/from Japanese from/into

English are examined by contrastive analyses of constraints within each of the

languages.

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[46] 文章論

[47] This is not a proof that the so-called systematic "science" of translation had already existed at that time in the West. Firstly, what makes the "science" of translation is unclear. Secondly, it is debatable that what Nida offered constitutes a "science" of translation. This was Hatano's perception in his 1963 article.

[48] For this argument, Hatano quotes Nida and Taber (1983), "Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (p. 12).

In addition, Fujinami's 2007 book brings translation and intercultural communication together. In her book, she tests effectiveness of Vermeer's Skopos Theory[49] in order to investigate translational phenomena. She takes into consideration the diversity of translation and other factors that influence translation as intercultural communication, including the differences in languages and cultures as well as communicative situations. Her book is the seminal work of translation research utilizing a German functionalist approach.

Sato, in a series of publications (2006a, 2006b, 2007, 2008a, 2008b, 2008c), conducted research in the framework of Toury's (1995) Descriptive Translation Studies in order to uncover the changes of translation norms in Japan. She investigated commentaries on literary translations of English literature using an academic journal entitled *Eigo Seinen* (*Rising Generation*). Her research provides an overview of translation norms over a long span of time, from the Meiji period (1868-1912) to the late Sowa period (1926-1989). As seen above, there were various Western theories utilized in explaining or thinking about Japanese translation in Japan.

1.2 Translation Studies: a New Discipline

Translation Studies as an academic discipline is still new and developing. It was firmly established in the 1980s in the West, which was marked by the publication of an introductory textbook in 1980 written by Susan Bassnett

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[49] Vermeer publishes mainly in German. For example, Nord (1997) introduces his Skopos Theory in English.

(Bassnett, 2002). Translation Studies in Japan as a separate academic discipline followed the Western trend. In the 1990s, some scholars conducted the first few studies that can be considered Translation Studies research (Japan Association for Interpretation Studies, 2007).

In the 1960s and 1970s, translation research flourished (Venuti, 2004), and James Holmes (1924-1986) laid out the foundation for the discipline of Translation Studies in a paper presented at the Third International Congress of Applied Linguistics which was held in Copenhagen in 1972 (Malmkjær, 2005, p. 17). In this paper entitled "The Name and Nature of Translation Studies" (reprinted in Venuti, 2004, pp. 180-192), in addition to proposing aims and methodologies of the discipline, he "[distinguished] "pure" research-oriented areas of theory and description from "applied" areas like training and criticism" (Venuti, 2004, p. 150). In the "pure" research-oriented areas, theories and description cooperate because theories are tested against the data usually obtained by description. Through the ideas of Itamar Even-Zohar's Polysystem theory (e.g., 1978/2004, 1979, 1981, 1991), the importance of descriptive and empirical studies was further developed by Gideon Toury (e.g., 1980, 1982, 1995). Toury's framework of Descriptive Translation Studies became central to the discipline of Translation Studies because of the potential of this descriptive model to provide translation researchers with objective evaluations of translation. Prior to the introduction of this descriptive model, translation theories were mainly based on individual comments and perspectives that were not objective. Toury's 1995 book entitled *Descriptive Translation Studies and Beyond* became the foundation for

many investigations in translation, and this descriptive model is also adopted by scholars who study Japanese translation phenomena.

Wakabayashi (1998) studies "the boundaries between what is traditionally regarded as translation and peripheral forms of translation" by examining the degree of acceptance in Japan of *kanbun kundoku*[50] (Japanese reading of Chinese texts) and adaptations which are not prototypically considered translation. However, *kanbun kundoku* has been argued to be a form of translation by some scholars (Wakabayashi, 1998, p. 57). For instance, Yanabu states, "The Japanese were especially eager to carry out kundoku. … They transposed the word order of Chinese texts in order to read it as their mother tongue; in other words, they worked toward translation" (2004, p. 186). Kawamura also considers this "transposition" of word order to be "the foundation of translation techniques" (1981, p. 15), and Kamei calls *kanbun kundoku* a "great translation method of placing diacritic marks (*kunten*) in order to read [the text] as Japanese"[51] (1994, p. 10). Wakabayashi concludes that although the boundaries between translation proper and marginal forms of translation did exist to a certain degree in Japan, the boundary was not clear cut (1998).

Furthermore, Furuno (2002) has conducted a study of Japanese non-fiction translation in the 1970s from the perspective of the socio-cultural approach that Toury (1995) advocates. Specifically, she examines the attitudes of Japanese translators and translation authorities in order to gain an understanding of the

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[50] 漢文訓読

[51] The kinds of diacritic marks used in *kanbun kundoku*, called *kunten* 訓点, are placed at the lower left side to show the word order of characters. On the lower right side, they are used to show grammatical information (such as inflection and case markers). The former is called *kaeriten* 返り点, the latter, *okurigana* 送り仮名.

translation norms in terms of 'acceptability' and 'adequacy' in 1970s Japan.

According to Toury (1995), "whereas adherence to source norms determines a

translation's adequacy as compared to the source text, subscription to norms

originating in the target culture determines its acceptability" (p. 56). In other

words, 'adequate' translation follows the norms of the source language and

culture, and 'acceptable' translation follows the norms of the target language and

culture. 'Adequate' translation tends therefore to be more literal, while

'acceptable' translation sounds more natural in the target language and culture.

Types of translation normally considered good in English-speaking countries such

as Canada and the United States are of the 'acceptable' kind. In Japan, translation

has overall been that of 'adequate' translation. Furuno's (2002) findings show that,

within the domain of non-fiction translation, the 1970s was the decade of

transition from 'adequacy' (i.e. closer to the original) to 'acceptability' in the

target language and culture (i.e. more natural as Japanese and its cultural contexts).

In another study, Furuno (2005) investigates the more current situation

concerning the issues of 'adequate' and 'acceptable' translation. She performed a

review of publications on translation by Japanese translation authorities, as well

as conducted a survey[52]. Although there is only a modest power of generalization

because of the sample size of her survey, she concludes that "in recent years the

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[52] In her study, the survey method may contain a systematic error. Her survey participants were all
students of a specific translation school in Japan. If the participants are all being trained in one
institution with specific preferences in translation methods, then the results will skew toward these
specific preferences. Additionally, the participant pool was very small (n=45) and composed
mostly of females (42 out of 45). Furuno tries to justify a possible gender bias by saying that the
industry is reflected more accurately because most translators in Japan are female. This may be so;
however, there is a possibility that there are more male translators in the genre of non-fiction than
in other genres, which is not attested.

pursuit of 'acceptability' in translation has gained ground over the traditional pursuit of 'adequacy'" (Furuno, 2005, p. 157).

Another study based on the framework put forward by Toury (1995) is that of Mizuno (2007). Toury suggests 'textual' and 'extratextual' sources for reconstructing the translational norms at a given time in the society (Toury, 1995, p. 65). Therefore, Mizuno investigates the position(s) of translation in the Meiji and Taisho periods[53] by studying translators' attitudes through their statements on translation. This detailed study of the literary polysystems of Meiji and Taisho Japan reveals that a number of competing norms were present. At the beginning of the Meiji period, free translation (i.e. adaptations or 'acceptable' translations) and literal translations (i.e. direct or 'adequate' translation) coexisted to various degrees (e.g., Anzai, Inoue, & Kobayashi, 2005; Mizuno, 2007; Sato, 2006). However, a gradual shift toward more literal translation was observed throughout the modern period of Meiji and Taisho. In experimenting with literal translations, the translators realized that direct translation still needed to bear the literary values of the original texts, so they created 'foreignizing' translation that would not lose the taste of the foreign (Kawamori, 1944/1989; Tomita, 1965)[54]. Even

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[53] The Meiji period (1868-1911); the Taisho period (1912-1925)

[54] Venuti (2008) is known for reviving the idea of foreignization from the tradition started by Schleiermacher (1813/2004) and later further developed by Berman (1984/1992). If translation is domesticated into what is considered 'natural' and 'fluent' in the target language and culture, then readers would not benefit from the fact that translation is from a foreign culture. The idea is that through foreignness in translation, the nation can develop even further. In Japan, for example, Morita Shiken advocated the influence translation brings into the Japanese language through foreign expressions (Tomita, 1965; Kondo & Wakabayashi, 1998), and Kawamori Yoshizō also encouraged bringing in foreignness into Japanese (1944/1989). The main goal of foreignized translation was to acquire new knowledge of the technology, customs, and thoughts from the more advanced Western countries. Schleiermacher (1813/2004) states, "Translation of this sort will appear a quite natural phenomenon that influences the entire intellectual development of a nation" (p. 55). Venuti is situated in the United States of America where there is also an ideological concern in domesticated translation because of the status of the nation of the USA and its language.

though the history of Translation Studies is not very long, scholars in Japan have seen potential in what Toury offers as an appropriate research framework for the context of Japanese translation.

Because the approach to translation has been mostly "based on personal experiences of renowned translators", Tamaki sees the need to "elaborate theory-driven Japanese translation techniques, enabling translators to improve the quality of translation" (2004, p. 157). In her study, Tamaki discusses problems of 'understanding the original texts' and 'natural translation' based on Relevance Theory (e.g., Sperber & Wilson, 1986; Gutt, 2000) as well as on an approach based on translation as discourse and communication suggested by Hatim and Mason (1997). Tamaki (2005) also takes up the concept of foreignization in the Japanese context. This concept, however, needs to be redefined because it is fundamentally different from the types of foreignization as defined in the context of Romanticism translation theory in Germany[55] (e.g., Schleimermacher, 1813/2004; Berman, 1984/1992) and in current English-speaking countries as in Venuti's sense[56] (2008). In this way, Tamaki (2005) introduces Japanese translation scholars to some systematic translation theories originating in the West.

However, Venuti's ideological concerns with domesticated translation do not directly apply to the situation in Japan during the Meiji, Taisho, and the beginning of Showa periods. The Japanese issue then was to learn from the Western countries as much as they could.

[55] Schleiermacher (1813/2004) claims that "moving the reader toward [the source text]" should be the way to translate so that the translator teaches the readers of translations to accept and appreciate 'the foreign' (i.e. the taste or flavor of the original) (p. 49). This approach to translation has been termed foreignizing translation.

[56] Venuti (2008) argues that the current problem of invisibility of translation and translators in English-speaking countries is due to the way translations are made. The tradition has been to domesticate source texts; in other words, they are translated in order to sound "natural" in English. He considers domesticated translation as "ethnocentric violence" (p. 16) and an "appropriation of foreign cultures for domestic agendas, cultural, economic, political" (p. 14). Foreignizing translation in Venuti's sense is "a form of resistance against ethnocentrism and racism" (p. 16).

Several of the researchers or textbook authors mentioned in this section reside outside of Japan[57]. In other words, scholars inside and outside of Japan are working together for the development of Translation Studies in Japanese translation. As seen above, Translation Studies in the West has offered some guidance to Translation Studies in Japan by providing theoretical frameworks on which to base further research. In this way, translation research in Japan has been developing along with Western Translation Studies. Because the Japanese translation situation is quite different from that of the West, Translation Studies in Japan can offer totally different perspectives and can provide different possibilities in understanding translational phenomena.

In 1988, an entire issue of the Canadian journal *Meta* (volume 33) attempted to introduce the Japanese translation situation to the West. Since this was the first special volume dedicated to Japanese translation presented in English and French, the articles were somewhat preliminary. In the year of writing this thesis, *TTR (Traduction, Terminologie, Rédaction)*, the other main Canadian journal for Translation Studies, published by the Canadian Association of Translation Studies, is devoting a special issue on translation in Japan[58]. It appears that translation research in Asian languages is gaining more recognition as being worthy of attention by Western readers[59]. The value of such volumes is stated by the editor of the *Meta* volume, Daniel Gile (1988):

> The articles presented here do highlight some of the most
> interesting features of Japanese translation, in particular some

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[57] Judy Wakabayashi and Yuri Furuno are based in Australia, and Yuko Tamaki in Britain.
[58] This issue should be distributed shortly in 2009.
[59] There is a special issue on Korean translation and interpretation research in *Meta* volume 51, number 2 (2006).

linguistic and sociolinguistic peculiarities which may broaden the horizons of Western theoreticians and possibly challenge some well-established ideas. (p.5)

Especially important in this comment is that translation research on Japanese may be able to challenge concepts accepted so far in the West by observations made only in the West. For example, Venuti's (2008) arguments for foreignizing translation arose from his observation of translation's invisibility in English-speaking countries. Tamaki's 2005 study has shown that well-established concepts of foreignization require reconceptualization in a Japanese setting. This type of attempt can broaden understanding of translation in more global perspectives. Furthermore, as Yanabu (1976, 1982, 1986/2001, 2004) has done, Japanese translation scholars can theorize translational phenomena in Japanese to broaden the scope of available theories in the West.

Japanese translation can offer perspectives from a long history of translation in Japan, beginning with *kanbun kundoku*, an early translation from Chinese into Japanese, that began in about the eighth century. As mentioned above, a complex situation of translation that existed in the modern period also offers a variety of opportunities for further research. Japanese translations can also test 'Translation Universal hypotheses'[60] suggested by Baker (1993, 1999) who followed the call for Descriptive Translation Studies by Toury (1995). Since these hypotheses were formulated based mostly on Western languages,

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[60] According to Baker (1993), Translation Universal Hypotheses include the explicitation, simplification, and concretization hypotheses, among others. Some of these hypotheses do not appear applicable in Japanese translations; however, this needs to be empirically tested. These hypotheses will be revisited in Section 2.4.2.

investigating them to see if they apply to a non-Western language such as Japanese will help to fine-tune them even further, or even question their validity.

Translation Studies research appears to have begun flourishing. Scholars in Japanese Translation Studies are contributing to the development of the field by emulating and working together with Translation Studies in the West. Soon, there will be more research findings that may be beneficial to the field in general.

The language barrier may be a hindrance, but those of us who are dealing with Japanese/English translation should be able to handle publications in both Japanese and English. However, even though many Translation Studies scholars in Japan may be bilingual, translation scholars in the West may not be proficient in Japanese, one of many minority languages. Therefore, I believe it is important for scholars of Japanese translations to disseminate their work in more widely understood languages such as English, in addition to Japanese. Now that the field is established and growing in many parts of the world, I hope that translation research will be a leading force to better understand translation phenomena in general, to help improve translation practice, and lead to more effective communication between different language communities. I hope that this examination of the translational situation of popular fiction in post-industrial Japan, focusing on uncovering two main aspects that surround the translational phenomenon of translationese, will contribute to the development of the field both inside and outside of Japan.

Chapter 2 Translationese

2.1 Introduction

In this thesis, I use the term "translationese" in a neutral sense in order to designate a type of language without any value judgment. I also mean this term to be the English translation of a Japanese term *hon'yaku-chō*. This term is commonly used with negative connotations to refer to the awkward way translation is done[61]; in other words, it is a pejorative term. However, by using this term more and more in a neutral manner in Translation Studies research, it is my hope that, first, this term can be reevaluated in the minds of translation scholars, and then, in the long run, followed by the public.

In Baker's studies (1993, 1995, 1996, 1999, 2004), translationese is already treated as a linguistic system existing within translation universals. Additionally, Frawley defines translation as a "recodification" (1984, p. 160) that necessarily produces a "third code", which "arises out of the bilateral consideration of the [source] and target codes" (p. 168). This third code is itself a valid code. In other words translationese or the language used in translation is a code of its own.

Some scholars, including Baker (1999, 2004), have examined features of translated texts in English from various source languages, while Mauranen (2000),

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[61] For instance, translationese is defined or considered as the following: "a pejorative general term for the language of translation" (Munday, 2009, p. 236); "'deviance in translated texts induced by the source language', i.e., 'unnatural' structures" (Schmied & Schäffler, 1996, p. 44); "[i]t has a pejorative ring" (Tirkkonen-Condit, 2002, p. 207); and "[a] generally pejorative term used to refer to TL usage which because of its obvious reliance on features of SL is perceived as unnatural, impenetrable or even comical" (Shuttleworth & Cowie, 1997, p. 187). This is by no means an exhaustive list, but it serves to illustrate the negative connotation associated with the term.

Puurtinen (2003a, 2003b), and Tirkkonen-Condit (2002) investigated Finnish translations. Gellerstam (1986) and Schmied and Schäffler (1995) studied Swedish and German, respectively. In addition, Baroni and Bernardini (2005) looked into Italian translations and the machine-learnability of translationese. Balaskó (2008) studied translation in Hungarian, and Teng (2008) studied translation between Japanese and Chinese. As seen here, very few studies have been done on Japanese translations using corpora of translated texts. This chapter will argue for the need to conduct research that focuses on actual translation phenomena of translationese especially in a language that has not been investigated much.

2.2 Moving Away from Comparing Source Texts and Translations

When focusing on comparing a translation and its source text, it is hard to avoid the pitfall of merely pointing out "incorrect" translations or errors in translation. Unfortunately, this kind of normative criticism only leads to fruitless considerations of a translator's lack of competency in the profession and gives the impression that translation and translators lack professionalism. More productive forms of scholarship are therefore necessary, particularly in Japanese Translation Studies where many books fall into this prescriptive category.

In the normative category, translator Bekku Sadanori, famous for his bitter criticisms of "bad" translations, is the author of a popular book series. Some of

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the book titles include the following: *What's Bad is Translation, not Your Brain*[62]; *Erroneous Translation, Bad Translation, and Faulty Translation*[63]; *I Knew They were Erroneous Translations!: Commentaries on Current Translations*[64]; and *Translations Tell Lies*[65] (titles are my translations). Although these types of books and criticisms are informative in the context of English comprehension lessons in English as foreign language classes, they do not contribute very much to understanding what is happening in translation in Japan. On the contrary, they may give the impression that translators in Japan are so bad that they cannot translate well at all. In fact, *hon'yaku-chō*[66], or translationese, has been given a bad name in this culture of translation quality criticisms.

Negative criticism cannot paint the whole picture of translation phenomena in Japan. In the Japanese publishing industry, the ratio of translations published is larger than in any English-speaking country[67]. The large amount of translations indicates that there must be a certain level of acceptance for translation in society. Therefore, it is time that translation scholars join the

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[62] 悪いのは翻訳だ あなたのアタマではない (1988) 文芸春秋 Tokyo: Bungei Shunjū
[63] 誤訳、悪訳、欠陥翻訳 (1993) バベル・プレス Tokyo: Baberu Puresu
[64] やっぱり、誤訳だったのか!　欠陥翻訳時評 (1996) ジャパンタイムズ Tokyo: Japan Times
[65] 翻訳はウソをつく (1991) 文芸春秋 Tokyo: Bungei Shunjū
[66] 翻訳調
[67] In Japan, 5,709 books (7.4%) out of 76,978 books published in 2007 were translations, according to the entry on June 11, 2008 on the Shuppan News website (http://www.snews.net/blog). On the other hand, in English-speaking countries such as the U.S., U.K., Canada, Australia, and New Zealand, translations were only 3.8% of the 375,000 books published in 2004 according to a news release by R. R. Bowler LLC on October 12, 2005 (http://www.bowler.com/press/bowker/2005_1012_bowker.htm). On November 16, 2007, *The Guardian* also published a news article concerned with the small number of translated books published, especially translated fictions, in English speaking countries (http://www.guardian.co.uk/books/2007/nov/16/fiction.richardlea).

initiative in accepting translationese as a type of language and actually start

conducting organized studies of translationese.

2.3 Toward a Socio-Cultural View of Translation Studies

In the late 1970s, Gideon Toury and Itamar Even-Zohar started theorizing

a concept of translation constituting a literary system of its own within the literary

systems of the target culture as the Polysystem Theory (e.g., Even-Zohar,

1978/2004, 1979; Toury, 1980, 1982)[68]. The Polysystem Theory postulates a

literary system as a polysystem in a given culture (e.g. Even-Zohar, 1979, 1990;

Dimič and Garstin, 1988). A polysystem is "dynamic and heterogeneous" rather

than static and synchronistic (Even-Zohar, 1979, p. 290). In Figure 1, the

traditional synchronic view of a literary (uni-)system consists only of what is

considered high literature or canonized literature, and it does not include what is

considered peripheral, such as "popular, commercial, or native literature" (Even-

Zohar, 1979, p. 292). In other words, only canonized literature is considered

"literature" and other types of literature are completely ignored in this view,

which displays its limited potential in literary studies.

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[68] André Lefevere (1982/2004) also sees the importance and the potential for a systems approach
in literary studies where translation plays vital role of refraction that "keeps a literary system
going" (p. 252).

Figure 1: Traditional View of Literary (Uni-)System

Peripheries: non-canonized literatures such as popular literature
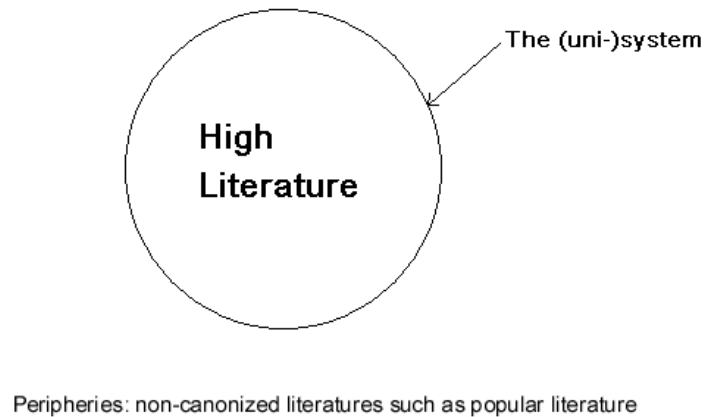
On the other hand, in a literary polysystem, various literary systems are conceived to exist and may shift over time (Figure 2). Heterogeneity and dynamicity of different literary systems in a given culture can be explained in such a model. Hierarchies exist within the polysystem: "central-and-periphery relations, or dynamic stratification" (Even-Zohar, 1979, p. 293). The central position is the canonized literature (shown as Literature 1), while surrounding literary systems (shown as Literatures 2-7) are non-canonized literature. However, one of these non-canonized literary systems can shift its position and may take over the central position, becoming canonized over time.

Figure 2: Literary Polysystem

Polysytem

Literature 4

Literature 5

Literature 3

Literature 1

Literature 6

Literature 2

Literature 7
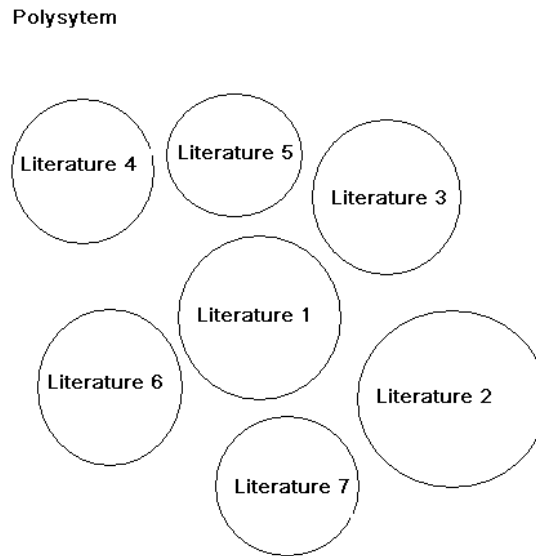
Based on the Polysystem Theory, in 1995, Toury developed the concepts

of this theory into what he calls Descriptive Translation Studies (Toury, 1995). In

this framework, translation is considered an empirical fact in the target culture.

Rather than focusing on the original text as the authoritative entity, what has been

translated is now the focus of the investigation. This approach "shifted the focus

of attention away from arid debates about faithfulness and equivalence toward an

examination of the role of the translated text in its new context" – the target

language culture (Bassnett, 2002, pp. 6-7). This was an important shift from a

normative or prescriptive trend in Translation Studies that had prevailed until then.

By treating translation as empirical fact in the target language culture, "it becomes

possible to view equivalence as the relationship which actually obtains between

the translation and the source text: an empirical rather than an ideal phenomenon,

open to description" (Malmkjær, 2005, p. 15). Such descriptions of the relationship between SL and TL enable construction of hypotheses and then theories about translation phenomena. Also important in Toury's framework is that translation is always embedded in the target language culture and society. As summarized in Hermans (1999), "the aim is to delve into translation as a cultural and historical phenomenon, to explore its context and its conditioning factors, to search for grounds that can explain why there is what there is" (p. 5). Translation is a phenomenon in the target language; therefore, it is essential to consider the translated texts' socio-cultural connection to the target language community. This shift of focus to target language and culture has laid a foundation for corpus-based Translation Studies.

2.4 Corpus-Based Approaches in Translation Studies: Translation Universals

Translation scholars have always used corpora of translated books and their originals for their studies in translation, mainly for examinations of equivalence between the original text and its translation. Before computers became widely used, the term 'corpus' meant a collection of printed texts, even though this meant "the onerous task of examining translations against the foreign texts" (Venuti, 2004, p. 327). However, since the 1980s more efficient computers became easily accessible, and digitized corpora began to be used (e.g., Gellarstam, 1986; Blum-Kluka, 1986). This was the beginning of the development of corpus-based studies in Translation Studies.

In the beginning phase, translational corpora were used mainly for research in contrastive linguistics and machine translation. The ideas of contrastive linguistics were based on Noam Chomsky's Generative Grammar and its subsequent numerous versions. Once differences between a pair of languages are accounted for in contrastive linguistics, then translation is a matter of applying the transformational rules that replace morphemes between the languages. Computers should be able to perform this operation of transformation. Initial research on machine translation appeared in the 1940s (Bassnett, 2002), and in the 1980s research on machine translation became more popular than ever (Yamaoka, 2001). Yet, machine translation has not been as successful and efficient as had been hoped initially. Although contrastive linguistics is still considered valuable, based on the idea that translation is a form of communication in texts (e.g., Hatim & Mason, 1997; Hatim, 1997; Granger, Lerot, & Petch-Tyson, 2003), a different approach to corpus has become more prominent in Translation Studies. This was how corpus-based Translation Studies began in the 1990s, when scholars started to demonstrate different potentials of incorporating corpus linguistics in Translation Studies.

2.4.1 Corpus Linguistics: Focus on Actual Language

Chomskyan linguistics is concerned only with 'competence' of language (or '*langue*' in Saussure's word) and not with 'performance' (or '*parole*'). The focus is to theorize about the human competence held by a native speaker of a

given language. In constructing theories of grammar at various linguistics levels, Chomskyan linguists utilize 'introspective' data[69] as valid proof of the theoretical point. What a native speaker can create as a 'grammatical' sentence is supposed to be representative of native speakers' competence in the language. This approach to studying human languages is still used widely in linguistics, which may be one of the reasons why many translation scholars did not and still do not see any benefit in using linguistics in their studies of translation.

Translation Studies essentially focuses on actual translated texts, not the translators' competence to translate. As stated by Fawcett (1997), "[t]he view that translation must be studied as *parole* (a communicative event) rather than *langue* (an abstract system) is now widely accepted" (p. 4). Translated texts were initially ignored in branches of linguistics because they were treated as secondary texts that were not 'real' texts, or *langue*. Balaskó states that this position "is extremely biased and therefore unacceptable" (2008, p. 60) and continues to point out that in the field of second language acquisition, *interlanguage*[70] has been accepted as a type of language. This trend of neglect continued until Translation Studies scholars started incorporating corpus linguistics in their methodologies. Corpus linguistics research in translation has often used the Firthian and neo-Firthian approaches to linguistics as a general framework (Olohan, 2004, p.14). Firthian linguistics is fundamentally different from Chomskyan linguistics. The

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[69] 'Introspective' data means the kind of data 'made up' by the linguists themselves. In other words, they theorize on grammars of human languages based on their own constructed data fitting their theories.
[70] Interlanguage is the type of language used by second language learners in the process of learning a second language and has been studied extensively (Davies, Criper, & Howatt, 1984; Selinker 1972; Ellis, 1985).

Firthian/neo-Firthian approaches focus on language in its social context. Corpus linguistics, in general, is a tool in linguistics that helps investigation on "how speakers and writers exploit the resources of their language" (Biber, Conrad, & Reppen, 1998, p.1). In other words, corpus linguistics deals with the 'performance' or '*parole*' side of language, or actual language use. Thus, corpus linguistics investigations use data that actually occur in linguistic communication, and the descriptions of these data help construct hypotheses and theories to be tested further. Because of the nature of corpus linguistics, it is suitable as a methodology in descriptive studies of translation. In sum, corpus linguistics "provides a method for the description of language use in translation, whether this concerns the target text only, or both source and target texts in parallel" (Olohan, 2004, p. 17).

2.4.2 Combining the Two: Descriptive Translation Studies and Corpus Linguistics

Baker contemplates the possibilities of the corpus-based approach to Descriptive Translation Studies in a series of papers (Baker, 1993, 1995, 1996, 1999, 2000, 2004). She provides ideas on what types of research can be conducted using corpus linguistics (1995). Translated texts can be studied in terms of type-token ratio[71], lexical densities[72], and mean sentence length, which are some

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[71] Type-token ratio is a measure of how complex a text is or how varied the vocabulary is in a text. Generally, a lower type-token ratio suggests that words are repeated more often and that the variation of vocabulary is smaller; in other words the text is a simpler, easier text. On the other hand, a higher type-token ratio indicates that a text has fewer repetitions of words and it is more lexically varied thus is a more complex, rich text. Translations are said to contain less varied vocabulary, and this ratio can help compare the translations and non-translations.

examples of analyses that are easily carried out using concordance programs. These can be compared between a corpus of translated texts and a corpus of non-translation (i.e. texts originally produced in the language) to reveal the differences and/or similarities between them. In Baker (1999), there are suggestions of types of research that can be done on what translators do when they translate. For instance, corpus-based research can be diversified with the use of a corpus that contains extratextual information such as different genres of texts, translators' information (their first and second language, gender, age, country of origin, etc.), and source language. A researcher can view the translational phenomena as embedded in these extratextual factors and carry out research into the sociological or sociolinguistic aspects.

In particular, Baker has pointed out the importance of developing "a framework for investigating the validity of theoretical statements about the nature of translation with reference to actual translation practice" (Baker, 1999, p. 281). These theoretical statements were made by translation scholars such as Blum-Kulka (1986) and Toury (1991). Baker (1993) restated some of those theoretical statements as hypotheses of Translation Universals[73] to be tested with the data obtained from translated texts. These hypotheses include the following:

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[72] Lexical density is the proportion or percentage of content words (or 'lexical' words) in a given text. Generally, a more 'difficult' text has a higher lexical density and an 'easier' text a lower one. This, too, could be used to measure the differences between a translated text and a non-translation text.

[73] There have been theoretical debates on the concept of translation universals. However, the goal of the current project is to investigate translational phenomena in terms of norms in popular literature in Japan rather than to prove or refute these hypotheses of translation universals. Therefore, it appears to be beyond the scope of this thesis to engage in a detailed discussion of how academically feasible these hypotheses are. Some insights can be drawn from the results found in this thesis; nonetheless, no definite claims to test the existence of translation universals will be made in this thesis. This is partly because I believe that the field of Translation Studies

(i) A marked rise in the level of explicitness compared to specific source texts and to original texts in general[74];

(ii) A tendency towards disambiguation and simplification[75];

(iii) A strong preference for conventional 'grammaticality';

(iv) A tendency to avoid repetitions which occur in source texts, either by omitting them or rewording them;

(v) A general tendency to exaggerate features of the target language[76]; and

(vi) Point (v) above notwithstanding, it has been shown that the process of mediation often results in a specific type of distribution of certain features in translated texts vis-à-vis source texts and texts in the target language. (pp. 243-245)

Point (vi) above is important in terms of validating the language used in translation as an entity in its own. One of the aims of this type of research is to find the features mostly found that are particular in translation in any target language from any source language. These are features that are found normally in the language of translation, and they do not mean 'errors' due to the incompetence of the translators or interference from the source language. In other words, the language of translation has become one of the focal points of research in the approach that combines corpus linguistics and Descriptive Translation Studies.

Translation as a different entity from both source and target languages is referred to as a "third code" in Frawley (1984, p. 168). He explains translation below:

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needs a much larger number of foundational studies which reveal more about translational phenomena in as many situations as possible before being able to claim anything remotely conclusive regarding translation universals. To mention a few critical views of these hypotheses, Toury (2004) advocates a probabilistic approach to explain translation, as well as Pym (2008) who introduces a discussion on Toury's laws and the concept of translation universals and how we can continue research in this field.

[74] The explicitation hypothesis

[75] The simplification hypothesis

[76] The concretization hypothesis

The translation itself, as a matter of fact, is essentially a third code which arises out of the bilateral consideration of the matrix and target codes: it is, in a sense, a subcode of each of the codes involved: That is, since the translation truly has a dual lineage [i.e. the source language and target language], it emerges as a code in its own right, setting its own standards and structural presuppositions and entailments. (Frawley, 1984, pp. 168-169)

Gellerstam (1986) also uses the term 'translationese' to mean "systemic influence on target language (TL) from source language (SL), or at least generalizations of some kind based on such influence" without any negative connotations (p. 88). Additionally, Toury (1995) calls the language used in translation 'translationese' which is "a distinct variety of the target language" (p. 208). According to his view, "it is possible for it to undergo a certain institutionalization" in a given culture (p. 208). This may encourage some translators to follow it as an accepted pattern, which may result in setting translationese as a distinct language that is different "from any other mode of language use within the same culture" (p. 208). In this way, the examination of translationese in a given culture may be able to reveal the norms of translational phenomena in that culture.

As mentioned briefly above, a set of translated texts and non-translation texts can be useful when making comparisons between the language of translation (translationese) and the target language (i.e. non-translation). This type of corpus is termed a comparable corpus, or a monolingual comparable corpus (Baker, 1995, 1999; Olohan, 2004). If there is a need to compare the source text in language A and the translation of the text in language B, one needs a corpus that contains these two. This type of corpus is called parallel or bilingual parallel (Baker, 1995,

1999; Olohan, 2004). Traditionally, bilingual parallel corpora have been used mainly in contrastive linguistic analysis to investigate how two languages differ from each other. Although studies conducted recently in corpus-based Translation Studies often use comparable corpora, both types of corpora can be used together. Laviosa has organized a more detailed typology of corpora used in Translation Studies (2002, chap. 4); however, the above distinctions are sufficient for most of corpus-based translation research.

2.4.3 Corpus-Based Translation Studies: Some Examples

There have been different types of research on translation with the aid of corpora which all contribute to the development of the field from various angles. Gellerstam (1986) investigated translational Swedish using a monolingual comparable corpus[77] of translated texts in Swedish and non-translations in Swedish. Most of the translated Swedish texts were translated from English[78]. Although his investigation was limited to word level, he shows that 'translationese' is a separate type of Swedish. A study by Baroni and Bernardini (2005) also demonstrates specific language uses in translation as detectable by a computer program. This can be considered evidence that translationese is "the

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[77] The texts in the corpora were collected by the Language Bank of the Department of Computational Linguistics at the University of Gothenburg.
[78] Among the Swedish translated texts were some indirect translations. In other words, some translated texts in Swedish were translations in English from another language first. I do not know what type of influence this may have in the analysis of 'translationese.' This is because it could be considered a double 'translationese,' so to speak.

'dialect' of a language unconsciously adopted by translators"[79] (Baroni & Bernardini, 2005, p. 20). Another study by Gellerstam (1996) also focuses on translationese using a combination of a monolingual comparable corpus and a bilingual parallel corpus of Swedish and English. Though the focus in this study is on the existence of 'translationese,' he concludes that this type of combination of two types of corpora can help discover new cross-linguistic facts between languages. In this sense, Gellerstam's (1996) is an example of a contrastive linguistics study that takes translation into consideration. Traditionally, translations have been considered inappropriate for linguistics studies because of their unnaturalness. Rather than ignoring translation, Gellerstam treats translation as a legitimate language type that is worthy of linguistic investigation.

Other studies were also carried out with contrastive analysis approaches. For example, Ebeling (1998) demonstrates that parallel corpora can be "suitable sources of data for investigating the differences and similarities between languages" by using a parallel corpus that contains English originals with Norwegian translations (p. 602). Also, Schmied and Schäffler (1996) show that corpora can be useful for both contrastive analysis and translation studies. They use bilingual parallel corpora[80] that contain both (1) English originals and Danish translations and (2) Danish originals and English translations. They also use a

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[79] In their study, they use a monolingual comparable corpus in Italian. This corpus contained Italian translations from several different source languages: English, Arabic, French, Spanish, and Russian. As well, non-translation texts in Italian were also included. Both the translation corpus and the non-translation corpus were collected from an Italian geopolitical journal called *Limes*.
[80] Their corpus is from the Chemnitz corpus compiled at the REAL centre, English Department, Chemnitz University of Technology. Some parts of the corpus are accessible online (http://www.tu-chemnitz.de/phil/english/chairs/linguist/real/index.html).

kind of 'comparable corpus'[81] with English non-translation texts and Danish non-translation texts. Schmied and Schäffler (1996) essentially argue three things: (1) that these corpora can reveal differences between the languages for contrastive analyses; (2) that translators can use them as a resource tool to "avoid norm-related errors"; and (3) that they "can be applied … to bilingual lexicography" to improve the quality of existing dictionaries (p. 52).

Baker (2000) studied features of translated texts in English from various source languages. The corpus used for these studies is the Translational English Corpus (TEC) that contains ten million words[82] from sources such as in-flight magazines, newspapers, biography, and fictional works. The languages of these sources include European and non-European languages, such as French, German, Italian, and Arabic[83]. In order to make it a set of comparable corpora, Baker combines the TEC with some of the written corpus of the British National Corpus (BNC) that contains 100 million words from various genres and modes of English. In Baker (2000), individual translators' styles are investigated. The translators whose translations are studied are Peter Bush and Peter Clark. In order to examine how different these two translators' styles are, analyses employed involve type-token ratio, reporting structures, and average sentence length. Reporting structures are common in the genres of fiction and (auto)biography which are the genres represented in the corpus in this study. Although there are many reporting

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[81] This is also a 'comparable' corpus, because the texts originally produced in English and Danish are similar in terms of the kinds of texts represented.

[82] This figure is current as of 2009 according to a personal correspondence with Mona Baker (on March 27, 2009). The information comes from the centre's website (http://www.llc.manchester.ac.uk/ctis/research/english-corpus/). This corpus was developed at the Centre for Translation and Intercultural Studies at the University of Manchester, England.

[83] Other source languages include the following: Portuguese (both European and Brazilian), Polish, Welsh, Chinese, Hebrew, Thai, and Tamil.

structures[84], in Baker's study (2000) only the word SAY was used since it is a reporting verb of high frequency in English. The results show that these two translators have quite different styles. Bush is found to have lower type-token ratio (i.e. more lexically varied texts) and longer average sentences than Clark. Clark uses the reporting verb SAY much more than Bush. Also preferences for direct or indirect reporting differ as well: Clark uses more direct quotes using quotation marks, whereas Bush uses more indirect speech.

Tirkkonen-Condit (2002) investigated through a survey whether or not 'translationese' is a reality to readers in Finnish. This study was not directly a corpus-based study, but the stimuli used for the survey were extracted from the Corpus of Translated Finnish[85]. Furthermore, Tirkkonen-Condit has proposed another potential universal hypothesis called the 'Unique Items Hypothesis.' This hypothesis states that "translated texts would manifest lower frequencies of linguistic elements that lack linguistic counterparts in the source languages" (Tirkkonen-Condit, 2002, p. 209). In other words, unique linguistic elements (such as words, phrases, syntax, and other grammatical features) particular to the target language do not occur very frequently in translations. Tirkkonen-Condit (2004) studied the Unique Items Hypothesis further by using monolingual comparative corpora that contains the Corpus of Translated Finnish and a corpus

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[84] For example, a reporting can be made by directly quoting the conversation (direct quote) or by indirectly referring to it using a conjunction such as "that" (indirect quote). Another method of quoting that is prevalent in English fiction is free direct discourse in which fiction writers *represent* characters' speech by directly stating the content of the speech without quotation marks (Banfield, 1982). In this type of speech representation, what the writer perceives as speech of the characters is displayed as part of narrative.

[85] The Corpus of Translated Finnish was compiled at the Savonlinna School of Translation Studies at the University of Joensuu, Finland (http://kvl.joensuu.fi/en/research/). The corpus contains 10 million words.

of non-translations. The results show that the two unique grammatical clitics[86] in

Finnish[87] occur less frequently in translated Finnish texts compared to non-

translations. She concludes the study stating that the reason the unique linguistic

phenomena do not occur often in translation "may be found in a (potentially

universal) tendency of the translating process to proceed literally to a certain

extent" (Tirkkonen-Condit, 2004, p. 183). In another study, Mauranen (2000)

found that lexical patterning in multi-word strings (e.g. collocations) appear

differently between translations and non-translations. Also significant is that this

study shows supporting results for Tirkkonen-Condit's Unique Items Hypothesis.

Specifically this is shown in the occurrences of a target language-specific

expression *ja toisaalta* ('and on the other hand') which occurs several times more

often in non-translations than in translations. This finding is consistent across all

the sub-corpora, which means that the finding was not affected by source

languages or genres.

In a pair of studies, Puurtinen (2003a, 2003b) utilized comparable corpora

consisting of the Corpus of Translated Finnish and non-translations in Finnish, as

in Tirkkonen-Condit (2002, 2004) and Mauranen (2000) mentioned above.

Puurtinen (2003a) attempts to uncover features of translationese that are specific

to the genre of children's literature. The findings show that nonfinite

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[86] A clitic is "a grammatical element treated as an independent word in syntax but forming a phonological unit with the word that precedes or follows it" (Matthews, 1997, p. 56).
[87] According to Tirkkonen-Condit (2004), these clitics are *–kin* and *–hAn*. The clitic *–kin* can have many different meanings depending on the pragmatic contexts. In English, it could mean the following: "*also, but, in contrast, consequently, thus*" (p. 178). The other clitic *–hAn* "is also multifunctional, and it usually conveys the assumption of shared knowledge along the same lines as the particle *you know* in spoken English" (p. 178).

constructions[88], lack of colloquial words, and specific uses of certain conjunctions occur more frequently than in non-translations. Following this study, Puurtinen (2003b) investigated Finnish children's literature in translations and non-translations from three different time periods to determine whether the Translation Universal Hypotheses are supported across different time periods. The results suggest that these features of translationese overall do not support some of the hypotheses of translationese universals, namely simplification, explicitation, and normalization[89].

In a study that examined Norwegian and English translations, the explicitation and implicitation hypotheses of Translation Universals were both confirmed in corpora of translational Norwegian and translational English[90] (Øverås, 1998). The uniqueness of the corpus in this study is that the corpus represented translations in two directions and that both sub-corpora showed positive results for the two hypotheses. This provides support for the fact that

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[88] A nonfinite verb form means "an infinitive, participle, or any other form whose role is nominal or adjectival" (Matthews, 2007, p. 246); thus, nonfinite construction means a construction that includes a nonfinite verb form as its main component. Nonfinite constructions in Finnish have been empirically shown to make the texts harder to read, especially for children (Puurtinen, 2003a). Different kinds of nonfinite constructions include purpose constructions, temporal/causal constructions, participial constructions, and some nominalizations, among others. Puurtinen (2003a) gives an example of a sentence containing nonfinite constructions: "Mandyn tehtäviin kuului *koiratarhan ja yöpyvien hoidokkien tilojen lattian lakaiseminen.* ('Mandy's duties included the dog kennel's and spending-the-night patients' rooms' floors' sweeping')" (p. 396), where the italicized parts are nonfinite constructions. A common characteristic of nonfinite constructions is that they hold a large amount of information in a compact form, making this construction more cognitively demanding.

[89] Normalization is another feature of translationese hypothesized by Laviosa-Braithwaite (1999). It is "the exaggerated use in translated texts of features that are typical of the target language" (Kenny, 2001, p. 65).

[90] The original texts for the Norwegian translations were in English, and the English translations' original texts were in Norwegian. The English-Norwegian Parallel Corpus (ENPC) was developed by the Department of British and American Studies, University of Oslo, and one can apply for access to the corpus through their website (http://www.hf.uio.no/ilos/forskning/forskningsprosjekter/enpc/). The total number of words contained is about 2.6 million words.

'translationese' may be a reality and that the hypotheses are plausible as universals.

Kenny, in her 2001 book, entitled *Lexis and Creativity in Translation*, explores translation patterns of creative lexical items in both isolated words and in collocations. Kenny uses the German-English Parallel Corpus (GEPCOLT) in which German original texts are paired with translated English texts[91]. By using this corpus, degrees of normalization were examined in creative words and collocations used by the authors in German literary works. Normalization occurred more in creative words than in creative collocations. In other words, translators often normalized creative words when translating them into English. However, when they are confronted with creative collocations, they do not appear normalized most of the time. In fact, "some translators prove to be ingenious wordsmiths" when translating creative collocations (Kenny, 2001, p. 210).

Balaskó (2008) investigated lexical patterning around a Hungarian word *ábra* '(noun) figure' using a corpus of academic writings. This corpus consists of three subcorpora: original Hungarian texts, original English texts, and the Hungarian translations of the English originals. Her findings show that there are differences in patterns that include this word between the translated texts and texts originally written in Hungarian. Also, some forms in translated texts are found to be absent in the texts originally written in Hungarian; she demonstrates that these forms contain patterns of the English language. In other words, her findings reveal a set of patterns that can be called features of translationese in Hungarian.

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[91] Kenny (2001) designed and compiled the corpus for her research project. This corpus contains 2 million words.

In addition, Teng (2008) conducted a study using a bi-directional parallel corpus of tourists' information pamphlets, including both Japanese-Chinese and Chinese-Japanese translations. The sentence lengths were compared among these four corpora in order to find tendencies in translation into Chinese and Japanese. He finds that in both Japanese and Chinese translated texts, sentences are not overly long and maintain a mid-range length. Also, original Chinese texts tend to be longer than original Japanese texts. In Chinese translations from Japanese, sentences tend to maintain the shorter length of sentences without making the translations longer, which is more natural in Chinese. On the other hand, in Japanese translations from Chinese, sentences are made shorter by dividing longer Chinese original sentences. Teng attributes these tendencies to simplification employed by the translators of these texts.

These studies are some of the major research efforts in corpus-based Translation Studies. As can be seen, much research focuses on gaining more insights into Translation Universals, and some even suggest more hypotheses for further study.

2.4.4 Challenges in Corpus-Based Translation Studies

Although the field of corpus-based Translation Studies has the potential to grow in various directions, the scope of this field has been limited so far. While many similar research studies have been conducted based on hypotheses suggested by Baker and some others not much else has yet been explored. The

idea of Translation Universals is intriguing, but since not many languages have been included in this methodology, it may be premature to claim "universality" of language used in translations. It may be more important to make additional observations in various languages first and then formulate hypotheses based on these. As can be seen in the examples of major studies in corpus-based studies in the previous section, languages that have been examined thus far are English, Finnish, Norwegian, Danish, German, Italian, and Chinese. Research in Finnish has been accompanied by claims that, since it is not an Indo-European language, it makes a significant contribution to the field. However, it is still a Western language in Europe with the use of an alphabet. More well-rounded cross-linguistic views, including Asian languages, would certainly be valuable in order to formulate 'universal' hypotheses about translation in general.

Having stated that we need more variation in languages in this field of study, there are technical difficulties with non-alphabetical languages. For example, most of the concordance programs rely on word breaks to determine where a word starts and ends. Japanese, in particular, does not use breaks between words. This makes it difficult for a concordancer to recognize words. As a result, some basic analysis methods such as type-token ratio and lexical density are not straightforward for Japanese[92]. For example, if one is to use a Western language based concordancer, then Japanese needs to be segmented first in order to carry out these word-based analyses. There is a segmenter/tagging program available[93]

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[92] As well, other analyses such as word lists or word frequency lists become difficult.
[93] A freeware called ChaSen 茶筌, a morphological analysis program, was developed by the Computational Linguistics Laboratory, Graduate School of Information Science at the Nara

online as freeware; however, one still needs to proofread all of the processed texts for accuracy before using the corpus. This is one of many obstacles to overcome in working with languages that do not use alphabet-based writing systems.

Another issue is how to gain access to a corpus that can help one's research. In the majority of studies mentioned above, researchers have had access to corpora that were compiled at the institutional level (e.g., Translational English Corpus, the Corpus of Translated Finnish, and the English-Norwegian Parallel Corpus). In Japanese, there are no translational corpora available to researchers. Most of what is called "corpus" are for English learners to check usages of English language, and they are just another form of sentence examples. In addition, companies that sell translation software create and own parallel corpora between Japanese and English, but these are reserved for their own uses in the development of translation software and, therefore, not available publicly. As seen in Kenny's (2001) study, it is often necessary to compile a purpose-built corpus for one's own research because translational corpora are simply not readily available in most cases. Corpus compilation is a hard, time-consuming task. For example, Kenny (2001) has shown that "it was possible to scan and OCR approximately 50,000 words per hour, giving an estimated total of thirty-eight hours to convert some 1.9 million words of hard copy into electronic text in optimum conditions"[94] (p. 118). In addition to these estimated thirty-eight hours of scanning and converting, 320 hours were spent in proofreading and editing (i.e.

Institute of Science and Technology 奈良先端科学技術大学院大学情報科学研究科自然言語処理学講座松本研究室 (http://chasen-legacy.sourceforge.jp/).

[94] OCR = Optical Character Recognition

about 6,000 words per hour). This confirms that large, ready-made translational corpora can give researchers great assistance. In other words, large-scale, well-funded corpus projects are called for if corpus-based Translation Studies is to advance effectively in the future.

2.5 Conclusion

In a special volume of *Meta* (43) Tymoczko (1998) states that "the development of corpora and CTS [Corpus Translation Studies] represents a long-term investment for the field of Translation Studies" (p. 658). As seen above in various corpus-based studies in translation, Translation Studies currently benefits from new findings and insights brought about by these research projects on translation. Since corpus-based Translation Studies is very young, there are still many challenges to overcome. However, one cannot judge the importance of the field by its challenges alone. Precisely because it has just begun a couple of decades ago, there is potential everywhere. Possibilities that have been provided by the use of corpora will certainly prove to be a moving force to explore new theoretical and empirical aspects in the studies of translation.

For one of the projects in this thesis research[95], a corpus-based method is employed to investigate claims about features of Japanese translationese found in contemporary popular fiction. This is one of the first attempts to carry out Descriptive Translation Studies for Japanese translationese. Although only a few

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[95] A corpus-based study of Japanese translationese in popular fiction is found in Chapter 4.

aspects of Japanese translationese are investigated, the study contributes to the description of translation phenomena in Japanese. Rather than relying on one's opinions or intuitions, results obtained from actual instances of translation in the corpus used can speak loudly and with a certain degree of conviction. The study also provides important findings to practicing translators, translation educators, as well as translation text creators.

Chapter 3 Japanese Translationese and Popular Literature

3.1 Introduction

Japanese translationese, or *hon'yaku-chō* (*hon'yaku-buntai, hon'yaku-go*)[96], had been established in Japan since well before the hypotheses of Translation Universals were consolidated in the West. These terms refer to the kinds of language, writing style, and words used in translating foreign texts into Japanese. The features of translationese are said to consist of distinct linguistic structures that are not found in more "natural" Japanese. These features can vary from the word to the sentence levels (Satō, 1972; Shibatani, 1990). Despite some scholars' arguments against translationese as being "bad" Japanese, many argue that translationese has contributed to the development of the Japanese language throughout its history (e.g., Furuta, 1963; Morioka, 1968, 1988, 1999; Taniguchi, 2003; Yoshioka, 1973; among others).

Japanese readers seem to have a higher tolerance for the unnatural version of Japanese found in translated texts compared to readers in the Anglo-American tradition in North America. One possible explanation for this tolerance may be found in the history of translation in Japan. It is therefore necessary to consider this history in order to gain a better understanding of contemporary Japanese translationese. In addition, since this thesis deals with translationese used in popular literature, the background of popular literature is briefly introduced as well. Popular literature has not been a central focus of academic investigations

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[96] *Hon'yaku-chō* 翻訳調 and *hon'yaku-buntai* 翻訳文体 refer to both the writing style used for translation and the writing style that resembles the language used for translation. *Hon'yaku-go* 翻訳語 refers to words that were created as a result of translation.

(Sakai, 1987/1999)[97]. However, it has always existed in one way or another, often hidden behind so called "pure literature", or more elitist literature, because people always listened to it or read it.

Translationese is often associated with the concept of foreignization from Lawrence Venuti's (2008) *The Translators' Invisibility*[98]. In this book, Venuti advocates to counteract the effects of domestication of foreign texts into something that is assimilated into the mainstream culture and society. Venuti advanced the idea of foreignization based on Schleiermacher (1813/2004) whose idea was later further developed by Berman (1984/1992). Schleiermacher advocated for translation to retain its foreignness so that the readers could benefit from the fact that the translation is based on another culture. In other words, readers are enabled to learn about a different culture and the nature of the source language through translation, and, as a result, the nation as a whole becomes more advanced. According to Venuti, domestication is one of the causes of translation and translators being invisible in English-speaking countries. Translation is essentially considered a violent act, especially through domestication because this type of translation "serves an appropriation of foreign cultures for domestic agendas, cultural, economic, political" (Venuti, 2008, p. 14). On the other hand,

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[97] She analyzes the reasons as follows: (1) "things that are for the masses are all low in value and minor thus everything about them is vulgar and unsuitable for legitimate research", and (2) "since popular literature was on the other end of the spectrum from "pure literature", which is the high rank literature, no theoretician saw any value in it" (Sakai, 1987/1997, p. 11). This is my English translation based on this Japanese translation from French: "大衆的なのもの"はすべて価値が低く、マイナーで、あらゆる意味において通俗的であり、ようするに本格的な研究の対象にはならないというのである。... 大衆文学が、高級な文学すなわち日本で「純文学」といわれているものの規範に対立するものであるがゆえに、理論家からは注目に値しないものとみなされていたことは明らかである。" (Sakai, 1987/1997, p. 11)
[98] The first edition of this book was published in 1995 and the second in 2008.

foreignization is thought of as "a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism" (Venuti, 2008, p. 16). Thus, foreignization, as currently understood in Translation Studies, is a conscious operation of bringing a foreign flavor to counter domestication and is a concept that is charged with "more emphasis on the ideological pressure against the target-language culture than on the faithfulness to the original text" (Tamaki, 2005, p. 239). Foreignization is a concept with the intention to change the tendency to accept domestication that represents the superiority of a monolingual culture. In other words, for foreignized translation to function against a monolingual dominance, there has to exist monolingual dominance (Tamaki, 2005). Tamaki (2005) cautions that this concept of foreignization should not be confused with the type of direct translation that has prevailed in Japan since the mid-Meiji period. Direct translation, in the Japanese situation, does not involve the same ideological intentions as Venuti's concerns and is a translation method that arose from the respect for the literary value of the original texts. The historical account of Japanese writing and literature differs from the current situation in English-speaking countries where ethnocentrism and monolingualism dominate ideologically. In Japan, translation approaches for European languages since the sixteenth century have followed their own path, purposes, and reasoning. Thus the concept of foreignization, loaded with ideological agendas based on situations that greatly differ from that of Japan, does not provide the same explanatory power in Japanese translation circumstances. Japanese translation, therefore, needs Japanese explanations for its translation norms.

3.2 Chinese and Sino-Japanese

The Japanese did not have a means to write before they imported the Chinese language. Because Chinese and Japanese are very different languages and are from separate language families[99], users of this imported language had to learn to read and write in a language that was entirely dissimilar from their indigenous tongue.

Sometime around the sixth century, scholars began bringing with them Chinese texts to Japan through the Korean peninsula[100]. As Japan's contacts with Chinese culture became more frequent, new cultural elements and ideas started arriving in Japan in the form of writing (Mitani & Minemura, 1988). However, in order to access the content of these written materials, Japanese had to learn the Chinese writing system. Japanese "relied initially at least on persons from the continent … to read and compose texts [in Chinese]" (Seeley, 1991, p. 6). This type of writing is known as *kanbun*[101] and was mainly used in writings of government and religious (Buddhist) affairs. At the initial stage, the written language was the same as the classical Chinese language used in China at the time. Reading and writing were initially assigned to immigrants and their descendants

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[99] Japanese belongs to the Altaic language family and Chinese to the Sino-Tibetan (Crystal, 1987).
[100] The time when this inception happened varies among different sources (e.g., Inoue, Kasahara, & Kodama, 1992; Kurozumi, 2000; Mitani & Minemura, 1988; Maeda, 1972). According to *Nihonshoki* 日本書紀 (720) and *Kojiki* 古事記 (712), a Korean scholar Wani 王仁 was the first to bring ten volumes of Chinese texts, including the *Analects of Confucius (Rongo)*論語 and a poem with a thousand letters to teach Chinese characters called *Senjimon* 千字文 to Japan in 284 (Maeda, 1972, p. 47). However, the general consensus is in the mid-sixth century (Inoue, Kasahara, & Kodama, 1992).
[101] Sometimes it is also referred to as "pure *kanbun*" but in this thesis, I use "Chinese" to refer to *Kanbun*.

from China and Korea as an official duty; however, as generations went on, their descendants' Chinese must have deteriorated (Maeda, 1972, p. 49).

Around the seventh century, Japanese gradually began to utilize Chinese writing not as Chinese but as Japanese. Under such conditions, the Chinese language began to transform itself into Sino-Japanese, or *hentai kanbun*[102], classical Chinese texts that were written in Japan by Japanese people. Since there existed no writing system in Japanese, the only means to deal with written texts (i.e., reading and writing) was to use Chinese, a foreign language to the Japanese at the time. However, "by the end of the seventh century items such as common nouns and [grammatical] particles were occasionally being written in phonogram orthography" (Seeley, 1991, p. 44). For example, native-Japanese words such as proper nouns were written in *man'yōgana*[103] which are "Chinese characters employed as phonograms in texts down to and including the Heian period" (794-1185) (Seeley, 1991, p. 190). Also, some honorific expressions or auxiliary verbs were added in such a way that was not natural as Chinese (Seeley, 1991, p. 27; Maeda, 1972, p. 66). This development was the beginning of using Chinese writing as Japanese. Around the end of the eighth century, the tendency to add grammatical and other information to Chinese texts for reading the text as Japanese began to spread (Seeley, 1991).

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[102] *Kanbun* 漢文 can roughly be classified into two groups: (1) classical Chinese texts and literature that was imported from China to Japan (also referred to as "pure *kanbun*"), and (2) Japanese written texts using the classical Chinese language with Japanese influence. The second group of *kanbun* is also referred to as *hentai kanbun* 変体漢文, or "'hybrid' style", defined as "texts … that contain written forms showing the influence of both Chinese and Japanese (Seeley, 1991, p. 26). In English, it is referred to as "Sino-Japanese" (e.g., Twine, 1991) or "Sinico-Japanese" (Shibatani, 1990) since it became a part of the Japanese language. I adopt "Sino-Japanese" as a translation of *(hentai) kanbun*.
[103] 万葉仮名

Reading and writing Sino-Japanese in this way involved a method called

kanbun kundoku[104], or "Japanese reading of Chinese texts" which was essentially

a translational act[105] (Wakabayashi, 1998, p.58). Intensive learning was required

to read and write Sino-Japanese. Firstly, the numbers of Chinese characters used

were literally tens of thousand, and the readers were expected to learn them. Even

though not all of those characters were used all of the time, learning enough

characters to read and write texts this way would take years. Secondly, since

Japanese and Chinese are linguistically different, one has to rearrange the word

order of the Chinese text in the mind to read it as Japanese by utilizing the

diacritic marks. Main order-indicating diacritic marks, called *kunten*[106], include

the following: a character inverter that inverts a pair of adjacent characters (*re-ten*[107]), a phrase inverter that inverts phrases that contain more than two characters

(*itten, niten*[108]), another phrase inverter that involves more than two phrases at a

time (*jō/chū/ge-ten*[109]), and a combination of a character inverter and other phrase

inverters (Mitani & Minemura, 1988). These marks were placed on the lower left

side of characters. Morphological information such as grammatical inflections

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[104] *Kanbun kundoku* 漢文訓読 practices became more common following the later Nara Period (710-794) (Tsukishima, 1977). When talking about styles, there are different kinds within Sino-Japanese *kanbun*; however, I use the hypernym "Sino-Japanese" to include these various kinds of Sino-Japanese-derived styles.
[105] While some scholars think that *kanbun kundoku* was a method for 'reading' Chinese, some scholars argue it to be translation. For example, "the Japanese were especially eager to carry out kundoku. … They transposed the word order of Chinese texts in order to read it as their mother tongue; in other words, they worked toward translation" (Yanabu, 2004, p. 186). The "transposition" of word order is argued to be "the foundation of translation techniques" (Kawamura, 1981, p. 15). *Kanbun kundoku* is a "great translation method of placing diacritic marks (*kunten*) in order to read as Japanese" (Kamei, 1994, p. 10).
[106] 訓点
[107] レ点
[108] 一・二点
[109] 上・中・下点

also had to be added and was indicated by placing diacritic marks on the lower right side of characters in a script called *katakana*[110]. An example is shown below:

Figure 3: The First Sentence of *Goryū Sensei Den* by Tō Sen[111] from Mitani & Minemura (1988, p. 327)

先生ハ不レ知ラ二何許ノ人ナルカヲ。
(with reading-order numbers 1 2 7 6 3 4 5 placed to the right of the characters)

In Chinese, the characters are read from top to bottom in the order they appear. However, in *kanbun kundoku*, the characters are read in the order that is shown in the numbers placed to the right of each character. The reader of Sino-Japanese had to be able to rearrange the word order in this way to decode the sentence as Japanese. At the same time, educated readers were expected to have internalized the rules and information transcribed by the diacritic marks. This sentence reads in Japanese as: "Sensei <u>wa</u> izuko <u>no</u> hito <u>naru ka o</u> shirazu" [112]

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[110] *Katakana*, a type of phonogram representing syllables, developed over time starting around the eighth century (Seeley, 1991, p. 60); however, earlier, diacritic marks were smaller-sized Chinese characters. In order to provide a general idea of the *kanbun kundoku* system, this version employing diacritic marks of the more developed *katakana* script is used in this section.

[111] *Biography of Mr. Five Willows, Wuliu Xiansheng Shuan* 五柳先生伝 (Goryū Sensei Den) Tao Chian 陶潜(Tō Sen), also known as Tao Yuanming 陶淵明(Tō Enmei) (365-427).

[112] 先生は何許の人なるかを知らず。

Sensei <u>wa</u>　izuko <u>no</u> hito　<u>naru ka</u>　<u>o</u>　shira-zu.

where the underlined parts are grammatical particles and inflections, and the English translation is: 'As for this master, one does not know where he is from.' Once the Sino-Japanese is read as Japanese, it is closer to classical Japanese but with a somewhat 'foreign' tone because the words and expressions that are typical to Chinese remain. However, the ability to read and write Chinese texts as Japanese was viewed as the mark of an educated person, and this "unnatural" language was accepted (Shibatani, 1990). Early translation in Japan, therefore, can be viewed as source-language oriented[113].

Sino-Japanese can, therefore, be considered an early form of translationese since the Japanese learned to use the Chinese writing in their own way, using various techniques. For example, Tsukishima (1977) uses a term *yakudoku*[114] (translate and read) to explain this method of *kanbun kundoku* (p. 95). This first translationese, Sino-Japanese, in a way determined what was considered literary. In other words, the premodern Japanese literary canon was influenced by Sino-Japanese because it was one of the few ways to read and write[115], at least at the beginning, along with the authority that it gained as a writing system.

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master TOP   where of person   be   whether OBJ   know-NEG
'As for this master, [one] does not know where he is from.' (TOP=topic; OBJ=object; NEG= negative)

[113] In other words, the translation culture in Japan began with "adequacy" of translation that valued translators' adherence to the source norms (Toury, 1978/1995, p. 57).

[114] 訳読

[115] Phonogram orthography was another way to write using Chinese characters for their sounds.

3.3 Development of *Kana* and Changes in Literary Canons

While Sino-Japanese was being used as one of the major writing systems, *kana*[116], based on Chinese characters, began to develop over time starting around the eighth century (Seeley, 1991, p. 60). *Kana* is a simplified phonogram script or syllabary, and there are two different types: *katakana*[117] and *hiragana*[118]. *Katakana* developed out of characters used for diacritic marks to add inflections and other grammatical information in Sino-Japanese texts. These simplified characters varied initially (e.g. for a given syllable, there were multiple forms), becoming conventionalized over time to develop into a set of *katakana* as the Japanese use them today.

As for the development of *hiragana*, it followed a slightly different path. Phonogram orthography, *man'yōgana*, mentioned in Section 3.2, was used to write down native Japanese words often within Sino-Japanese texts, and the Japanese had been utilizing it by 759, when *Man'yōshū*[119], a collection of poems written using this way of writing, was compiled. Between the eighth century and the eleventh century, extensive use of *man'yōgana* led to the "evolution of phonograms of the cursivized variety", called *hiragana* (Seeley, 1991, p. 70). For

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[116] 仮名

[117] 片仮名

[118] 平仮名

[119] In *Man'yōshū* 万葉集 (Collection of Ten Thousand Leaves), the script system of using Chinese characters to represent Japanese syllables was used; thus, the name *man'yōgana* was given to the script system. *Man'yōshū* is considered to have been compiled by Ōtomo no Yakamochi 大伴家持 (718-785) sometime after 759 (Mitani & Minemura, 1988).

[119] Strictly speaking, it is not only syllables that are represented by *kana* characters but also moras (Shibatani, 1990, p. 158). A mora is "a unit of syllable weight applicable to languages in which long or heavy syllables are distinguished from short or light syllables" (Matthews, 1997, p. 232). However, I do not go into details with the phonological structures of Japanese here, since this point does not influence general understanding of the nature of *kana*.

example, *The Tale of Genji* (*Genji Monogatari*)[120] was written in *hiragana* in the

early eleventh century. *Hiragana* script is basically a set of highly cursivized

Chinese characters that represent Japanese syllables. As with *Katakana*, at the

beginning, there were many alternative characters to represent one syllable, but

over time during the modern period they became what is used today[121] – one

standardized character to represent one syllable. Texts written in *hiragana* using

Japanese grammar are called *wabun(tai)[122]* or classical Japanese. Classical

Japanese was based on vernacular Japanese used in the Heian period (Twine,

1991). This classical Japanese changed little until the nineteenth century when the

script reform movement (*genbun'itchi*)[123] took place in order to change the

written language.

     As *hiragana* appeared by the eleventh century, "a mixed Chinese-Japanese

style", or *wakankonkōbun[124]*, also materialized (Shirane, 2007, p. 530). This

mixed Chinese-Japanese style contains both Chinese and Japanese elements in the

texts. Most of the syntactic structure was Japanese, or, at least, the word order was

that of classical Japanese; however, to a certain degree, Chinese-specific

expressions and words were always part of this style. In other words, Chinese

words were more closely incorporated into the Japanese language as part of the

Japanese writing system. The heavy use of Chinese words in the mixed Chinese-

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[120] 源氏物語

[121] *Kana* scripts that are used today are called Contemporary Use of Kana (*Gendai Kanazukai* 現代仮名遣い) which was announced by the Cabinet in 1946 and was modified in 1986.

[122] *Wabun(tai)* 和文(体) or classical Japanese is also called *gabun(tai)* 雅文(体) or *bibun(tai)* 美文(体) (Twine, 1991). These other two terms have a positive connotation in that *gabun(tai)* means 'elegant writing (style)' and *bibun(tai)* 'florid prose (style)/beautiful writing (style)'.

[123] 言文一致

[124] 和漢混淆文

Japanese style was associated with masculinity because Sino-Japanese remained the language of the ruling class and of officials which consisted of males. In later periods, larger portions of Japanese elements were used in the mixed style and they evolved into a style where masculinity was emphasized with a heavy use of various Chinese words and Sino-Japanese expressions. For example, the mixed style was employed in the language of *The Tales of the Heike (Heike Monogatari)*[125] from the mid-thirteenth century and *Record of the Great Peace (Taiheiki)*[126] from the mid-fourteenth century, both of which are fiction based on topics related to historical battles and anecdotes. The image of *kana*, on the other hand, was considered feminine because *kana* was used in private writings mostly by women. Although it depends on the degree of Chinese characters used, the mixed style requires less effort compared to learning Chinese or Sino-Japanese which means mastery of the classical Chinese grammar. Thus, the texts were more comprehensible as Japanese because more native-Japanese words and expressions were used. For close to 500 years, from about the fifth century to the ninth century, except in Japanese classical poetry[127], the major written styles used in the public arena were Sino-Japanese and the mixed Chinese-Japanese style (Kurozumi 1999, p. 214).

The development of more simplified *kana* scripts in the Heian period (794-1185) encouraged the indigenous Japanese culture to develop and flourish. New development was observed in literary genres such as classical poetry, tales,

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[125] 平家物語
[126] 太平記
[127]Japanese classical poetry (*waka* 和歌) contained very few Chinese or Sino-Chinese. Japanese at the time also composed Chinese poems using classical Chinese or Sino-Japanese.

diaries, and essays in about the tenth and eleventh centuries (Kurozumi 1999, p. 215). However, these genres of literature were not considered major at the time. The genres of the literary canon in the late Heian and early medieval period (1185-1600) were considered to be the following:

> from top to bottom [within the hierarchy of genres]: (1) Buddhist scriptures; (2) Confucian texts; (3) histories such as the *Records of the Historian (Shih chi, Shiki)*; (4) Chinese belle letters [sic] (*bun*) such as the *Anthology of Literature (Wen hsüan, Monzen)*, a collection of Chinese poetry and literary prose; (5) Japanese classical poetry (*waka*); (6) vernacular tales (*monogatari)* and stories *(sōshi*), as well as diaries (*nikki*) and related writings in the kana syllabary. [128] (Shirane, 2000, p. 4)

In other words, the canonical genres were written in Sino-Japanese and minor works in *kana*, while out of these *waka*, Japanese classical poetry, was regarded much more highly than other genres of writings in *hiragana*. Official documents were written in either Sino-Japanese or the mixed Chinese-Japanese style, and Sino-Japanese remained the official language even after the development of *kana* (Kurozumi 1999; Twine, 1991). Therefore, educated individuals were expected to read and write Sino-Japanese, or at least the mixed style.

Nonetheless, literature written in *kana* at this time was elevated into canonical status in the Meiji period. Some well-known examples of *kana*-based literature include *The Tale of Genji* (*Genji Monogatari*)[129], *the Pillow Book* (*Makurano Sōshi*)[130], and *Sarashina Diary* (*Sarashina Nikki*)[131]. *The Tale of Genji* was written at the beginning of the eleventh century by a female writer called

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[128] *Records of the Historian, Shiji* 史記 *Shiki* (around 91BC)
Anthology of Literature, Wen xuan 文選 *Monzen* (around 526)
[129] 源氏物語
[130] 枕草子
[131] 更科日記

Murasaki Shikibu who served the court. *The Pillow Book* was also written at the beginning of the eleventh century by a lady in waiting called Sei Shōnagon who served the court around the end of the tenth century. *Sarashina Diary* was written in the mid-eleventh century by the daughter of Sugawara no Takasue[132] (972-unknown). The author kept a record of about forty years of her life. Other types of tales written mostly in *kana* include folk stories (*setsuwa*)[133] and the Muromachi tales (*otogi zōshi*)[134]. *Setsuwa* were edited and collected folk stories and were popular in the late Heian (794-1185) and Kamakura (1183-1333) periods (Shirane, 2007, p. 904). *Otogi zōshi* flourished from the Muromachi period (1392-1573) to the early seventeenth century and were narratives "which the urban commoners also were enjoying at this time" (Shirane, 2007, p. 905). Both *setsuwa* and *otogi zōshi* have a tendency to provide moral values. These tales were transmitted orally by monks or among the commoners and, as a result, were appreciated by a large number of people. This is an indication, in a loose sense, that they were the roots of popular literature. These genres had been considered mainly of the non-elites and the common folk; however, they have recently become recognized as new genres worthy of academic studies. Bialock (2000) shows that *The Tale of Heike*, once an orally transmitted tale by traveling storytellers[135], thus became canonized

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[132]菅原孝標

[133] 説話 *Setsuwa* does not appear to have a set English translation. For example, Shirane calls it "anecdotes" (2007, p. 9) or "folk narratives" (2002, p. 22), "recorded folk tales" (2002, p. 44), and "folk stories" (2002, ps. 7 and 925). I use "folk stories" in this thesis.

[134] 御伽草子

[135] These storytellers were "traveling priests and minstrels" who often performed or dictated stories by carrying "messages of Buddhist salvation and retribution and tales of military heroism" into the provinces (Collcutt, Jansen, & Kumakura, 1988, p. 120). Illiterate people listened to them as the storyteller came to their towns.

as a modern literary classic in the Meiji period (1868-1912). This change took

place in the midst of all the socio-political changes of Meiji Japan.

> In the Meiji period, the notion of the novel, considered in the
> Enlightenment … as the most advanced genre, was employed to
> bring together a wide range of texts – such as vernacular tales
> (*monogatari*), folk stories (*setsuwa*), anonymous short tales, or
> Muromachi tales (*otogi-zōshi*), *kana* books (*kana-zōshi*), books of
> the floating world (*ukiyo-zōshi*), illustrated books (*kibyōshi*) –
> which had hitherto been treated as separate phenomena and had not
> been considered, with the exception of the tales from the Heian
> period, to be serious writing. (Shirane, 2000, p. 7)

"Novels" sections of contemporary literary history references (e.g., Mitani &

Minemura, 1988; Endō & Ikegaki, 1960/1994) contain a large number of entries,

which reflect the importance of this genre in current literary studies. If it were not

for this new development of the canonization of genres that were once considered

unworthy of attention, there may not have been the diversity of genres researched

in literary studies compared to that of today. *Tale of the Bamboo Cutter*[136] (910)

was another tale that had been completely ignored for a long time; however, in the

Meiji period, "the fortunes of *The Bamboo Cutter* rose with those of the novel

(*shōsetsu*)[137]*, and the text has become one of the most popular classics" (Shirane,

2000, p. 6)[138]. Today in Japan, this tale is used as material to teach students the

language of classical Japanese in middle school and/or high school, making the

tale one of the *koten bungaku*[139], or classic literature. This is a case of

canonization of a text by changes in the social function of schools, as Guillory

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[136] *Taketori Monogatari* 竹取物語
[137] 小説
[138] Brownstein (1987) also mentions that the *Tale of the Bamboo Cutter* became to be known as
the "Japan's oldest novel" (p. 444).
[139] *koten bungaku* 古典文学

explains: "Judgments about the worth of individual works, their suitability for preservation, were thus always made in the institutional contexts of the school and its needs, its social function" (1995, p. 240).

Scholars and critics have already seen the potential of research in popular literature because it can offer a key to understanding various issues surrounding Japanese literature (e.g., Ozaki, 1964/2007; Tsurumi 1985; Sakai 1987/1997). For example, popular literature gives the opportunity to uncover what "Japaneseness", or Japanese identity, is as represented in literature, which can also lead to a question of what "Japanese literature" is. Therefore, it appears to be high time for more attention to be paid to popular literature in order to gain insights into what occurs in the Japanese reading phenomenon. Some texts of popular fiction from the twentieth century are already being studied[140], so more texts from the same period may come to be considered worthy of literary studies before too long.

Since this thesis is a descriptive study attempting to uncover the situation of translationese in terms of its textual features and readers' reactions to it, popular fiction was chosen as the corpus. Additionally, choosing popular literature to investigate translationese can bring light to some of the systems within the literary polysystem that have not been considered central, namely popular literature and translation. This thesis can create one of the discourses about the value of popular literature and translation in literary studies.

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[140] For example, Kawana (2007) investigates works by Yokomizo Seishi (1902-1981), a mystery writer. Sugiyama (2005) and Ono (2006) investigated features of girls' popular fiction/novels and comics.

3.4 Writing Styles based on European Languages and popular literature

Based on the strategies for learning to read and understand Chinese via conventions of *kanbun kundoku* explained in the previous section, a similar method was employed by the Japanese for reading and understanding Western languages. Today, most translations are from English, but the situation was different in the sixteenth century. The languages that entered Japan at the time included Latin and Portuguese. Dutch, English and other European languages followed at a later time.

Latin and Portuguese were two of the first Western foreign languages that were brought into Japan. They were introduced in the period between the arrival of Francisco de Xavier[141] (1506-1552) in Japan as a Catholic missionary in 1549 and 1640, when Christianity was banned by the government[142]. Translations from Latin and Portuguese texts introduced various newly created words and loanwords that are now thoroughly assimilated into the Japanese language; however, these translations did not greatly influence the Japanese writing system or grammar (Morioka, 1999). Nonetheless, it is noteworthy that elite Japanese people at that time were already familiar with following certain rules and conventions to read and understand a foreign language (i.e., classical Chinese), so they were able to apply these techniques to decode the texts brought by the missionaries. Because Latin grammar has an extensive declension system, by applying specified case markers of Japanese to Latin declension, an almost word-for-word translation was possible with occasional changes in word order (Matsuoka, 1993).

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[141] He is also known as Francisco de Gassu y Javier.
[142] English and Spanish were also present but in a much smaller portion.

(1)

Latin original:	$_{24}$Doctrina $_{23}$Christi $_{25}$omnes $_{27}$doctrinas $_{26}$sanctorum $_{28}$praecellit,
Japanese translation:	$_{23}$キリストの $_{24}$御教えは $_{25}$諸々の $_{26}$善人の $_{27}$教えに $_{28}$すぐれ給えり (Morioka, 1999, p. 12)[143]
Back translation:	$_{23}$of Christ $_{24}$doctrine $_{25}$many $_{26}$good people's $_{27}$doctrines $_{28}$surpasses
Translation:	Christ's doctrine surpasses many good people's doctrines.

With regards to Portuguese, the texts were read in a similar manner, employing word order changes and similar rules (Morioka, 1999).

(2)

Portuguese original:	^{2}No ^{1}terceiro lugar, ^{16}consideray ^{15}como ^{10}depois da ^{3}sacratissima Virgem ^{9}ter dado ^{8}seu consentimento ^{7}á ^{6}embayxada ^{5}do ^{4}Anjo, $^{10'}$logo ^{14}foy celebrado ^{11}este ^{12}diuino ^{13}mysterio,
Japanese translation:	^{1}三つ^{2}には ^{3}ビルセンサンタマリア,^{4}アンジョ^{5}の ^{6}御告げ^{7}に ^{8}同心^{9}なさるる ^{10}端的に,$^{10'}$即ち ^{11}この ^{12}貴き ^{13}ミステリヨ,^{14}ご成就ありつる ^{15}事を ^{16}思案せよ. (Morioka, 1999, p. 15)[144]
Back translation:[145]	^{1,2}Thirdly ^{3}Virgin Saint Mary, ^{4}Angel ^{5}of ^{6}message ^{7}to ^{8}consent ^{9}had done ^{10}afterwards, $^{10'}$namely ^{11}this ^{12}divine ^{13}mystery, ^{14}had celebrated ^{15}that/how ^{16}consider.

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[143] This example is quoted in Morioka (1999) and is from *Contemptu Mundi* コンテムツス・ムンヂ (*Kontemutsusu munj*i) originally translated and published in 1596 from Latin.

[144] This example is quoted in Morioka (1999) and is from the Japanese Jesuit version of *supirituaru shugyō* (*Spiritual Xuguio*), a collection of meditations published in 1607, and it was translated into Japanese in Nagasaki.

[145] My Portuguese informant, R. Espeschit, explained to me that "deuino" is the form that is listed in her dictionary as an old form of "divino" that was used in the fifteenth century; therefore, "diuino" may have been a spelling error or a variation. She has also helped me in understanding this sentence in detail. I would like to thank R. Espeschit for her great help.

Translation:　　　　Thirdly, consider how, after Saint Virgin had given consent to the news of the angel, she had celebrated this divine mystery.

In other words, the early translations from Latin and Portuguese were mostly carried out using a similar technique to *kanbun kundoku*, a method the Japanese were already familiar with. Translation examples (1) and (2) show *ōbun kundoku*[146], "reading of European languages in a Japanese way". This method is also referred to as direct translation (*chokuyaku*). Direct translation is similar to literal translation; however, the fundamental difference between this Japanese direct translation and literal translation is whether every word is dealt with or not[147]. In direct translation, as shown in the examples above, the word order of the original is changed to fit that of Japanese syntax (not necessarily in literal translation), but the meaning of each word is accounted for in words used in translation (as in literal translation). In the Latin and Portuguese originals in examples (1) and (2), each word is followed by subscript/superscript numbers indicating the order of reading. In the Japanese translation, the same kinds of numbers are placed for each word, showing the correspondences between the original words and translated Japanese words.

During the period when the Portuguese were allowed in Japan, Alessandro Valignano (1539-1606), a Catholic priest brought a typography machine to Japan because he saw the need for printing books to educate the Japanese in "various

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[146]欧文訓読
[147] The term *chokuyaku* 直訳 (literally "direct translation") reflects the fact that each word is *directly* reflected in translation regardless of the word order.

academic disciplines" (Shinkuma, 2008, p. 3). In 1593, *Esopono Fabvlas*[148], the

first literary translation into Japanese, was published. The translation was

published using only Roman letters because printing the numerous Japanese

characters was impossible, and also because the book was used for the Portuguese

missionaries to learn Japanese. The purpose of fables is to teach lessons, and this

appears to be the reason for choosing this book for translation. The language used

for translation was "plain" and "down to earth" (Shinkuma, 2008, p. 5); in other

words, it was not written in the mixed Chinese-Japanese style but instead used

classical Japanese (*wabuntai*), which was even more similar to spoken Japanese

of the time than the mixed style. This type of language was chosen because the

book was intended for the masses that may not have been familiar with Chinese

and Sino-Japanese, the writing styles of the educated elites. Later, revised

translations of Aesop's fables were published despite the hostile circumstances

against European languages. These revised versions were made in the guise of

kana books (*kana-zōshi*)[149], or popular tales, that were written in *kana* using

Japanese grammar, not in Sino-Japanese, and circulated among the common

people (Shinkuma, 2008, p. 9). Posing as Japanese *kana* books, the translations of

Aesop's fables were able to survive due to the woodblock printing that was

widely used in the seventeenth century (Kornicki, 2001). With the economic

growth and rise in the literacy rate, books printed with the woodblock printing

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[148] エソポのファブラス *Esopono Fabvlas* was a translation of selected passages from a Latin translation of Aesop's fables. The translator is not known; however, it is believed to be a Japanese Christian who was converted from Buddhism (Shinkuma, 2008, p. 3).
[149] 仮名草子

technique[150] thrived, and prose fictions became popular especially in cities that rapidly grew at the time, including Kyoto, Osaka and Edo[151] (Kornicki, 2001). The prose fiction, or *sōshi* books[152], that developed in this early modern period can be considered a form of popular literature because they (1) were produced for mass consumption, (2) were written in *kana* and vernacular (not in Chinese or Sino-Japanese), and (3) depicted the lives of common people or topics that were of interest to common people. Literary classics were also produced in printed books, and along with the spread of knowledge of classics, intertextuality in the *sōshi* books became rich (Shirane, 2002; Mitani & Minemura, 1988).

One of the reasons that translations had to be presented as Japanese *sōshi* books was the political currents at the time. In 1630, all European languages were banned along with translation from these languages. After the Portuguese missionaries were expelled from Japan in 1640, the Dutch were allowed to stay on a small island called Dejima, where trading continued[153]. After 1640, translation and interpretation efforts were focused mainly in Nagasaki. When Japan's

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[150] Woodblock prints were used for printing works of fiction which were often expected to have illustrations (Kornicki, 2001, p. 136)

[151] Current Tokyo

[152] The types of *sōshi* (草子) books of the early modern period include the following: (1) *ukiyo zōshi* (浮世草子) are stories depicting the *ukiyo*, the floating world of the *chōnin* (町人 urban commoners) class; (2) *kusa zōshi* (草双紙) are short prose fictions with illustrations; (3) *yomihon* (読本) are prose fictions that have fewer illustrations as opposed to *kusa zōshi*; (4) *sharebon* (洒落本) are based on fictions that contain witty jokes (i.e., *share*) on subject matters being the licensed quarters (i.e., areas where brothels were permitted to operate), (5) *kokkeibon* (滑稽本) are books of funny (i.e., *kokkei*) stories as in *sharebon* but without any reference to the licensed quarters (i.e., Yoshiwara in Edo where prostitution was allowed or "licensed" to be carried out); and (6) *ninjōbon* (人情本) are again similar to *sharebon* in that the subject matters are funny and about commoners' lives and human empathies (Mitani & Minemura, 1988).

[153] The Dutch and Chinese were allowed to continue trading with Japan because it did not involve any missionary work. The Dutch mainly traded in Hirado 平戸 after 1604 but were moved to Dejima 出島 in 1641 due to government orders. Any non-Japanese were moved to live in a restricted area of the city of Nagasaki 長崎.

position of national isolation (*sakoku*)[154] was made more solid, contact with

foreign countries, except with Dutch and Chinese people, was avoided. No

obvious translation was produced until 1720 when the eighth Tokugawa shogun,

Yoshimune[155] (1684-1751), partially lifted the ban to allow the importation of

Dutch books on natural sciences and medicine (Shinkuma, 2008, p.11). The

government encouraged elite scholars to engage in reading and learning from

Dutch texts through which the Japanese learned much about the natural sciences

and European culture (Sugimoto, 1983; Shinkuma, 2008). In the early 1700s, Arai

Hakuseki[156] (1657-1725) compiled a glossary of about 340 Dutch words in

Nagasaki, which is said to be the beginning of Dutch Studies in Japan (Morioka,

1999). Most of the early Dutch Studies were based in Nagasaki, but at the

beginning of the eighteenth century, Baba Sajūrō[157] (1787-1822) was appointed to

establish a government office in charge of translating Dutch books (Sugimoto,

1998, p. 79). With this office established, Dutch Studies became more reliant on

translation than previously, when Dutch interpreters were also acting as

translators in Nagasaki. Even though Dutch Studies was encouraged by the

government, most people in Japan had no contact with Western people and

languages.

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[154] 鎖国
[155] 徳川吉宗 Yoshimune was interested in the solar calendar and allowed books that had no Christian content (Shinkuma, 2008, p.11).
[156] 新井白石　外国之事調書 or 西洋紀聞（1712-1716）(Morioka, 1999)
[157] 馬場佐十郎 Baba Sajūrō was only 22 years old when he was appointed to this office, called the Japanese Translation Office for Dutch Books (*Waran Shoseki Wage Goyō* 和欄書籍和解御用), which later became Tokyo University (Sugimoto, 1998). Baba is known for his talent for learning foreign languages and later learned French, English, and Russian.

Between the eighteenth century and the middle of the nineteenth century, Dutch Studies scholars translated Dutch texts in much the same way Chinese texts (and Latin and Portuguese texts) were translated by changing the word order and by supplying Japanese equivalents for each word (Shinkuma, 2008).

(3)

Dutch original: Die$_1$ wonde$_2$ veroorzaakt$_6$ mij$_3$ veel$_4$ pijn$_5$.

Japanese translation: 此 $_1$ 疵ガ $_2$ 吾ニ $_3$ 多クノ $_4$ 痛ヲ $_5$ 起ス $_6$
                                    (Morioka, 1999, p. 86)

Back translation: [158]   This$_1$ wound$_2$ me $_3$ much$_4$ pain$_5$ causes$_6$.

Translation: This wound causes me much pain.

Through such practice of *ōbun kundoku*, new sentence structures and expressions were created through translation. Because translations from Dutch contained various expressions and sentence structures, Morioka (1999) claims that Dutch studies laid the foundation for *ōbun chokuyakutai*[159], the direct translation style of European texts[160]. The above translation from Dutch shows the adaptation of a grammatical structure that allows an inanimate noun to act as the subject of a transitive verb into Japanese, which was not considered acceptable in terms of

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[158] My Dutch informant, A. Bastiaansen, tells me that *die* in Dutch is actually 'that'. However, since the Japanese translation uses "此" which means 'this', I am keeping the back translation as "this" here. I would like to thank A. Bastiaansen for her help.

[159] 欧文直訳体

[160] In addition to the new writing style, translations from Dutch also increased vocabulary in Japanese, especially for these fields, because new words had to be invented to accommodate new concepts. This was mostly done by using some Sino-Japanese words and also by importing the sound of the new words (i.e., loanwords) (Sugimoto, 1998; Haga, 2000).

Japanese grammar. Yet this is only one example of the grammatical structures and expressions adapted into Japanese from European languages[161].

Japanese translated Western books on medicine, physics, astronomy, chemistry, and other sciences. The primary objective of translation was to learn from Western knowledge through Dutch books. For example, Motoki Yoshinaga[162] (1735-1794) translated Copernicus's heliocentric theory into Japanese following the lift of a ban on foreign book importation by Tokugawa Yoshimune in 1720 (Sugimoto, 1998). In 1774, Sugita Genpaku[163] (1733-1817) and Maeno Ryōtaku[164] (1723-1803) translated *Tafel Anatomia*[165], a book of human anatomy (Shinkuma, 2008). In addition, following his linguistic training in Nagasaki in 1836, Ogata Kōan[166] (1810-1863) translated various medical books through which Western philosophy and ethics were brought into Japan (Sugimoto, 1998). Most of the books translated were in science and medicine, and there were very few cases of translation of literature from Dutch except for some poetry translations (Sugimoto, 1998). One of the rare translations that can be considered literary was the 1848 translation of *The Life and Strange Surprising Adventures of*

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[161] Sugimoto (1972), for example, lists more: high frequency of subjects used in sentences (subjects are not mandatory in Japanese syntax); more use of causative verbs; newly created expressions for Dutch expressions; and ending of the sentence using *-dearu* 'to be' (p. 353). More can be found in Morioka (1972, 1995, 1997), Furuta (1963), Yanabu (1982, 1999), Yoshioka (1973) among others.
[162] 本木良永
[163] 杉田玄白
[164] 前野良沢
[165] The original text for the Japanese translation was a translation into Dutch (*Ontleedkundige Tafelen*) that was published in Holland in 1734 from German. The German original (*Anatomische Tabellen*) was written by Johann Adam Kulmus (1689-1745) in 1722.
[166] 緒方洪庵 Ogata Kōan also established *Tekijuku* 適塾, a private Dutch Studies school.

Robinson Crusoe by Daniel Defoe (1661-1731)[167] (Shinkuma, 2008). This was

originally published in English in 1719, but the first Japanese translation was

made from a Dutch translation of this book[168]. The first translation of this book

was very source-oriented in that it was an almost direct translation using the

mixed Chinese-Japanese style; however, one of the subsequent translations by

other translators was carried out in *wabuntai*, or classical Japanese (i.e., a version

of language closer to spoken language at the time), instead of the mixed style

(Sugimoto, 1998, p. 276). Translators of both Aesop's fables and *The Life and

Strange Surprising Adventures of Robinson Crusoe* regarded these works not as

literature per se but as a tool to enlighten Japanese readers, including not only the

elite class but also the commoner class (Shinkuma, 2008, p. 21).

As with the translations of Aesop's fables which were done earlier,

versions of these books were translated so that they resembled *kana* books (*kana-

zōshi*), which have a connection to folk stories (*setsuwa*), especially popular from

the twelfth century to the fourteenth century. Folk stories (*setsuwa*) are a genre of

narratives often with morals and lessons embedded in the story, and they were

told orally to common people who were often illiterate. The *kana* books of the

seventeenth century are considered "a direct descendant" of folk stories (*setsuwa*)

and Muromachi tales (*otogi zōshi*) of the late medieval period, and the purpose of

some vernacular tales was to teach a popular audience religious principles

(Shirane, 2002, p. 22). In the Edo period (1600-1867), due to the education of a

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[167]The translation, entitled *Robinson hyōkō kiji* (魯敏孫漂荒紀事), was initially completed by
Kuroda Yukimoto (黒田行元).

[168] There were a few versions in Dutch (Shinkuma, 2008). However, no details are given (such as
dates of publications) for the versions used for the Japanese translation.

wider range of people and the spread of printing technology, popular literature

started flourishing in print form along with the oral transmission of tales and

stories. What was previously regarded as occupying the top of the genre hierarchy,

i.e., religious and historical texts, still existed as such, but at the same time

popular literature began spreading among an even larger audience[169]. This may

explain why revised versions of these European stories were translated using

classical Japanese in a way that resembled *kana* books. Various types of texts co-

existed through translation.

3.5 Changes in Translation Approaches: Meiji and Later

After Japan opened its doors to the West, more translations came to be

carried out and translation approaches shifted over time. From the end of the

eighteenth century other foreign ships appeared near the shores of Japan. The

government tried to deal with these foreign ships by force but eventually failed to

do so. There was an incident in which a British war vessel by the name of

Phaeton took Dutch men hostage and demanded goods in Nagasaki in 1808. The

government then came to realize that other languages such as English, French,

and Russian were also important. Therefore, they commanded the

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[169] The ruling Tokugawa "adopted a policy of rule by law and morality – by letter rather than force – a policy that required mass education" (Shirane, 2002, p. 11). The development of a currency-based economy meant that not only warriors but *chōnin* 町人, or urban commoners, and farmers also needed to learn basic reading, writing and arithmetic skills which they could acquire at private schools called *terakoya* 寺子屋 (Shirane, 2002). As a result of the spread of education, "by the mid-seventeenth century, almost all samurai were literate" and "middle- to upper-class chōnin and farmers were literate, and by the late seventeenth century … the audience of readers was large" (Shirane, 2002, p. 11). Those who became literate due to this change in society were now exposed to a literary world of both old and new texts.

translators/interpreters at Nagasaki to start learning English, which was the

beginning of English Studies in Japan[170] (Shinkuma, 2008). Japan finally had to

give in and end the isolation when a Commodore of the U.S. Navy, Matthew C.

Perry (1794-1858), came to the port of Uraga[171] on July 8, 1852 in order to

persuade Japan to allow trade with the USA. Due to this change, Dutch Studies

rapidly declined, and English Studies began to take over.

Similar techniques that had been used for reading and understanding the

Dutch language were applied to English (example 4). In the example shown

below, a Japanese translation of each word is placed directly under the English

word, while the Japanese word is accompanied by a number that indicates the

reading order. If one follows the number, then the sentence is read in a

syntactically acceptable manner in Japanese:

(4)

"Dear me,"   he   said   to   himself,
嗚呼 [1]   彼ガ [12]   曰ヒシ [15]   マデ [14]   彼レ自身ニ [13]

"I   never   thought   crows   were
私ハ [2]   曾テ・ザリキト   思ハ [10]   鴉ガ [4]   アリシト [9]

so   wise   and   clever."
左様ニ [5]   賢ク [6]   而モ [7]   怜悧デ [8]   (Morioka, 1997, p. 4)[172]

However, this method appeared to have been employed mostly for

learning English as a foreign language. At the beginning of the Meiji period

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[170] Around the same time, the government realized the importance of other languages as well. For example, French and Russian were some of these languages (Sugimoto, 1998; Nishinaga, 2000).
[171] 浦賀
[172] Although this example is quoted in Morioka (1997, p. 4), the original source is not stated in Morioka (1997).

(1868-1912), the majority of the books translated into Japanese consisted of

learning materials from Western countries. For example, translation was a means

to learn about governing systems, economics, education and other social systems

from the West (Shinkuma, 2008, p. 51). This was almost the same situation as

when the Japanese had learned classical Chinese in order to learn knowledge from

China. In these texts, two conflicting approaches were present. Nakamura

Masanao[173] (1832-1891) translated by carefully rendering every word of the

original using the mixed Chinese-Japanese style (Yoshitake, 1959). On the other

hand, Fukuzawa Yukichi[174] (1835-1901) supported plain and clear translation in

"natural" Japanese so that readers can easily understand the text. According to

Fukuzawa, the ideal translation is plain and conveys the message of the original

(Shinkuma, 2008; Haga, 2000).

Under such circumstances, not many literary translations were completed

save for a few, such as new translations of Aesop's fables and *The Life and

Strange Surprising Adventures of Robinson Crusoe*, which tended to be of a

pedagogical nature. However, around 1878 (the tenth year of Meiji), more literary

translations started being published which included works by Shakespeare, Jules

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[173] 中村正直 In 1871 (the fourth year of Meiji), Nakamura translated Samuel Smile's (1821-1904)
Self-Help (1859) into Japanese (*Saikoku risshihen* 西国立志編), using the hybrid style. He also
added phonetic guides for Chinese characters using *hiragana* so that those who were not familiar
with Sino-Japanese vocabulary could also read it (Shinkuma, 2008, p. 42). However, paying
attention to and translating each word of the original text is similar to the *ōbun kundoku* (reading
European languages as Japanese) approach.
[174] 福沢諭吉 Fukuzawa wrote various enlightenment texts as well as translated texts such as
Chamber's Educational Course, Political Economy for use in schools and for private instructions
(*Seiyō jijō gaihen* 西洋事情外編) in 1867, a year before the Meiji period started (Shinkuma, 2008,
p. 230).

Verne, and Edward Bulwer Lytton[175]. At this time, these literary translations were more adaptations than translations because the stories were often changed, abridged, or made more Japanese by the translators (Mizuno, 2007; Shinkuma, 2008). In other words, the approach employed was on the extreme side of domestication, or free translation. Domesticated translations are often indistinguishable from texts originally written in the target language because every effort is made to make the translation appear as something written in the target language (i.e., Japanese). In the case of Japanese domesticated translations the following are some of the characteristics: foreign character and place names were changed to sound Japanese (e.g., "Hamuramaru"[176] for Hamlet); only the general meaning and stories were conveyed; parts deemed by the translator as incomprehensible for the Japanese were eliminated; the language used was one of the writing styles that were prevalent at the time (the three discussed here); and the focus was on comprehensibility for the common readers (Sato, 2006; Shinkuma, 2008).

To recap, the writing styles used can roughly be categorized into the following: the mixed Chinese-Japanese style, classical Japanese, and the

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[175] Kawashima Chūnosuke 川島忠之助 (1853-1938), a banker, translated the first French fiction directly from French into Japanese in 1878: he translated Jules Verne's *Le Tour du monde en quatre-vingt jours* as *Shinsetsu Hachijuunichikan Sekai Isshū* (新説八十日間世界一周) (Nishinaga, 2000). Kangagaki Robun 仮名垣魯文 (1829-1894), a writer of popular fiction of the late Edo period and also a newspaper writer, translated *Hamlet* as *Hamuretto Yamato Nishikie* 葉武列土倭錦絵 in 1886 (Sato, 2006). Another popular fiction/newspaper writer, Udagawa Bunkai 宇田川文海 (1848-1930), translated parts of *the Merchant of Venice* as *Sakura doki Zeni no Yononaka* 何桜彼桜銭世中 in 1886 (Sato 2006). The well-known author/translator Tsubouchi Shōyō 坪内逍遥 (1859-1935) translated *Julius Caesar* as *Jiyū no Tachi Nagori no Kireaji* 自由太刀餘波鋭鋒 as well as works by Edward Bulwer Lytton and Walter Scott (Yoshitake, 1959).
[176] 葉叢丸

vernacular style (*zokubuntai*)[177]. The vernacular style was used in early modern popular literature[178] and was a type of classical Japanese although it was even closer to the spoken language of common people at the time. In other words, not very much of the style reminiscent of *ōbun kundoku* (reading European languages as Japanese) was used at this time in domesticated translations in literature.

In the mid- to late-1880s (around the 20th year of Meiji), this tendency in translation began changing (e.g., Kondo & Wakabayashi, 1998; Mizuno, 2007; Sato, 2006; Shinkuma, 2008). Mizuno (2007) sees this as a turning point in the translation norms. The dominating norm of adaptation or domestication in literary translation began shifting mostly to direct translation. The approach of adaptation or domestication began to be criticized with a publication of a translation of Bulwer Lytton's *Kenelm Chillingly* in 1885 when the translators[179] of this book emphasized the importance of carefully reproducing the forms of the original (Sato, 2006a; Shinkuma, 2008; Yoshitake, 1959). This implies closer adherence to the original forms even though the translation may not sound completely natural as a result. Adaptation and domestication were seen as violating the original work. Each literary work possesses its plot, style, and expressions, thus ignoring these were equal to being ignorant of literary values (Shinkuma, 2008, p. 129). Additionally, in 1887 Morita Shiken (1861-1897) introduced his theory of

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[177] 俗文体

[178] The early modern popular literature (or Edo popular literature called *gesaku* 戯作) developed due to the spread of printing technology and an increased level of mass education. It includes tales and stories (*sōshi* such as *kana-zōshi*).This will be further discussed in Chapter 4.

[179] Officially, the translators of *Kenelm Chillingly* (*Keishidan* 繋思談) are said to be Fujita Meikaku 藤田鳴鶴 (1852-1892) and Ozaki Tsuneo 尾崎庸夫 (years unknown), but the true translator is Asahina Chisen 朝比奈知泉 (1862-1939) (Mizuno, 2007; Shinkuma, 2008).

translation[180] in which he "advocated literal translation and letting the Japanese language be actively influenced by foreign style"[181] (Kondo & Wakabayashi, 1998, p. 490). Morita even discouraged replacing idiomatic expressions in the original with Japanese idiomatic expressions, which means that he translated idiomatic expressions literally into Japanese even though readers may not be familiar with them. In other words, the source-oriented approach of Japanese literary translation was founded upon respect for the literary value of the original works.

This indeed was a turning point in translation approaches of literary works. Other translators followed this trend, such as Futabatei Shimei[182] (1864-1909) and Iwano Hōmei[183] (1873-1920). Kawamura (1981) argues as follows:

> For foreign content, a foreign expression has to be given in translation. When one assigns an idiomatic Japanese expression to the foreign content, the foreignness is made vague. Rather, one must emphasize its foreignness by making the Japanese text foreign. (p. 21)[184]

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[180] Morita Shiken's (森田思軒) theory was published as *Hints on Translating* (*Hon'yaku no kokoroe* 翻訳の心得). His style of translation was later called *Shūmitsu-tai* (周密体) or *chūmitsu-tai* (稠密体) which is a style based on the Sino-Japanese with every component of the original text reflected in the translation. Morita was known for his translations of Jules Verne (e.g., *Deux ans de vacances*), Victor-Marie Hugo, and Edgar Allan Poe. (He translated French books from their English translations.)

[181] What Kondo and Wakabayashi refer to as "literal translation" here is the Japanese version of *chokuyaku* (direct translation) in which all words are accounted for in translation even though the word order is changed.

[182] Futabatei Shimei 二葉亭四迷 translated Ivan Turgenev's (1818-1883) *Svidanie* as *Aibiki* (あひゞき) in 1888, and this work is known as an experimental effort in conveying every aspect of the original text into Japanese, including punctuation (Futabatei, 1906/2000).

[183] Iwano Hōmei 岩野泡鳴 translated Arthur Symon's *The Symbolist Movement in Literature* (表象派の文学運動) in 1913. In his translation, he maintained the way lines are laid out and even punctuation (Kawamura, 1981, p. 10).

[184] "異質な内実には異質な表現を与えなくてはならない。この内実に習慣的な日本語による表現を与えて、その異質性を曖昧にぼかすのではなく、むしろ日本語そのものを異質化することでもって、その異質性を強調するのでなくてはならない。" (Kawamura, 1981, p.21)

Sato (2006a, 2006b) analyzes this turning point as an indication of

motivation to learn through translation by accurately understanding the literature

without domesticating the translation that can cause distortion[185]. Yoshitake

(1959) views it as a beginning of understanding of how translation should be

done[186]. Shinkuma (2008) also sees this movement as the first step in accepting

literature as literature and not only as entertainment. Thus, *ōbun chokuyaku-tai*[187]

(direct translation style from European languages) has gradually gained force as a

mainstream translation norm after 1885 in the Meiji period. *Ōbun chokuyaku-tai*

has greatly contributed to the script reform movement (g*enbun'itchi*). In other

words, efforts made by translators and authors at the time were central to the

changes to make the written language closer to the spoken language. During this

script reform movement, various new writing conventions were incorporated into

Japanese[188]. However, there was also a competing view, especially from some

authors-translators who criticized the direct translation style. Natsume Sōseki[189]

(1867-1916) specifically suggested in 1892, "when translating, avoid direct

translation as much as possible, but focus rather on the meaning" (Kamei, 2000, p.

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[185] Sato (2006a, 2006b) investigated translations of English literature and English studies in the Meiji period; therefore her analysis is restricted to translations from English literature.

[186] Yoshitake's (1959) view of adaptation is extremely negative, and he sees adaptation as a lack of respect for literature.

[187] 欧文直訳体

[188] For example, there was no punctuation in Japanese texts prior to encountering European languages. The translators/scholars saw punctuation in European languages and created punctuation marks such as "、 (*ten*)" and "。 (*maru*)," now necessary components of the writing system as equivalents to the comma and the period (Furuta, 1963; Yamaoka, 2005). This also means that the concept of the *sentence* was brought into the Japanese language (Yanabu, 1982, 2004). Grammatical subjects have been added to the inventory of Japanese. In earlier Japanese texts, they were often not specified. The concept became accepted and grammatical subjects are now used in writing (Fujii, 1991; Furuta, 1963; Morioka, 1999; Yanabu 2004). The use of "*dearu*" as a copula verb in modern Japanese is another example of the influence of *ōbun chokuyaku-tai* both in writing and some spoken registers (Sato, 1972; Yanabu, 1982, 2004). It is also argued that the concept of grammatical tense was also created as a result of translation (Yanabu, 1982, 1999).

[189] 夏目漱石

71)[190]. Tsubouchi Shōyō[191] (1859-1935) also criticized the direct translation method in 1902 (Kamei, 2000). Mori Ōgai[192] (1862-1922) translated to maintain the unique flavor and rhythm of the original text rather than being literal (Yoshitake, 1959, p. 147). In addition, adaptation existed behind the mainstream approach of direct translation. Kuroiwa Ruikō[193] (1862-1920), as a translator, is mostly ignored in an academically oriented study of Meiji/Taisho translation. In 1892, he established a newspaper on which he serialized translations of authors such as Alexandre Dumas, Boisgobey, and Victor Hugo (Anzai, 2005). His serialized translations were popular and were geared toward common readers of the "yellow" journalism that focused on gossips and rumors[194].

This situation of competing norms continued, and a greater number of translations from the West flowed into Japan during the next decades. Nonetheless, direct translation maintained its status as the major translation norm, and publication of translations increased and flourished in the early 1900s, or from the end of the Meiji period into the Taisho period[195] (Sato, 2007). However, at the end of the Meiji period, the question of whether or not direct translation

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[190] "訳読は力めて直訳を避け意義をとる様にすべし" (Kamei, 2000, p. 71)

[191] 坪内逍遥

[192] 森鴎外

[193] 黒岩涙香 Some famous examples by Ruikō include the following: *Le Comte de Monte-Cristo* (*Gankutsuō* 岩窟王) by Alexandre Dumas, *Les Deux Merles de M. de Saint-Mars* (*Tekkamen* 鉄 仮面) by Fortune du Boisgobey, and *Les Misérables* (*Aa mujō* 噫無情) by Victor Hugo. Ruikō translated from English translations of these works. This is how he translated: once he finished reading and memorizing the book, he would start writing freely, based on his recollections of the story without looking at the original book ("余は一たび読みて胸中に記臆する処に従ひ自由 に筆を執り自由に文字を騈べたればなり、稿を起してより之を終るまで一たびも原書を 窺はざればなり") (Konosu, 2005, p. 61).

[194] Ruikō must have been ignored in academic studies of Meiji/Taisho translations and deemed unworthy of attention possibly because he mostly dealt with this type of "popular" genres.

[195] The Meiji period 明治 (1868-1912), the Taisho period 大正 (1912-1926), the Showa period 昭 和 (1926-1989)

could really produce good translation started appearing. Sato (2007) concludes

from her analyses that a new translation norm gradually came to be accepted: "the

true direct translation contains words that reflect meaning of all the words in the

original, which should be the result of accurate understanding of the original, and

it is at the same time easy to understand"[196] (p. 52). In other words, just replacing

each word in Japanese and rearranging the word order, as in the previous type of

direct translation, was no longer enough. Instead, accurate understanding of the

original text came to be highly regarded in order to produce a translation that is

easier to understand in addition to preserving the meaning of everything

expressed in the original. Pointing out errors in translation also began being

accepted around this time as a means to pursue high quality translation (Sato,

2007). This practice of error indication still continues today as represented by

Bekku Sadanori's publications mentioned in chapter 2.

At the beginning of the Showa period (1926-1989), direct translation still

occupied the central stage. For example, in 1932, Nogami Toyoichirō[197] (1883-

1950) asserted that a "monochromatic" approach should be used for translation. In

the monochromatic approach, nothing is added or subtracted from the original text,

and translators should not waste their effort in reproducing styles but focus on

translating only exactly what is in the original (Ikeuchi, 1994, p. 426). In

Nogami's opinion, "translations should sound foreign so as to introduce fresh

expressions and forms into the language" (Kondo & Wakabayashi, 1998, p. 492).

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[196] "一字一句の語義に忠実であり、正確に英文解釈がなされ、尚かつ平易に理解できる ような訳文になっていることが「眞正の直訳」であり" (Quoted in Sato, 2007, p. 52)

[197] 野上豊一郎 This was a publication called *hon'yakuron* (翻訳論 translation theory) in 1932 (7th year of Showa), and the term "monochromatic" is Kondo and Wakabayashi's translation of *tanshokuteki hon'yaku* (単色的翻訳) (1998, p. 492).

Kawamori Yoshizō[198] (1902-2000) also made a similar point in his 1944

publication: "A rare expression that did not exist in Japanese prior to translation

might initially shock the readers. However, if it is truly beautiful as language, in

time, it will naturally come out in people's speech and writing"[199] (1944/1989, p.

509). There was always a counter argument: Tanizaki Junichirō[200] (1886-1965)

calls Japanese that contains strange expressions due to this translation approach

"*bakemono* (monster)" Japanese (1934/1975, p. 70). These are two extreme views

regarding direct translation. However, the argument was not only based on two

extreme oppositions: Sato (2008a) notes that at the beginning of the Showa period,

a new norm began to emerge that was based primarily on the concerns of literary

translation as art. In other words, both the artistic aspects and "faithfulness"[201]

found in direct translation should be reflected in translation. Thus, debates over

how to translate continued, and the dominant position of direct translation was

being negotiated. The debates on translation approaches diversified[202]. This can

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[198] 河盛好蔵
[199] Kawamori was a French literature scholar and translator and wrote the following in his article entitled *Hon'yakuron (Translation theory)*: "在来の日本語になかったような珍しい表現法は最初のうちは読者にショックを与えるかもしれない。しかしそれが言葉として真に美しければ、永い間には必ず人々の口にも筆にものぼるようになるのである。"(1944/1989, p. 509).
[200] 谷崎潤一郎 Tanizaki Junichirō was an author who has also published some translations such as Thomas Hardy's *Barbara of the House of Grebe* in 1927 and *L'Abbesse de Castro* by Stendhal (or Henri-Marie Beyle) from its English translations (Inoue, 1994).
[201] The Japanese word *chūjitsuna* 忠実な 'faithful' is often found in relation to direct translation. In the way this term is used in Japanese, it refers to reflecting all components of the original in Japanese regardless of the different word order. In other words, direct translation is often equated with faithfulness in the Japanese setting.
[202] What was introduced here is a very brief overview. Sato (2008a, 2008b, 2008c) conducted much more detailed research on the translation situation in connection with English Literature Studies in Japan. For example, although the dominating norm has remained a type of direct translation, Sato (2008a, 2008b) claims that other ideas and attitudes in literary translation before and after WWII are different in nature. These differences did not appear to have directly influenced translationese, so no details are further discussed here.

be seen as various norms competing with each other in the Japanese translation situation. This situation continued until the next turning point in the 1950s.

In 1955 (the 30th year of Showa), a translator, Saeki Shōichi (b. 1922)[203], and a critic, Miyazaki Kōichi (1918-2008)[204], had a discussion in which Saeki insisted on the importance of translation that can act as a careful interpretation for the common readers, in response to Miyazaki who was an advocate for direct translation and criticized inaccurate translations (Sato, 2008b, p. 139). Also, the well-known writer, Mishima Yukio[205], claimed that readers should refuse to read translations into Japanese that are hard to understand even when they are "faithful" to the original (Mishima, 1959/1973). In his opinion, readers play an important role in regulating translation norms. Sato (2008b) analyzes this era as the turning point of a perspective that used to be directed outside of Japan but now started turning inwards to its own readers. As well, translation controversy now included a new debate on whether translations are for researchers or for common readers because prior to this time, researchers played a central role in translating literature for their research. Through these debates, the dominant position of direct translation began to be negotiated over the next decades with more force than ever before (Sato, 2008c). In the 1970s, the distinction between translation for researchers and translation for common readers became apparent, and the norm of translation for common readers, at least, began moving toward

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[203] 佐伯彰一
[204] 宮崎孝一
[205] 三島由紀夫

domesticated translation (Furuno, 2002)[206]. Readers became part of the equation for thinking about translation in the1970s, and norms began changing so that translations should be easy to read for common readers[207].

The translation norm based on *ōbun chokuyaku* flourished as the dominant translation approach from the middle of the Meiji period onwards. The currents have been shifting toward more domesticated translation in recent years, with an increased focus on more easy-to-read translations (Sato, 2008b, 2008c; Furuno, 2002; Yamaoka, 2001). Today, however, the language used in translation still retains some features of the type of language that was used in *ōbun chokuyaku*, which is called *ōbun chokuyaku-tai* (style of direct translation from European languages)*[208]*. This may be accounted for by the speed at which changes take place in norms and practice of translation. Even though the norms are competing and changing, the actual practice of translation takes time to change[209]. Many structures that were representative of *ōbuncholuyaku-tai* in the Meiji and Taisho periods still sound like "translation" to contemporary Japanese readers. In publications on translation, the type of language that contains these features is

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[206] Although Furuno (2002) investigated only non-fiction texts, this may have been indicative of the entire translation industry that was concerned with readability for their readers.
[207] Yamaoka (2001) claims that "easiness to read" became more popular in the 1970s and that in the 1990s this tendency became even more prominent (p. 28).
[208] Some of the ō*bunchokuyaku-tai*'s (欧文直訳体) characteristics include the following features: using loanwords (Yanabu, 1982, 1998, 2003), creating specific phrases to take the place of linguistic structures absent in Japanese (Hatano, 1963; Morioka, 1988, 1999; Sato, 1972), utilizing Sino-Japanese words to express concepts foreign to the Japanese people (Yanabu, 1982, 2003), and making explicit use of linguistic forms deviating from natural Japanese (Fujii, 1991; Morioka, 1988; Yanabu, 1998).
[209] Although norms may have prescriptive power as "general values of ideas shared by a community – as to what is right and wrong, adequate and inadequate", they are not set in stone as laws (Toury, 1995, p. 55). Usually, norms are reinforced through education of the translators and other forces such as editors' opinions.

often referred to as *hon'yaku-chō*[210], contemporary Japanese translationese (Furuno, 2005; Itagaki, 1995).

3.6 Conclusion

Japanese translationese has a long history of making Chinese, a foreign language, into their own writing system to developing other styles based on Chinese. Additionally, translations from European languages influenced Japanese translationese. In other words, Japanese translationese was based on the method of direct translation, the foundation of reading Chinese texts as Japanese.

Since the 1970s, the mainstream norm of direct translation started being challenged by another norm that focuses on easy-to-read translation, or more domesticating translation for the sake of common readers. Various translation textbooks instruct those who want to become translators to avoid translationese, or the language that reminds us of the direct translation method (e.g., Kono 1999; Miyawaki, 2000; Morioka, 1988, 1997, 1999; Nakamura, 2001; Ohmori, 2006; Yanase, 2000; Yoshioka, 1973). However, there have been almost no studies that have examined the contemporary situation of translationese in popular fiction in Japan. In this thesis, one of the goals is to examine whether or not features of translationese, which translators are supposed to avoid according to translation textbooks, are being used in translations of popular fiction[211]. The other goal is to investigate actual readers' attitudes toward translationese in this particular

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[210] 翻訳調
[211] Chapter 4

genre[212]. The findings of these projects will reveal some aspects of the state of

translation norms in popular fiction in Japan.

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[212] Chapter 5

Chapter 4 A Corpus-Based Study of Contemporary Japanese Translationese

4.1 Introduction

There is almost no descriptive research done on contemporary Japanese translationese[213] in fiction. Translation scholars who study Japanese translationese tend to focus on the Meiji, Taisho, and early Showa periods and their influence on the Japanese language (e.g., Furuta, 1963; Morioka, 1968, 1999; Sugimoto, 1983; Yoshioka, 1973). Since there was a great deal of translation activity during these periods due to the need to translate Western materials, ranging from Shakespeare to Alexandre Dumas and Jules Verne, scholarly interest in translationese of that time period is understandable[214].

I believe, however, that a study of the current situation of translationese in popular fiction will contribute to a better overall understanding of translationese. I have chosen to focus on only one genre of popular fiction because there exists too great a variety of genres to render a coherent and effective study. In order to ensure a systematic selection of corpus, popular fiction is chosen precisely because this is the genre that is actually read by a large number of readers year after year. In other words, studying what people *actually* read can help describe the translational situation. All in all, one of the goals of Descriptive Translation Studies is to unveil the state of a translational situation and not to provide the

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[213] *An earlier version of this chapter has been accepted for publication. Meldrum 2009. TTR. 21 (1).*

[214] A book aimed at common readers was recently published about the situations of translation throughout the Meiji and Taisho periods entitled "*Meiji Taisho Translation Wonderland (Meiji Taishō Hon'yaku Wandārando* 明治大正　翻訳ワンダーランド*)*" by a literary translator Yukiko Kōnosu (2005).

prescriptive rules of translation. In addition, fiction potentially draws on a wider variety of styles including narrative strategies and representation of speech genres. This is because, as explained in the previous chapter, other genres of texts[215] tend to have prescribed styles that translators must follow.

Descriptive studies of contemporary Japanese translationese are an almost untouched area in Translation Studies. There is much to be done that may be important for translators' practice and education. The research findings will also contribute to theoretical discussions. For example, they may provide more information on Toury's notion of translation as a norm-governed activity (1978/2004, 1995, 1999) and on Polysystem Theory (Even-Zohar, 1979, 1978/2004[216]; Dimič & Garstin, 1988).

Scholars have argued that the following are some of the characteristics of translationese: 1) use of overt personal pronouns (Yanase, 2000; Miyawaki, 2000; Nakamura, 2001); 2) more frequent use of loanwords (Yanabu 1982, 1998; Yoshioka, 1973); 3) use of female specific language (Ohmori, 2006; Kono 1999); 4) use of abstract nouns as grammatical subjects of transitive verbs (Morioka, 1988, 1997, 1999; Yoshioka, 1973); and 5) longer paragraphs (Miyawaki, 2000). The comparative corpora examined here can reveal evidence for these features of translationese or prove otherwise.

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[215] For example, specific styles are prescribed for writings in business, technical, legal, and institutionalized texts such as newspaper articles; therefore, translators have to follow the prescribed style according to the genre that they are working in.
[216] This essay was originally written in 1978, and revised in 1990.

4.2 Features of Japanese Translationese

4.2.1 Personal Pronouns

A number of books in translation (Yanase, 2000; Miyawaki, 2000; Nakamura, 2001; Tsujitani, 2004; and Anzai, Inoue, & Kobayashi, 2005) suggest that third person pronouns such as *kare* 'he' and *kanojo* 'she' are used more often in translation. Since Japanese does not require the use of these third person pronouns, Miyawaki (2000) writes, "it is not favorable to overuse personal pronouns such as 'she' and 'he' when one translates a novel" (p. 20)[217]. Saito (2007), in a chapter entitled "Using Natural Japanese," recommends that one way to translate into natural Japanese is to avoid the use of third person pronouns.

The example below shows one passage from an original text and one from a translated text. In the first, there are no third person pronouns used in reference to a person. The passage is about a person whose name was brought up in the previous paragraph. When I translate the passage into English, on the other hand, five personal pronouns need to be supplied due to grammatical constraints[218].

(1) A passage from *Shitsurakuen (Paradise that was Lost)*[219]:

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[217] "小説を翻訳するとき，「彼女」「彼」といった人称代名詞を多用するのは好ましくない，といわれている．" (Miyawaki, 2000, p. 20)

[218] In other words, English requires grammatical subjects indicated in order for a sentence to be grammatical. For example, "He gave me the candle" is a complete sentence while "Gave me a candle." is not considered grammatical.

[219] This two-volume novel is entitled *Shitsurakuen* 失楽園 *(Paradise that was Lost)* written by Watanabe Jun'ichi. It was a serialized novel on Nihon Keizai Shimbun (The Nikkei) and was published in 1997. It made the bestseller list of the same year. This novel was made into a movie and a TV series. The story deals with a love affair between a middle-aged male editor and a slightly younger female character.

In Japanese:

Romanized Japanese:

Buchoo no toki ni wa shuu ni ichido no wari de itte ita noni, hima ni nattekara no hoo ga kaisuu ga hette iru. Muron shigoto-jō no *gorufu* ga hetta sei mo aru ga, ichiban no mondai wa, taishite shigoto mo shite inai noni gorufu o yattemo, ima hitotsu tanoshimenai kara de aru. Yahari, asobigoto wa, isogashii shigoto no aima ni yatte koso, omoshiroi no kamo shirenai. (Watanabe, 2000, p. 59)

English back translation[220]:

When <u>he</u> was a section chief, <u>he</u> went [golfing] at the rate of about once a week; however, the number of times has decreased since <u>he</u> gained more free time. Of course, it is because of the decrease of golfing opportunities related to work, the prominent problem is that <u>he</u> cannot really enjoy golfing when <u>he</u> isn't really working all that hard. After all, diversions make one feel the fun only during spare moments from work.

The passage from the translation, *Madison-gun no Hashi (The Bridges of Madison County)*, on the other hand, shows four explicit personal pronouns (*kare* "he" and *kanojo* "she") which are underlined.

(2) A passage from *Madison-gun no Hashi*:[221]

部長のときには週に一度のわりで行っていたのに、閑になってからのほうが回数が減っている。むろん仕事上のゴルフが減ったせいもあるが、一番の問題は、たいして仕事もしていないのにゴルフをやっても、いまひとつ楽しめないからである。やはり遊びごとは、忙しい仕事の合い間にやってこそ、面白いのかもしれない。(Watanabe, 2000, p. 59)

[220] "Back translation" is a method that "involves taking a text (original or translated) which is written in a language with which the reader is assumed to be unfamiliar and translating it as literally as possible into English – how literally depends on the point being illustrated, whether it is morphological, syntactic, or lexical for instance" (Baker, 1992, p. 8). This is not an ideal device, but it is necessary in Translation Studies in order to explain linguistic features and their transformation through translation.

[221] *The Bridges of Madison County,* written by Robert James Waller and published in 1992, was translated by Matsumura Kiyoshi and published as *Madison-gun no Hashi* マディソン郡の橋 in 1993. This translation was on the bestseller lists of both 1993 and 1994. The story deals with a

Romanized Japanese:

<u>Kare</u> ga mi o kagamete *gurōbu-bokkusu* ni te o nobashita toki, ude ga kasukani <u>kanojo</u> no hiza ni fureta. Nakaba *furonto-garasu* o, nakaba *gurōbu-bokkusu* o minagara, <u>kare</u> wa meishi o toridashite, <u>kanojo</u> ni watashita. "Robāto Kinkeido, shashinka/*raitā*" to ari, jūsho to denwa-bangō ga insatsu shite aru. (Waller, 1992/1997, p.58)

English original:

<u>He</u>[222] leaned over and reached into the glove compartment, his forearm accidentally brushing across <u>her</u> lower thigh. Looking half out the windshield and half into the compartment, <u>he</u> took out a business card and handed it to <u>her</u>. "Robert Kincaid, Writer-Photographer." His address was printed there, along with a phone number. (Waller, 1992, p.36)

4.2.2 *Katakana* Loanwords

More frequent use of loanwords is also thought of as one of the

characteristics of translationese (Yanabu 1982, 1998; Yoshioka, 1973). In

Japanese, as with any other languages in the world, various loanwords have made

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love affair between an Italian war bride in Madison Country, Iowa, and a traveling photographer who works for National Geographic. The English novel was made into a movie in 1995. In this sense, the Japanese readers read the translation before they watched the movie. The books *Madison-gun no Hashi (The Bridges of Madison County)* and *Shitsurakuen (The paradise that was lost)* have many similarities. The main characters in each are a middle-aged man and a woman who engage in extramarital relationships. The stories involve much description of feelings and narrations of what a man and a woman in love go through.

In Japanese:

彼が身をかがめてグローブボックスに手を伸ばしたとき、腕がかすかに彼女の膝にふれた。なかばフロントガラスを、なかばグローブボックスを見ながら、彼は名刺を取り出して、彼女に渡した。（ロバート・キンケイド、写真家＝ライター）とあり、住所と電話番号が印刷してある。(Waller, 1992/1997, p.58)

[222] The underlined pronouns in the original are translated explicitly in Japanese as *kare* "he" and *kanojo* "she."

their way into the language. Most of the time, when the loanwords are from

languages other than Chinese, the words are written with a set of characters called

katakana in modern writing conventions. In the example passages from

Shitsurakuen and *Madison-gun no Hashi* above, loanwords are shown in italics.

They are all loanwords from English. In addition, some examples of other

katakana loanwords include the following.

(3) Examples of *katakana* loanwords:

(a) king (English) →キング kingu
(b) tacos (Spanish) →タコス takosu
(c) Energy (German) → エネルギ ー enerugī

Miyawaki (2000) points out the difficulty of dealing with loanwords

written in *katakana* since what is accepted by the readership at a given time keeps

on changing. In examples of translations with too many *katakana* loanwords, he

gives a few pointers such as "not using *katakana* loanwords that are verbalized"[223]

and "try not to use words that are *katakana* loanwords for adjectives as well"[224] (p.

33). In other words, translators are discouraged from using loanwords for verbs

and adjectives because readers are more accustomed to reading nouns in *katakana*

but not verbs and adjectives[225].

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[223] "動詞化したカタカナの外来語は使わない" (Miyawaki, 2000, p. 33)
[224] "形容詞の場合も，できるだけカタカナ外来語形の言葉は使わないようにする．"
(Miyawaki, 2000, p. 33)
[225] In Japanese, nouns do not have any grammatical declensions due to its case system. On the other hand, Japanese verbs and adjectives both conjugate. This may be the difference that affects the comfort levels of the readers in terms of accepting noun loanwords.

4.2.3 Female-Specific Expressions

In Japanese, there are variations in expressions depending on the gender of the speaker (Shibatani, 1990). Translation is criticized for overuse of female-specific expressions (Ohmori, 2006; Kono 1999). Female-specific expressions include many different aspects; for example, female speakers tend to use specific first person pronouns and to "assume a higher politeness level than men in that they use more polite language than men to describe the same situation" (Shibatani, 1990, p. 374). These female-specific expressions can manifest as sentence-final particles that are usually attached to the end of a sentence and do not carry any referential meaning, but these particles can convey other meanings such as register or pragmatic information. A prominent characteristic targeted for criticism in translation are the sentence-final particles such as those shown below (Shibatani, 1990; Kinsui, 2003).

(4) Examples of female-specific sentence-final particles:

Verb/Adj-*wa* 〜わ
Verb/Adj -*no* 〜の
Verb/Adj -*wayo* 〜わよ
Noun-*yo* 〜よ
Verb/Adj -*teyo* 〜てよ
Verb/Adj -*noyo* 〜のよ

In other words, when sentences end with these final particles, the speaker of the sentence is most likely to be a female or a male who wants to present himself as a female. Below are some examples of actual uses in translations.

(5) Examples of sentences with female-specific sentence-final particles (SFPs):

(a)

Sugu   soba   **yo**.
right   close   **SFP**
'(It's) right there close by.' (Waller, 1992/1997, p. 56)

(b)

Watashi   niwa   dekinai   **wa**.
 I   to   cannot do   **SFP**
'(To me) I can't do it.' (Forsyth, 1979/1982, p. 185)

(c)

Anata no   ie   o   sagasu   **noyo**.
Your   house OBJ[226]   search   **SFP**
'Look for your house.' (Sheldon, 1990/1992, p. 98)

Kono (1999) cautions those who are training to become translators against stereotyping the way conversation is carried out depending on a character's race, occupation, gender, and age (p. 189)[227]. Additionally, Yanase (2000) states that one of the basics of translation is to avoid the use of *-wa*, *-yo*, and *-no* at the end of sentences in conversations, and he goes on to say that if one comes across a translated book with many of these sentence-final particles, it is best not to purchase the book (p. 128)[228]. Nornes (1999/2004) also warns that the use of

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[226] OBJ = Direct Object (Accusative) marker
[227] "登場人物の人種・職業・性別・年齢などで、会話の調子を画一化してはいけません。" (Kono, 1999, p. 189)
[228] "会話の語尾の「わ」と「よ」の氾濫を避けるのが翻訳技法の初歩であることはさきにちらりとふれた。書店で翻訳小説を開き、会話語尾に「わ」と「よ」と「の」が目立ちすぎたら、買わないほうがよろしい。" (p. 128)

female-specific sentence-final particles can alter the representation of female

characters in translations of movie subtitles.

4.2.4 Abstract/Inanimate Nouns as Agents of Transitive Verbs

Another characteristic of translationese is the use of abstract or inanimate

nouns as grammatical agents of a transitive verb (Morioka, 1988, 1997, 1999;

Yoshioka, 1973). In Japanese, there is a rhetorical device of personification in

which a simple comparison is achieved by making the agent of an intransitive

verb inanimate. However, in translation, abstract nouns and inanimate nouns are

made into agents of transitive verbs as well. Below is an example from Morioka

(1999).

(6) An example of an abstract/inanimate noun as the grammatical agent of
a transitive verb:

(a) Original English sentence:
"Nature has given him wonderful strength and beauty."

(b) Translation into Japanese:
Shizen wa   kare ni   odorokubeki
Nature TOP[229]   him to   wonderful

chikara   to   bi   o   **ataetari**
strength and   beauty OBJ **gave**
                                    (Morioka, 1999, p. 151)

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[229] TOP = topic marker

In this sentence, *shizen* (nature) is the agent of the transitive verb *ataeru* (to give). While this construction is natural in English, it is rather questionable in Japanese. Yoshioka (1973) argues that this use is already integrated into Japanese but Suzuki (1995) claims that it is not totally accepted as Japanese and encourages staying away from this sentence structure[230].

4.2.5 Longer Paragraph Length

Another characteristic of translationese is that paragraphs are longer than in non-translation (Miyawaki, 2000; Ohmori, 2006)[231]. Longer paragraphs in Japanese translation originate from the tendency of translators to adhere to paragraph structures from the original text. This is perhaps because of the idea that the translation should be as literal as possible. In addition, Honda (1982) mentions that even Japanese fiction editors, as a rule, do not change the length of paragraphs and the paragraph structures[232].

While Miyawaki (2000) treats longer paragraph length as just another characteristic of translationese and advocates adhering to this tendency, Ohmori (2006) has a rather negative attitude toward long paragraphs in translations. In his discussion of Science Fiction translation into Japanese, Ohmori points out a decrease in the number of fans who read translated Science Fiction in recent years.

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[230] "…外国語の直訳調や英語の無生物主語が日本語のスタンダードな表現として定着したとは、まだ言い切れないと思います。" (Suzuki, 1995, p.37)

[231] "改行が少なく，ひとつの段落が長い，というのは翻訳小説の特徴の一つで，場合によっては，改行なしに２ページぐらい黒々とひとつの段落がつづくこともあり，本を開いただけで，日本の小説とはだいぶ印象が違う．" (Miyawaki, 2000, p. 57)

[232] "どういうわけか小説家の文学作品の場合は、段落を勝手に編集者がいじらぬ常識がけっこうゆきわたっている。" (Honda, 1982, p. 192)

He attributes this decrease of Science Fiction translation readership to the current translators' tendency to keep the original paragraph length as opposed to a few decades ago when the translators freely changed the paragraph length[233].

4.3 Methods

4.3.1 A Corpus of Popular Literature

The translations and non-translations (texts that were written originally in Japanese) from bestsellers lists between 1980 and 2006 have been chosen for the corpus of this thesis. Many bestseller translated books during that period are works of fiction, though the lists also included non-fiction works (e.g., how-to books in business and self-help books), and these are translated from English[234].

Several scholars and critics have regarded popular literature as something worth studying: Ozaki Hotsuki[235], Tsurumi Shunsuke[236], Nakatani Hiroshi[237], and Cécile Sakai (b. 1957). Earlier efforts to pay attention to popular literature as a subject of academic inquiry were Ozaki's 1964 book, *Taishū bungaku (Popular Literature)* and Nakatani's 1973 book by the same title. Both books emphasize

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[233] "かつて、ＳＦファンと言えば日本のＳＦも翻訳ＳＦも分けへだてなく読んでいたものだが、いまやソノラマ文庫や角川スニーカー文庫の読者で、翻訳ＳＦを読もうという人はごく少数。出版点数の飛躍的増加など、理由はいろいろあるにせよ、ぎっしり字のつまった翻訳ＳＦの読みにくさがその一因であることは間違いない。" (Ohmori, 2006, p. 88)

[234] According to the report on translation industry made by the Japan Translation Federation (in *Japan Translation Journal No. 222*), 74% of all translation into Japanese was made from English. This number reflects all types of translation; however, literary translations that made the bestseller list reflect an even higher percentage (100%) of translations from English.

[235] 尾崎秀樹 (1928-1999)

[236] 鶴見俊輔 (b. 1922)

[237] 中谷博 (1899-1971)

the importance of considering popular literature as something that can provide an explanation for the phenomenon of Japanese literature and Japan as a nation. In 1987, Cécile Sakai published a book in France on Japanese popular literature based on her doctoral dissertation. Around the same time, in 1985, a literary critic and a member of the *Research Group of Popular Culture*[238] Tsurumi Shunsuke published a book in which he provided literary criticisms of popular literature. About ten years after Sakai's original French publication, the book was translated into Japanese.

   As can be seen here, there has been some interest in popular literature as a scholarly subject; still, it was not in mainstream literary studies. Sakai (1987/1997) wrote about her astonishment at the lack of scholarly interest in popular literature of Japan. She analyzed the reasons as follows: (1) "things that are for the masses are all low in value and minor thus everything about them is vulgar and unsuitable for legitimate research", and (2) "since popular literature was on the other end of the spectrum from "pure literature", which is high ranking literature, no theoretician saw any value in it" (Sakai, 1987/1997, p. 11)[239]. However, Ozaki's 1964 book, *Taishū bungaku (Popular Literature),* was published again in 2007 as part of a movement to make available older, hard-to-

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[238] 大衆文化研究会

[239] My translation above is based on this Japanese translation from French: ""大衆的なのもの"はすべて価値が低く、マイナーで、あらゆる意味において通俗的であり、ようするに本格的な研究の対象にはならないというのである。… 大衆文学が、高級な文学すなわち日本で「純文学」といわれているものの規範に対立するものであるがゆえに、理論家からは注目に値しないものとみなされていたことは明らかである。" (Sakai, 1987/1997, p. 11)

find books[240]. The very fact that this book was chosen as one of the revived books may be an indication that attention is being shifted to include popular literature in academic studies.

Another reason for choosing fiction from the vast corpus of popular literature is genre-specificity of various writing styles. For example, a newspaper article has its own writing style which is completely different from fictional writings (Nakamura, 1993). Translationese used in fiction has not been investigated so far despite the fact that fiction, especially in popular literature, is a genre that is a large part of Japanese people's reading life as reflected in bestsellers lists. Furuno (2005) investigated translators' attitudes toward translationese using nonfiction texts. Therefore, her findings provide a description specific to the types of texts used in her study, but the findings cannot be used to generalize to the phenomenon of Japanese translationese since there may be differences across various genres. Accordingly, there is a need to investigate translationese in other genres such as popular fiction.

Other genres have already been specified in terms of the type of writing styles prescribed for them. For instance, a type of translationese that originated in translations of European languages is now used as a writing style in philosophy, the sciences and the social sciences (Satō, 1972). Another type of translationese that originated from *kanbun kundoku,* or "Chinese read in the Japanese manner," is used for technical or scholarly writing (Morioka, 1968; Satō, 1972). Additionally, institutionalized writing (e.g., newspaper or magazine articles) has a

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[240] This movement is called *shomotsu fukken* 書物復権 by eight publishers that specialize in academic books. More information can be found at this web site (only in Japanese): http://www.kinokuniya.co.jp/01f/fukken/.

specific style of language prescribed by the institutions (Negishi, 1997, 1999). This is also reflected in various courses offered by translation schools. They are divided into different categories according to genres such as the following: business (finances/economics), IT (computer, the Internet), legal (contracts, patent), medical, publishing (fiction), etc. Not only does vocabulary used in each area differ but also the writing styles, making it important to build a curriculum that can accommodate learning these differences.

Examining Japanese readers' attitudes toward translationese through a corpus of popular fiction aimed at a large group of readers, I argue, can provide valuable information since the styles used for these genres are not prescribed as in the nonfiction genres mentioned above. Moreover, speech genres are also embedded in fiction. Within works of fiction, in addition to narration, conversation plays an important role in advancing the plot. Representation of spoken Japanese is quite different from the narrative form. Translators of fiction, then, cannot use the styles reserved for nonfiction writing. Additionally, representation of speech or discourse is carried out differently in English and Japanese (Banfield, 1982; Ihara, 2008). Thus, literary representations of speech may vary between translations and non-translations, and the analysis of bestsellers undertaken here aims to reveal those differences. Speech genre is especially important for the first project because one of the points for investigation has to do with how female speech is translated into Japanese. It would be virtually impossible to study this point in nonfiction such as academic or other genres where gender differences are suppressed and no speech is represented in writing.

Translation of popular literature is definitely an important part of the publishing industry, which is also tied to foreign (mostly U.S.A.) movie industries, encouraging readers to turn to the translated books on which the movies are based. Translation is also a form of writing that needs readers to be complete. In the process of choosing which books are to be translated into Japanese, publishers put much effort in selecting books that are sure to make a profit. For example, publishers attend book fairs outside of Japan or subscribe to special networks of book reviews from the U.S.A. and Europe (mainly Britain) in order to secure the translation rights for books for a large market (Nakajima, 1996, p. 70).

4.3.2 Corpus Used for the Study

Since translated texts need to be compared with non-translations (texts originally written in Japanese), comparable corpora are useful. In order to identify and substantiate specific characteristics of translationese in English-Japanese translation, linguistic features deemed to be characteristic of translationese should be checked in both the translation corpus and the non-translation corpus (Baker, 1993; Laviosa-Braithwaite, 1995).

If one wishes to test the hypothesis that third person pronouns are used more frequently in translationese, one needs to compare the corpora in order to extract the frequency of the personal pronouns in question. The investigation would be easier if corpora of translated literature and non-translated literature were already available, as in similar projects in English (Baker, 1996, 1999, 2004)

and in Finnish (Tirkkonen-Condit, 2002; Puurtinen, 2003a, 2003b). However, in Japanese, there are currently no ready-made corpora that fulfill the needs of this type of research. As a result, such sets must be developed.

For the corpus of this study, I have compiled and digitized a corpus. As anyone who has created a digitized corpus knows, this is a time-consuming process which involves scanning, processing with the OCR (Optical Character Recognition) program and editing. I have scanned 10% of each book[241] contained in the selections of translated books and books originally written in Japanese. I only scanned 10% of each book for two reasons. The first is because of quantity. There are a total of 34 books in the selection. The second is that copyright law imposes restrictions on the amount of reproductions that can be made for research purposes. The numbers of pages, therefore, varies from book to book depending on their length. After scanning, the next step involved using an OCR program[242] to digitize the text. Although OCR technologies have advanced in recent years, a considerable amount of errors still occur in the conversion from image files to the digitized text files. This necessitated another step in the creation of a digitized corpus since every page of the digitized file had to be checked for any possible errors and, then, manually corrected.

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[241] From each book, the 10% portion for the corpus was chosen from the middle of the book.
[242] The program I have purchased for this study is called "One Touch OCR Ver. 3 for Excel and Word (ワンタッチＯＣＲ Ver. 3 for Excel and Word)" by A.I.Software, SEIKO EPSON Conrporation. This software allows the user to import processed data directly into a Microsoft Word or Excel file.

The translation corpus includes texts from 16 books (11 titles[243]), containing 377,591 characters, or approximately 944 Japanese writing sheets with 400-character spaces[244]. The non-translation corpus contains texts from 18 books with 282,369 characters which is about 706 Japanese writing sheets with 400-character spaces. Tables 1 and 2 show the titles used for compilation of the corpora used for this study[245].

The translation corpus (Table 1) contains almost all of the translations from English in the genre of fiction in the TOHAN[246] bestseller lists from 1980 to 2006. Books, such as *Who Moved My Cheese?*, may be classified as belonging to genre other than fiction. However, since it is written in a story telling manner, it is classified as "fiction" here. Of course, what constitutes a genre has always been a topic of discussion. Out of 42 titles of all translations in bestseller lists during the designated time period of 26 years, 21 titles qualified as translations of fiction from English. However, in order to avoid overrepresentation of certain translators, only one title each for these translators was chosen to be included. In other words, four Harry Potter books and six books by Sidney Sheldon were not included in the corpus in order to avoid a possible bias based on idiosyncrasies of these translators. As a result, the translation corpus contains 11 titles (16 books) in total.

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[243] One book in English is often translated into multiple volumes in Japan. Idiosyncrasies of each translator may play a small role in skewing the results because of the larger parts used for the corpus from some books (e.g., *Shōgun*, *Memories of Midnight*) or from the two books by the same translator (e.g., Shinohara). However, the variety of books present here (11 titles in total) should counteract this possible effect of bias.
[244] 400字詰原稿用紙
[245] Refer to Appendix A for the Japanese versions of the tables.
[246] TOHAN Co., Ltd. http://www.tohan.jp/

Table 1: Texts Used for the Translation Corpus

Year	Ranking for the year shown	Original Titles	Translators[247]	Authors	Number of characters[248]
1980	8	*Shogun I*	Ichirō Miyakawa	James Clavell	38112
1980	8	*Shogun II*	Ichirō Miyakawa	James Clavell	35250
1980	8	*Shogun III*	Ichirō Miyakawa	James Clavell	32895
1980	5	*The Devil's Alternative I*	Makoto Shinohara	Frederick Forsyth	22576
1980	5	*The Devil's Alternative II*	Makoto Shinohara	Frederick Forsyth	19202
1984	7	*The Fourth Protocol I*	Makoto Shinohara	Frederick Forsyth	19949
1984	7	*The Fourth Protocol II*	Makoto Shinohara	Frederick Forsyth	20340
1992	4	*Memories of Midnight I*	Tatsuyuki Tenma	Sidney Sheldon	13376
1992	4	*Memories of Midnight II*	Tatsuyuki Tenma	Sidney Sheldon	17582
1993/ 4	1	*The Bridges of Madison County*	Kiyoshi Muramatsu	Robert J. Waller	11969
1995	2	*Forrest Gump*	Toshiko Ogawa *	Winston Groom	16767
2001	1	*Who moved my cheese?*	Misuzu Kadota *	Spencer Johnson, Kenneth H. Blanchard	40407
2001	7	*Twelfth Angel*	Kōichi Sakamoto	Og Mandino	13758
2002	1	*Harry Potter and the Goblet of Fire*	Yūko Matsuoka *	J. K. Rowling	59975
2002	12	*The Great Blue Yonder*	Mizuhito Kanehara	Alex Shearer	11654

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[247] Three out of eleven translators are female and are marked by asterisks. Note that all authors of the originals are males.

[248] The "number of characters" refers to the total number of characters chosen to be included in the corpus. In other words, this number is about 10% of the book.

2004	5	*La Buena Suerte*[249]	Shimon Tauchi	Alex Rovira & Fernando Trias de Bes	3779
	Total	377,591 characters, 16 books			

Table 2: Texts Used for the Non-Translation Corpus

Year	Ranking for the year shown	Titles	Authors[250]	Number of characters
1981	9	*Jūmanbun no Ichi no Gūzen*	Seichō Matsumoto	18786
1983	3	*Tantei Monogatari*	Jirō Akagawa	10457
1984	4	*Mikeneko Hōmuzu no Bikkuri Bako*	Jirō Akagawa	10340
1985	2	*Toyotomi Hidenaga I*	Taichi Sakaiya	16978
1985	2	*Toyotomi Hidenaga II*	Taichi Sakaiya	17587
1985	5	*Shuto Shōmetsu I*	Sakyō Komatsu	21035
1985	5	*Shuto Shōmetsu II*	Sakyō Komatsu	24793
1989	9	*Ippai no Kakesoba*	Ryōichi Kuri	4405
1989	9	*Kōkyū Shōsetsu*	Ken'ichi Sakami	15244
1995	5	*Parasite Eve*	Hideaki Sena	26146
1997	1	*Shitsuraku-en I*	Jun'ichi Watanabe	15360
1997	1	*Shitsuraku-en II*	Jun'ichi Watanabe	15283
1997	3	*Poppoya*	Jirō Asada	14684
2001	10	*Battle Royal I*	Kōshun Takami	23659
2001	10	*Battle Royal II*	Kōshun Takami	21224
2003	2	*Sekai no Chūshin de Ao Sakebu*	Kyōichi Katayama	10530
2004	10	*Ima Ai ni Ikimasu*	Takuji Ichikawa	12927
2006	10	*Kagami no Hōsoku*	Yoshinori Noguchi	2931
	Total	282,369 characters, 18 books		

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[249] This book was originally written in Spanish, but the Japanese translation was made from its English translation.

[250] All authors of Japanese books here are males. It is rare that female authors' books are included in bestseller lists.

In order to choose the books to include in the non-translation corpus, non-translation books from the same TOHAN bestseller as for the translation corpus. First, a list of all bestsellers of fiction was compiled. Secondly, books were categorized to simulate the categories included in the translation corpus. These categories were based on genres and reviews by publishers' websites, on-line bookstores, and reviews posted on various on-line bulletin board posts and blogs by Japanese readers[251]. Thirdly, in order to determine the feasibility of books chosen for these categories, each chosen book was read. In a way, this method somewhat relies on the researcher's and reviewers' subjective assessment to determine if they were comparable to books represented in the translation corpus; however, since there are no other known objective means to determine comparability, this method was chosen. Below are tables showing the titles and categories for both corpora.

Table 3: Translation Texts and Genres

Titles	Genres
Shogun	Historical
The Devil's Alternative	Thriller
The Fourth Protocol	Thriller
Memories of Midnight	Mystery
The Bridges of Madison County	Romance
Forrest Gump	Life drama/ adventure[252]

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[251] Amazon Japan, BK1, Japanese Wikipedia on books, Yahoo Japan Bulletin Boards, and various personal websites and blogs by Japanese readers were chosen to determine the genres of the books. Sometimes overlapping genres were observed, but most of the time, they were consistent.
[252] The genre "adventure" is chosen here because of the explanation given by the publisher. The explanation of this story reads, "It is a delightful tale of adventure that has become a social phenomenon (世界中に社会現象を巻き起こした痛快な冒険談。)" (Groom, 1986/1994, cover). This novel was first published by Winston Groom in 1986 in English and was made into a movie in 1994 in the United States of America. The novel was translated into Japanese in

Who moved my cheese	Self-help[253]
Twelfth Angel	Self-help
Harry Potter and the Goblet of Fire	Fantasy
The Great Blue Yonder	Fantasy
La Buena Suerte[254]	Self-help

Table 4: Non-translation Texts and Genres

Titles	Genres
Jūmanbun no Ichi no Gūzen	Thriller
Tantei Monogatari	Mystery
Mikeneko Hōmuzu no Bikkuri Bako	Mystery
Toyotomi Hidenaga	Historical
Shuto Shōmetsu	Thriller
Ippai no Kakesoba	Self-help
Kōkyū Shōsetsu	Historical
Parasite Eve	Thriller
Shitsuraku-en	Romance
Poppoya	Fantasy
Battle Royal	Thriller
Sekai no Chūshin de Ai o Sakebu	Romance
Ima Ai ni Ikimasu	Romance / Fantasy
Kagami no Hōsoku	Self-help

4.3.3 Other Computer Assistance

In addition to using computer technology for compiling the corpora for the study, other computer assistance was required in this project. First of all, a concordance program called ConcApp was used to extract those expressions and words in question. For example, if one is looking for the word "he" in a corpus, ConcApp creates a list of instances called KWIC (Key Word in Context)

December, 1994 before the movie was made available in Japan in February, 1995. In other words, this novel was translated because a movie was being made.

[253] These self-help books are not presented as textbooks, but they provide clear lessons for life in the form of fiction.

[254] This book was originally written in Spanish by Spanish authors, but the Japanese translation was made from the English translation of this book.

concordance. ConcApp is a freeware program downloadable at http://www.edict.com.hk/PUB/concapp/. ConcApp was chosen for this project after many different programs were tried out. With regards to Japanese characters, ConcApp provided the most easy-to-use system with Unicode. In order to feed the data to ConcApp, the corpus, first compiled in a Microsoft Word document format, had to be converted into a text format. ConcApp was satisfactory because it could perform word searches. Therefore there was no need to purchase an expensive concordance program for this purpose.

Secondly, strings of words written in *katakana* characters had to be extracted. This initially posed a problem. With the concordance program mentioned above, I could look for a set of words (or a string of characters) by typing the exact word in a search box. However, the concordance program could not produce a list of all the strings of characters that were written in a particular character set, in this case, *katakana*. I searched for programs that would extract *katakana* from a given corpus online but to no avail. After consulting a few colleagues, a friend volunteered to develop a program that would extract the string of characters written in *katakana* and their frequencies[255].

In addition, it was necessary in some cases to rely on human eyes for analysis because there is a limit to what computers can do effectively. For example, to search the vaguer category of abstract/inanimate nouns acting as agents of a transitive verb, two sets of eyes, a friend's and mine, performed searches throughout the entire corpora. This involved reading every line of each

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[255] I would like to thank V. Prosolin for helping me with the development of this program.

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corpus and taking note of the sentences containing abstract/inanimate nouns as agents of a transitive verb. Since my friend used to be a teacher of Japanese, she readily understood my instructions[256].

In order to measure the length of paragraphs, Microsoft Word's "word count" function was used. In other words, I highlighted the paragraph and used the "word count" function to note the number of characters in each paragraph of the corpora[257]. Microsoft Excel and a calculator were also used to keep track of and calculate the basic statistics of the data collected by the use of ConcApp and the *katakana* extracting program. Raw data produced by these programs had to be manually checked and corrected for errors. Sometimes finding out whether or not a suitable program exists and taking necessary steps in obtaining and learning the program, if it exists, can be more time- and energy-consuming than it is worth, not to mention the financial burden associated with it[258]. Therefore, using low-functioning tools as Microsoft Word and Excel was supported by manual adjustment.

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[256] I would like to thank Y. Kazuhara for helping me with these searches.
[257] The "word count" tool in Microsoft Words does not provide an accurate word count in Japanese due to the nature of the Japanese language, i.e. there are no breaks between words. Therefore, only numbers of characters were used for the count.
[258] There were some programs that I sought on the Internet and obtained. However, many of them were not able to function due to technical difficulties such as incompatibility in fonts and in the operation systems.

4.4 Results and Discussions

The results of the investigation indicate that some of the claims about the features of Japanese translationese are indeed true and that others were not quite so. In the following sections, I show and discuss the results for each feature.

4.4.1 Third Person Pronouns

Third person pronouns were shown to occur more frequently in translated texts than in texts originally written in Japanese. This is shown below in Table 5. Since the sizes of the corpora are different, the figure shown first is standardized as the number of occurrences per 10,000 characters. The figure in parentheses is the actual number of occurrences, or the number of each token.

Table 5: Comparisons of Occurrences of Third Person Pronouns

	Translation	Non-translation
kare 彼 'he'	8.1 (305)	5.5 (154)
kanojo 彼女 'she	19.4 (733)	0.3 (7)
karera 彼ら 'they'	1.9 (70)	0.4 (12)

Unit: per 10,000 characters; () token

As can be seen in the table, all the third person pronouns occur much more frequently in translations than in non-translations. This may be attributed to interference from the original texts. Simply put, it was probably the case that the third person pronouns were translated just because they were in the original text.

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In other words, source-based translations that are common in Japan tend to have all words in the original translated[259].

Kare 'he' is used about 50% more often in translation compared to the uses in non-translation. On the other hand, *kanojo* 'she' and *karera* 'they' are used much more frequently in translation than in non-translation (i.e., 19.4 vs. 0.3 and 1.9 vs. 0.4 respectively). This difference may be accounted for in a couple of different ways. The first explanation is that newer words are used more often in translation because the translators are more fascinated with them unconsciously. The second is the translators' conscious avoidance of *kare* 'he' but not of *kanojo* 'she' and *karera* 'they' due to the fact that they are aware that *kare* has been the target of criticism.

The criticism of *kare* can be explained from the history of the word. *Kare* is older than its derivatives, *kanojo* and *karera*. *Kare* is written in the character 彼, while the derivative forms have another character added to them: *kanojo* 彼女 and *karera* 彼等. 女 is the character for 'woman, female' and 等 is a suffix denoting plurality. The pronoun *kare*, in fact, existed before the importation of Western materials; however, it was used in a slightly different meaning. Morioka (1999) provides a more detailed explanation for the development of the pronoun *kare*[260].

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[259] An alternative explanation for the difference may be found in the number of main characters' gender between translations and non-translations. This point poses questions for further studies. The following will have to be considered: which parts of the books are chosen, which characters are present in the parts chosen for the corpus, the criteria for choosing which characters are "main characters, and whether it will be necessary to count the numbers of all the characters that appear in the chosen parts.

[260] "「彼」には，第一に指示代名詞（it）の用法があり，第二に「我」にたいする「彼」の用法があり，意味的にはコチラとアチラの対応なので，仮に人称・指示代名詞としておいた。… おそらく he と同様の第三人称代名詞として「彼」が定着するについては，欧文翻訳の影響があったのではなかろうか。" (Morioka, 1999, p. 161)

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It did not have the meaning of a male third person pronoun but rather two main meanings of the impersonal pronoun "it" and the demonstrative "that" as opposed to "this." The meaning of the third person male pronoun is thought to have been assigned due to the influence of translation. The female pronoun *kanojo*, however, became established in Japanese later on (Kindaichi, 1988; Morioka, 1999)[261]. Morioka (1999) estimates that *kare* was established in the early 20s of the Meiji period (around 1887) and *kanojo* in the 30s of the Meiji period (1897-1906)[262]. Although no references to *karera* were possible to locate, since it is a derivative of *kare*, the likelihood of it being established later on, as with *kanojo*, is very probable.

Translators may be avoiding the use of *kare* more consciously than the other two third person pronouns. Translators may have been taught at a translation school, or by a textbook, to avoid *kare* which is the older, more representative form of third person pronouns. Thus, at the same time, they neglect to pay attention to the other forms, *kanojo* and *karera*.

Since personal pronouns are used more often in translation than in non-translation, especially *kanojo* and *karera*, a higher degree of "naturalness" may be achieved by reducing the use of pronouns, as has been suggested by Miyawaki (2000).

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[261] "「彼女」という第三人称単数女性代名詞の定着は，「彼」にくらべると相当に遅れる。" (Morioka, 1999, p. 163)
"いま三人称につかっている「彼」というのは、古い遠称指示代名詞であり、「彼女」は、明治になって she の翻訳語として急に作った早成の単語だった。" (Kindaichi, 1988, p. 167)
[262] "筆者は，これらの人称代名詞が，欧文の訓読によって生じたことを認めるとともに，用例の現れ具合から見て，「彼」は，指示代名詞の用法を退けて，明治 20 年代初めにほぼ三人称男性代名詞の地位を獲得し，「彼女」は 20 年台の後半から使われ，30 年代になってほぼ一般に三人称女性代名詞として公認されるようになったということで満足したいと思う。" (Morioka, 1999, p. 167)

Another interesting point to consider is the degree of incorporation of third person pronouns into the Japanese language. The use of *kare* was less frequent in translated texts compared to *kanojo* and *karera*. This may indicate the extent of language change in Japanese. In other words, the form *kare* is not as fresh in the Japanese language but the other two forms are. Native Japanese writers are employing *kare* 5.5 times per 100,000 characters, while they use the others less than once per 100,000 characters. This may suggest that *kare* is more natural to use in Japanese. In order to claim this with more confidence, an extensive study on the use of *kare* over a long period of time is required.

4.4.2 Frequent *Katakana* Loanwords

Loanwords written in *katakana* are considered a negative feature of translationese. When the total of *katakana* words is presented, it is clear that *katakana* loanwords occur more in translation than in non-translation (Table 6). There are about 2.7 times more *katakana* words in translation than in non-translation.

Table 6: Comparison of Total *Katakana* Words

	Translation	Non-translation
Katakana words	**224.7** (8481)	82.4 (2297)

Unit: per 10,000 characters; () token

However, when the *katakana* words are categorized and counted, a different picture emerges. Four kinds of *katakana* words were identified in the

analysis: loanwords, proper nouns, various onomatopoeic words, and plant/animal names. Below are examples of these four kinds of *katakana* words that appear in the corpus.

Table 7: Examples of the Most Frequent *Katakana* Words in Each Category

	Translation	Non-translation
Loanwords	ドア (door) ビッグ (big) チーズ (cheese) マダム (madame) テーブル (table) テープ (tape)	ホテル (hotel) ドア (door) ベッド (bed) クレーン (crane) メートル (meter) テーブル (table)
Proper nouns	ハリー (Harry) ブラックソーン (Blackthorn) キャサリン (Catherine) イギリス (England) アメリカ (America)	セシャーミン (Seshāmin) イヴ (Eve) アメリカ (America) ニューヨーク (New York) ワシントン (Washington)
Onomatopoeic words	ニッコリ(smiling) クスクス (chuckling) スーッ (the way something moves smoothly, etc.) イライラ (irritated)	シーッ (shoo, to bring about silence) パチン (snapping) スーッ (the way something moves smoothly, etc.) ポッポー (choo choo, the sound of a train)
Plant/animal names	ネズミ (mouse) トカゲ (lizard) バラ (rose) スイレン (water lily)	ペンギン (penguin) カラマツ (larch, a kind of tree) ゴボウ (burdock, a root vegetable) ネギ (green onion)

Noteworthy was that loanwords, which occur frequently in both translation and non-translation, are sometime the same words. In the table above, Japanese loanwords for 'door' and 'table' both occur frequently[263]. Other examples of loanwords that occur more than ten times in both translation and non-translation include the following words: 'hotel', 'meter', 'bed', and 'class'. Proper nouns of the main characters are expected to occur frequently, which is indeed the case in both translation and non-translation. Also, the names of countries and well-known cities are among the most frequent in the category of proper nouns. Onomatopoeic words differ between the translation corpus and non-translation corpus.

Overall, occurrences of loanwords do not differ greatly between translation and non-translation. While the translation corpus has 72.9 loanwords per 10,000 characters, non-translation has slightly more at 74.4 loanwords per 10,000 characters. Larger differences are found in the occurrences of proper nouns and onomatopoeic words. This is shown in Table 8 below.

Table 8: Comparison of Three Kinds of *Katakana* Words

	Translation	Non-translation
Loanwords	72.9 (2751)	74.4 (2072)
Proper nouns	**146.2** (5520)	6.7 (189)
Onomatopoeia	**5.6** (210)	1.3 (36)
Plant/animal names	**1.53** (19)	0.67 (58)

Unit: per 10,000 characters; () token

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[263] It is conceivable that these words have become principle words for certain notions. In further research, these words can be separated to check the instances of loanwords uses.

Since proper names in the original texts are usually maintained as loanwords in *katakana*, it is understandable that there are many more *katakana* proper nouns in translation than in non-translation[264]. However, grouping together both kinds of loanwords and criticizing translations because of a more frequent use of loanwords is unreasonable since the actual loanwords were used only slightly more often in non-translation than in translation.

Another phenomenon that stands out is the use of onomatopoeic words scribed in *katakana*[265]. There are more than four times as many onomatopoeic words written in *katakana* in translation than in non-translation. "In comparison to English, many Japanese verbs have very general meanings. … This lack of specificness of the verb meaning is compensated [for] by the presence of onomatopoeic words" (Shibatani, 1990, p. 155). As a result, it is technically difficult to translate English verbs that have more specific meanings into Japanese without the use of onomatopoeic words. According to Kono (1999), as a rule, one should avoid onomatopoeic words in translation, and he goes on to criticize the translation by showing an example with numerous onomatopoeic words[266]. In his opinion, onomatopoeic words can be used where they are really necessary but

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[264] There is a set of guidelines, the Notation of Borrowed Foreign Words (外来語の表記), and it provides information on how loanwords can be written down. This is a current Cabinet notification by the Japanese Language Council (文化審議会国語分科会) within the Agency for Cultural Affairs (文化庁) set in June 1991 (http://www.konan-wu.ac.jp/~kikuchi/kanji/gairai.html). This notation is only a guide, and it does not prescribe the way these words are written. However, one cannot ignore its potential for setting the norms in using *katakana* to transcribe loanwords.

[265] Onomatopoeic expressions are Japanese words and are not loanwords; however, they tend to be written in *katakana*. There are no guidelines set by the Japanese Language Council (文化審議会国語分科).

[266] "原則として、日本語に数多い擬声語・擬態語のたぐいはできるだけ使わないようにすることが大切です。" (Kono, 1999, p. 137)

should be avoided so as to avoid making the translation sound "cheap" [267] (Kono, 1999, p. 138).

Also, names of plants and animals tend to be written more in *katakana*[268]. Tobita (1997) instructs translation learners to write the plants and animal names in *katakana*. Along with onomatopoeic words, most names of plants and animals are of Japanese origin (with some exceptions), so they do not qualify as loanwords. In light of this information, translation critics and educators need to reconsider their criticism of the overuse of loanwords written in *katakana*.

4.4.3 Overuse of "Female" Language

Another mixed result is obtained from the analysis of the use of female expressions. Many translation textbooks encourage translation learners to refrain from the use of female specific expressions, particularly the sentence-final particles chosen for this analysis. As can be seen in Table 9, four out of the six sentence-final particles chosen for this study were used more often in non-translations than in translations. For use of the Verb/Adj-*wa* and the Verb/Adj-*wayo*, use was slightly more frequent in translation, but overall, one can say that non-translations exhibit more occurrences of female specific sentence-final particles.

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[267] "じかに読者の感覚に訴える表現ですから、要所要所に使えば効果的な手法なのですが、擬声語・擬態語を多用すると、とたんに安っぽい浮ついた調子の文章になってしまいます。" (Kono, 1999, p. 138)

[268] This is because of the convention adopted to write words related to natural sciences. For example, the Ministry of the Environment encourages the use of *katakana* for names of plants, animals and other biological creatures (http://www.env.go.jp/nature/yasei/hozonho/transfer/tebiki_rev0710.pdf).

Table 9: Comparisons of Female Sentence-Final Particles (SFP)

	Translation	Non-translation
Verb/Adj-*no* の	2.2 (81)	**5.3** (150)
Verb/Adj-*wa* わ	1.4 (52)	1.2 (35)
Verb/Adj-*wayo* わよ	0.19 (7)	0.18 (5)
Noun-*yo* よ[269]	0.2 (8)	**0.7** (20)
Verb/Adj-*teyo* てよ[270]	0.13 (5)	**0.25** (7)
Verb/Adj-*noyo* のよ	0.9 (35)	**1.3** (36)

Unit: per 10,000 characters; () token

This finding is contrary to the common perception of translation's overuse of female language. Why is translation being blamed for overt female language use? This could perhaps be explained by the concept developed by Kinsui of "Role Language" or "*yakuwarigo*[271]" (Kinsui, 2003). Translation critics have ignored or are unaware of this phenomenon of Role Language which is a role-specific language used by characters in Japanese fictional works (including novels, comics, movies, and so on) that enables the reader/viewer to imagine the type of character in terms of his/her age, gender, occupation, social class, historical era,

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[269] The following cases were eliminated from the count:
- *masu/desu+yo* (This can be used by both male and female speakers in polite forms.)
- *da+yo* (The word "da" here is a copular verb in its plain form. This can be used by both male and female speakers in casual conversations.)
- When the speaker is obviously a male speaker. (Verb/Adj+*yo* can be used in different intonations by males. Such as *Iraneeyo*. いらねえよ。 'I don't need it.')
- Verb/Adj+*noyo* and Verb/Adj+*wayo* (These are separately counted as individual variables.)

[270] Verb/Adj-*teyo* was used only in the imperative such as the following:
- *Ii kagen ni shiteyo.* いい加減にしてよ。 'Enough already'
- *Nee, yameteyo, futari tomo.* ねえ、やめてよ、二人とも。 'Hey, stop it, you two.'

[271] 役割語

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appearance, or personality[272]. While warning about the ideological problems[273]

that Role Language can pose, Kinsui states that Role Language is so naturally

used that Japanese readers do not question anything about it. Knowledge of Role

Language is part of Japanese readers' reading competency. In other words, Role

Language is used without being questioned in non-translation written by Japanese

writers. The translation critics or educators may need to reconsider the role of

Role Language once more.

In a more recent publication, Ohmori (2006) shows his awareness of Role

Language; however, he cautions against overuse of this type of language. On the

other hand, there is a positive side for the female specific language: it can help

identify characters in the story especially when the conversation is complicated

(Ohmori, 2006, p. 10).

At the same time as Ohmori (2006) warns against the overuse of female

language, he also notices that the "real" conversation cannot be written down to

represent conversations in fiction, because it really does not make any sense. In

other words, a conversation that is written down is necessarily a representation of

the real conversation and not the conversation itself[274]. Since it is, in fact,

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[272] "ある特定の言葉づかい（語彙・語法・言い回し・イントネーション等）を聞くと特
定の人物像（年齢、性別、職業、階層、時代、容姿・風貌、性格等）を思い浮かべるこ
とができるとき、あるいは特定の人物を提示されると、その人物がいかにも使用しそう
な言葉づかいを思い浮かべることができるとき、その言葉づかいを「役割語」と呼ぶ。"
(Kinsui, 2003, p. 205)

[273] For example, a type of Role Language used for Chinese people in pre-WWII time in Japan may
be considered to reflect the prejudice and discrimination that were and have been present in
Japanese people's minds (Kinsui, 2003, 203).

[274] For example, Banfield (1982) deals with types of language used in fiction. She focuses on free
direct discourse which she calls 'represented speech and thought' and claims that 'represented
speech and thought' as well as direct quotation are products of fictional composition. Fiction
writers *represent* characters' speech using techniques such as direct/indirect quotes and free direct

impossible to make conversation in fiction "authentic," perhaps use of female language for the sake of convention is not completely negative.

In light of the above discussion, it is necessary to mention the possibility that the results could have been influenced by the gender of the authors and translators. In the corpora used in this study, there are three female translators out of eleven translators, while the authors of non-translation are all males (fourteen authors in total). Female translators may have been more aware of this tendency for female Role Language, thus paying more attention to avoid over-stigmatized female specific expressions. This cannot be concluded without further studies with more samples of female translators' texts.

Another point[275] should be considered as a possibility in future research. Ihara (2008) points out the different ways by which "discourse," or conversations, are expressed in Japanese and English novels. While English tends to utilize "indirect discourse" and "free indirect discourse", Japanese relies more on "direct discourse" (Ihara, 2008)[276]. In other words, Japanese fiction tends to include character's voices or lines more directly using verb endings and sentence-final

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discourse. In this representation, what is reflected is what the writer perceives as speech of the characters.

[275] This point was not considered when the analyses were made; in other words, an assumption of this portion of the project was that there were no differences in numbers of turns in conversations that characters utter. This is a point for future research since it involves more than merely checking the corpus with a computer program. Because of the size of corpora used in this project, it is no easy task to check individual instances of speech representations in both corpora of translations and non-translations.

[276] The examples are provided by Ihara (2008):

"i) The small boy could not understand. He said to himself, "Why is Mommy always working? It's my birthday today. – 直接話法 [direct discourse]
ii) The small boy could not understand why his mother was always working. He complained to himself that it was his birthday today. – 間接話法 [indirect discourse]
iii) The small boy could not understand. *Why was mommy always working? It was his birthday today.* – FID [free indirect discourse]" (p. 156)

particles compared with English fictions where indirect quotes are used more frequently. Therefore, it appears natural that there are fewer female sentence-final particles in translations. This is indeed supported by the findings of this study; however, more detailed investigation is necessary to make clear the nature of the findings.

4.4.4 Abstract Nouns as Grammatical Agents of Transitive Verbs

In order to analyze this so-called feature of translationese, I asked a friend[277] of mine who used to be a Japanese language teacher to join me in reading through the corpora in order to extract the incidents of abstract nouns used as grammatical agents of transitive verbs. This is because there are no computer programs that can detect the parts of speech in my untagged corpus. A tagged corpus, as opposed to an untagged corpus, contains information for each word that appears in the corpus. The information contained can be grammatical information such as parts of speech or functions of the word. There is a program called *ChaSen* that was developed by the Nara Institute of Science and Technology and is available for free distribution for researchers[278]. This program separates Japanese sentences, which normally are written without word breaks, and adds tags (parts of speech). However, using this program takes time to set up, and it is not always 100 per cent accurate. Therefore, with rather small corpora

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[277] I would like to express my sincere gratitude to Y. Kazuhara for spending time reading through the entire corpus for this portion of the study.
[278] This program is available at http://chasen-legacy.sourceforge.jp.

such as mine, it is more time efficient to rely on human eyes and brains to extract the examples.

The results of counting show that abstract nouns used as grammatical agents for transitive verbs actually occur more frequently in non-translations than in translations.

Table 10: Comparison of Abstract Nouns Used as Grammatical Agents of Transitive Verbs

Translation	Non-translation
0.48 (18)	0.78 (22)

Unit: per 10,000 characters; () token

The reason non-translation uses more abstract nouns as grammatical agents of transitive verbs may be that this type of sentence construction has indeed become "natural" in modern written Japanese. Because translators are aware of being criticized for using this type of structure, they may be refraining from using it more often, compared to Japanese writers.

There is a difference in uses found in abstract nouns as grammatical agents. Abstract nouns appear to be used with causative verbs in non-translation more often than in translation. This may indicate that this grammatical structure developed so that the use of abstract nouns as agents of a causative verb is more common. Some words are shown to develop their own meaning (Yanabu, 1982, 1998). For example, words now used for translation of 'he' and 'she' also contain the meaning of 'boyfriend' and 'girlfriend.' If translationese can gain a specific meaning in the words, or at the lexical level, it is possible that additional uses can

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be gained in the grammar of sentences, or at the structural level, as seen in this case. Table 11 shows the number of occurrences of abstract nouns used as grammatical agents of causative structures.

Table 11: Comparison of Abstract Nouns Used as Grammatical Agents of Causative Verbs

	Translation	Non-translation
Occurrences	2 out of 18 (11%)	6 out of 22 (27%)
Examples	*hassei-saseru* 'relieve one from ~' *kanji-saseru* 'make one feel'[279]	*zōfuku-saseru* 'to make something amplified (to amplify something) *takabur-asesu* 'make one excited/nervous' *shizumikom-aseru* 'make one depressed' *hakyū-saseru* 'make an influence on ~" *shikujir-aseru* 'make one fail' *anshin-saseru* 'make one feel relieved'[280]

Note: A hyphen indicates a break between a verb and an auxiliary verb that make up a verb.

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[279] The examples in Japanese are as follows:
　　発生させる
　　感じさせる

[280] The examples in Japanese are as follows:
　　増幅させる
　　高ぶらせる
　　沈みこませる
　　波及させる
　　しくじらせる
　　安心させる

4.4.5 Longer Paragraph Length

The feature of longer paragraphs in translation is supported by the results. In other words, paragraph length was overall longer in translation than in non-translation. Paragraph lengths were measured using a "word count" tool in a word processing program that determines the number of characters in a selected area. The counts were based on the number of characters in a paragraph. As can be seen in Table 12, showing the average length of paragraphs, the difference is clear.

The category *Overall* represents the average length of all paragraphs in both corpora. The category *Narrations* indicates the average length of paragraphs that include only narratives without any dialogues, as seen in the third paragraph in example (7) on page 128. The category *Dialogues* indicates the length of paragraphs that contain only a character's speech as in the first two paragraphs of the same example (7) on page 128. *Narrations & Dialogue* is the average length of paragraphs in which a dialogue or dialogues are embedded within a narrative, as in example (8) on page 129.

Table 12: Comparisons of Average Paragraph Length

	Translation	Non-translation
Overall	**138.3**	79.95
Narrations	**232.2**	123.1
Dialogues	**43.7**	32.2
Narrations & Dialogues	**87.27**	66.31

Unit: characters

The overall result is a total average of paragraphs of translation and non-translation where no distinctions were made between narrations and dialogues. Translation paragraphs are about twice as long as paragraphs in non-translations. In paragraphs where only narrations are made, the result is very similar – translation paragraphs are about twice as long. Translators tend not to change paragraph structures in contemporary fictional works (Ohmori, 2006, p. 88). The longer paragraph length may also be accounted for by the tendency of translations to be longer than the original, and this has been noted as a general tendency of translation (Berman, 1985/2004; Baker, 1996)[281]. However, this claim cannot be clearly supported by the results shown in this study, because no original texts were analyzed to compare the length. A future study can investigate this point thoroughly in conjunction with a parallel corpus of source language and target language.

"Dialogues" in the table show the length of each turn of dialogue or conversation, which reveals that even the dialogues or conversations are longer in translation than in non-translation. A "turn" is a conversational convention defined as "a single contribution of a speaker to a conversation" (Crystal, 1987); in other words, the alternating participation of each speaker in the conversation (Levinson, 1983). Conversational turns have been studied mostly in the linguistic fields of Pragmatics and Conversation Analysis, and it has been argued that turn-taking patterns can differ depending on the language of the conversation (Tanaka,

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[281] For example, Berman (1985/2004) speaks of "expansion" in which "every translation tends to be longer than the original" (p. 282). Baker (1996) terms the similar concept "explicitation" that is "an overall tendency to spell things out rather than leave them implicit in translation" (p. 180). In addition, she claims that many people have mentioned this tendency without empirical evidence.

2000). The length difference between translation and non-translation may be a

result of the differences in turn-taking patterns between Japanese and English.

Also, as seen in example 8 below, dialogues are often embedded in

paragraphs in translation (shown underlined), rather than beginning a new line for

each conversational turn as in example 7, a non-translation. In other words, these

variations may point to differences in speech representations in literature between

translations and non-translations. This may have caused the differences in the

length of the paragraphs, shown in the row "Narrations & Dialogues" above,

which is another aspect that needs further investigation.

(7) A passage from non-translation, *Shitsurakuen*:[282]

Romanized Japanese[283]:

"Tonikaku, ima wa nani o yattemo muzukashii. Sore ni
kurabete, omae wa kiraku de ii."
"Sonna koto wa nai…"
Kanshoku wa kanshoku narini tsurai koto mo aru no da ga,
sore o ittewa tada no guchi ni naru. Sō omotte damatte iruto, Ikawa
ga hitotsu tameiki o tsuite,

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[282] A passage from non-translation, *Shitsurakuen*, in Japanese:
「とにかく、いまはなにをやっても難しい。それにくらべて、お前は気楽でいい」
「そんなことはない……」
　閑職は閑職なりに辛いこともあるのだが、それをいってはただの愚痴になる。そう思
って黙っていると、衣川がひとつ溜息をついて、
「会社ってところは、あくせく働いても暢んびりしていても、給料はあまり変らない」
　たしかにそれは事実で、久木も以前とくらべて役職手当が減っただけで、総額として
はさほど減ったわけではない。
「でも、こちらは好んで閑になったわけではない」 (Watanabe, 2000, p. 63)
[283] In Japanese print conventions, a paragraph is indicated with one full empty space for a
character. However, a conversation paragraph is often offset by a half-size blank followed by a
quotation mark (「) that signifies the beginning of the paragraph of dialogue. To show clear
examples of change of the paragraph, these examples are shown with a full-size character tab in
Romanized Japanese. The footnote above shows the Japanese paragraphs according to the
Japanese printing convention.

"Kaisha tte tokoro wa, akuseku hataraitemo nonbiri shite itemo, kyūryō wa amari kawaranai."

Tashika ni sore wa jujitsu de, Hisaki mo izen to kurabete yakushoku teate ga hetta dake de, sōgaku to shite wa sahodo hetta wake dewa nai.

"Demo, kochira wa kononde hima ni natta wake dewa nai." (Watanabe, 2000, p. 63)

English back translation:

"In any case, right now, everything is hard to do for me. On the other hand, I'm envious that you seem happy enough."

"Not necessarily so…"

Being a victim of downsizing and having not much work to do has its own difficulties; however, if he talks about them, it will only become complaints. Thinking like this, he kept his mouth shut. Then, Ikawa sighed and said,

"A workplace. No matter how much you work or how little, your salary really does not change all that much."

This indeed was true. For Hisaki, even though he did not receive his executive allowance any longer, the total amount of salary is not very much less than before.

"But, I didn't ask for any free time at work."

(8) A passage from *Madison-gun no Hashi (The Bridges of Madison County)*:[284]

Romanized Japanese:

Tsuchibokori o makiage, kurakushon o narashite, kuruma ga tōrisugita. Shiborēno mado kara Furoido Kurāku ga kasshoku no ude o tsukidashi, Furanchesuka wa sore ni kotaete te o futtekara, mishiranu otoko no hoo ni mukinaotta. <u>"Sugu soba yo. Koko kara sono hashi made wa, seizei 3 kiro kurai ne."</u> Sorekara, 20 nen mo tozasareta seikatsu o shite kita ato, inaka no bunka no yōkyū ni awasete kōdō o tsutsushimi, kanjō o oshikoroshite kurashite kita

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[284] A passage from translation, *Madison-gun no Hashi*, in Japanese:
　土埃を巻き上げ、クラクションを鳴らして、車が通りすぎた。シヴオレーの窓からフロイド・クラークが褐色の腕を突き出し、フランチェスカはそれに応えて手を振ってから、見知らぬ男のほうに向き直った。「すぐそばよ。ここからその橋までは、せいぜい三キロくらいね」それから、二十年も閉ざされた生活をしてきたあと、田舎の文化の要求に合わせて行動を慎み、感情を押し殺して暮らしてきたあと、自分がこんなふうに言うのを聞いて、フランチェスカ・ジョンソンは驚いた。「よろしかったら、わたしが案内してあげましょうか？」(Waller, 1992/1997, p. 56)

ato, jibun ga konna fū ni iu no o kiite, Furanchesuka Jonson wa odoroita. "Yoroshikattara, watashi ga annai shite agemashō ka?" (Waller, 1992/1997, p.56)

English original:

A car went past on the road, trailing dust behind it, and honked. Francesca waved back at Floyd Clark's brown arm sticking out of his Chevy and turned back to the stranger. "You're pretty close. The bridge is only about two miles from here." Then, after twenty years of living the closed life, a life of circumscribed behavior and hidden feelings demanded by a rural culture, Francesca Johnson surprised herself by saying, "I'll be glad to show it to you, if you want." (Waller, 1992, p.29)

4.5 Conclusion

In the West, translationese has traditionally been regarded as a sign of bad translation; however, a more neutral view has appeared in the works of Baker (e.g., 1993, 1996, 1999, 2004) and Toury (1995) that translationese is a natural part of translation products and is worthy of description. On the other hand, Japanese translationese has followed a different path. Japan's long history of documented written materials provide valuable data in understanding how different types of translationese over the centuries have influenced the Japanese language at various times. It is only recently that we hear more about the notion of more fluent or domesticated translation. Furuno (2002, 2005) has made the very first step toward further understanding by analyzing the changing attitudes of Japanese readers toward translationese in non-fiction writings, while Yanabu (1982, 2003) made his contribution by proposing a translation theory based on the

phenomena of words in translationese. This study adds to the previous efforts: it provides concrete findings on what are regarded as features of translationese, utilizing corpora of translations and non-translations.

Although this study uses relatively small-scale comparative corpora, it nonetheless reveals differences in the language used in translation and non-translation. Some features (third person pronouns and longer paragraphs) are proven to be characteristic of translationese, while others were proven otherwise or questionable (loan words, female language, abstract nouns as subjects of transitive verbs). The findings in this study can shed light on what is happening in the language of translation and in modern Japanese. For instance, the findings may indicate incorporation of "translationese" forms into modern Japanese in the third person pronoun *kare* 'he' and abstract nouns as subjects of transitive verbs. The results of this study suggest that Japanese critics or even translation textbook developers may need to reconsider what is actually "translationese" and "natural" Japanese.

To conclude, it was possible to substantiate some features of translationese. I believe that this study has contributed to descriptions of translation phenomena in Japanese. This is one of the first attempts to carry out Descriptive Translation Studies in Japanese contemporary popular fiction.

Chapter 5 Readers' Attitudes toward Japanese Translationese in Popular Fiction

5.1 Introduction

This chapter presents an investigation of readers' attitudes toward Japanese translationese through the use of a questionnaire and interviews. Readers' attitudes toward translationese can provide an insight into translation norms in Japanese society. Because previous research has not addressed Japanese translationese in popular literature, the primary goal of this investigation is to establish the current state of readers' attitudes in this unexplored area. A number of further questions arise and are discussed for future studies.

The large number of people who read popular literature, as is reflected in the phenomenon of bestsellers, have the advantage of providing a sizable sample for analysis. Kikuchi Kan (1888-1948)[285] was quoted in Hasegawa (1965) as saying: "pure literature is something that the author wants to write while popular literature is something that authors write to please people" (p. 19)[286]. This quote stresses the important role played by readers of popular literature. To put it in another way, who reads pure literature? People perhaps read pure literature at school, mostly because it is assigned. The pure literature magazines are still publishing but the sales of these magazines are reported to be dwindling (Ōtsuka,

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[285] 菊池寛 His given name 寛 can be read as either his popular literature's penname of "Kan" or as "Hiroshi", his real name and the one he used as a writer of pure literature. In literary history books, he is referred to as Kikuchi Hiroshi (e.g., Mitani & Minemura, 1988; Endō & Ikegaki, 1960/1988).
[286] "作家が書きたくて書いているのが純文学で、人を喜ばすために書いているのが大衆文学だと。" (Hasegawa, 1965, p. 19)

2002). According to statistics published by the JMPA[287] during the period of

October 1st, 2007 to September 30, 2008, the numbers of monthly issues for pure

literary magazines publication are as follows: *Subaru* (8,000), *Gunzō* (8,500),

Bungakukai (12,000), *Bungei* (20,000), and *Shinchō* (31,216)[288]. On the other

hand, statistics of monthly "entertainment", or popular literature, magazines are as

follows: *Shōsetsu Gendai* (31,917), *Yaseijidai* (50,000), and *Ōru Yomimono*

(78,167)[289]. As seen in these numbers, it is apparent that people choose to read

more popular literature than pure literature. Ōtsuka (2002) went as far as

questioning the point of still publishing pure literature magazines based on this

reality. Apparently, these pure literature magazines usually cause a negative

financial status (i.e., in the red) which is necessarily made up by the sales of

popular literature or even comics magazines that are published by the same

publishing house[290] (Ōtsuka, 2002).

  This study also provides new insights into the long-debated dichotomy

between foreignization and naturalization/domestication approaches. On a larger

scale, the results presented here add to research already published on the

phenomenon of translationese, responding thus to the call for more investigation

by Baker (1993, 1996, 2004) and by Tirkkonen-Condit (2002). Focusing on the

opinions of actual readers, the survey also has immediate implications for

practicing translators, the education of translators, and publishers of translated

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[287] 日本雑誌協会 www.j-magazine.or.jp

[288] *Subaru* すばる, *Gunzō* 群像, *Bungakukai* 文學界, *Bungei* 文芸, and *Shinchō* 新潮

[289] *Shōsetsu Gendai* 小説現代, *Yaseijidai* 野生時代, and *Ōru Yomimono* オール読み物

[290] Just to add another perspective, here are the statistics for the monthly comic magazines: *Gekkan Shōnen Magajin* 月刊少年マガジン for young male readers (969,250) and *Ribon* リボン for young female readers (376,666).

works in Japanese. This is because the findings can direct translators and those who are engaged in translations toward what readers are not fond of in translation and what they actually prefer.

The findings can help identify what constitutes "norms" of translation (Toury, 1995, 1999) in Japanese society. According to Toury, norms govern translational activities in a given society and are historically, socially, and culturally determined. In other words, norms in translation are a set of options that are actually chosen by translators to use in a social context. He also emphasizes the importance of descriptive studies in order to uncover what translation in a given society involves, including investigations of attitudes held by the consumers or readers of translated texts (Toury, 1995, 1999). Specifically, he gives the use of questionnaires as an example of

> studying aspects of translated texts (or, rather, addressees'
> responses to them) in an empirical way [which] consists in
> devising QUESTIONNAIRES, and having group of subjects –
> hopefully big enough as well as controlled for their background
> variables – react to the texts by answering the questions. (Toury,
> 1995, p. 228, emphasis in the original)

By analyzing actual readers' reactions, researchers can infer the acceptability of translation in Japanese popular fiction.

5.2 Research Questions

In addition to the aim of gaining insight into reader attitudes toward translationese, the following questions are addressed:

1. Can the readers distinguish translations from non-translations? In other words, is translationese a reality for them? If so, what are their attitudes toward translationese? Do the attitudes differ between the group of people who can distinguish translationese and the group of people who cannot?

2. Does knowing English (or other foreign languages) influence the reader's ability to identify translationese and their attitudes toward translationese?

3. If the readers prefer reading foreign literature (in translation), do they have more positive or negative attitudes toward translationese, compared to those who do not prefer reading foreign literature (in translation)?

5.2.1 Identifying Translationese and Attitudes toward Translationese

This first question aims to find out whether or not contemporary Japanese translationese is real for readers. If readers are able to distinguish translationese from the language of non-translation, then it can be argued that Japanese translationese is indeed a reality. Tikkonen-Condit (2002) has questioned whether translationese is "a myth or an empirical fact" (p. 207), and she concluded that translationese is not readily identifiable in Finnish[291]. In Japanese, however, it may be identifiable, and this needs to be tested. On the other hand, if readers are not able to identify translationese, then translationese may be in transition toward being accepted into contemporary written Japanese. Another possibility if the readers cannot identify translationese is that it is not a reality to readers and that it can be something that critics invented in order to have something to write about. Over the history of the Japanese writing system, scholars have argued that this

[291] However, the non-significant conclusions that she reached may require another examination due to the questionable method employed. This will be discussed in more detail in the result section (Section 5.4.1).

phenomenon of incorporating translationese into the Japanese writing language

originated in Chinese-based and European-based translations (Furuta, 1963;

Morioka, 1988, 1997; Satō, 1972; Yanabu, 1982, 1998, 2004).

Another goal is to test whether the readers who can identify translationese have

different attitudes toward translation compared to those who cannot identify

translationese.

5.2.2 Knowledge of Foreign Language and its Influence on Attitudes toward

Translationese

This second question addresses the influence of knowledge of a foreign

language on readers' attitudes toward translationese. It has been claimed that the

incorporation of translationese into the Japanese writing system over time was

mainly encouraged by highly educated individuals of society following the

opening of the country in the late 1800s (Morioka, 1988, 1997)[292]. This means

that many of these individuals spent time abroad learning Western languages and

ideas and, then, imported them into Japan by translating them into Japanese. As

translators and consumers of translated documents, these individuals also set the

standard for the writing system. If, today, bilingual readers find translationese

clear, natural, and easy to read, then translationese can be argued to be in the

process of being incorporated into the Japanese writing system. I hypothesize,

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[292] The history of incorporation of foreign language elements into Japanese began at the very beginning of writing in Japan, as explained in chapter 3. However, the majority of translationese incorporated into the contemporary Japanese root in the Meiji period since the late 1800s.

therefore, that bilingual readers have more positive attitudes toward translationese than monolingual ones because of their knowledge of a foreign language.

5.2.3 Preference of Foreign Literature and Type of Attitudes toward Translationese

If readers prefer reading foreign literature (in translation), do they have more positive or negative attitudes toward translationese, compared to those who do not prefer reading foreign literature (in translation)?

This third question deals with the correlation between types of books that readers choose to read, in this case foreign literature, and their attitudes toward translationese. Foreign literature in Japan by default is translated although foreign language books are also sold in Japan[293]. If readers favor foreign literature (translated books), then their evaluations of translationese may also be positive since they are used to reading translationese. If this is the case, it may also indicate the current incorporation of translationese into Japanese writing as there are writers who claim to utilize translationese as their writing style (Anzai, et al., 2005). Therefore, it is possible that if readers prefer these writers' books, they may also have positive attitudes toward translationese.

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[293] The majority of the participants in the interviews actually used the terms *translations*, *translated literature*, and *foreign literature* interchangeably.

5.3 Methods

5.3.1 Participants

In order to answer the research questions, a questionnaire[294] was distributed to 390 Japanese readers who may be monolingual or bilingual/multilingual with English and/or other languages. 360 sheets of the questionnaire were returned which makes the completion rate 92%. The participants were recruited by the "friend of a friend" method[295]. Several participants were interviewed to provide additional qualitative data. Balancing against previous studies that used less than 50 participants (Tikkonen-Condit, 2002; Furuno, 2005) for similar research questions, the improvement in this quantity of participants, i.e. 360, is significant.

The age of the participants ranged from 17 to 76 years old. As shown in Table 13 and Figure 4 below, 70% of the participants were in the range between 17 and 22 years old. This is also the result of the recruiting method outlined above. Four of the people who helped administer the questionnaires work at universities, and others include office workers, students, and homemakers. The majority of the participants are of the post-secondary student age; however, older age groups are also present at about 30%.

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[294] Please see Appendix C for the Japanese version of the questionnaire along with an English translation.
[295] I would like to thank my friends who have supported me in this portion of my research project: A. Akita, R. Klint, N. Velamkunneltony, K. Yamagata, T. Baba, R. De Silva, N. and T. Fukuchi, K. Owen, T. Watanabe, Y. Yoshioka, M. Noguchi, Y. Yamamoto, H. Kaneda, Y. Kazuhara, and all those who participated in filling out the questionnaires.

Table 13: Age of Participants

Age range	Number	Percentage
17-22	251	70%
23-30	34	10%
31-40	26	7%
41-50	16	4%
51-60	14	3%
61-76	11	3%
Unknown[296]	8	2%

Figure 4: Age of Participants
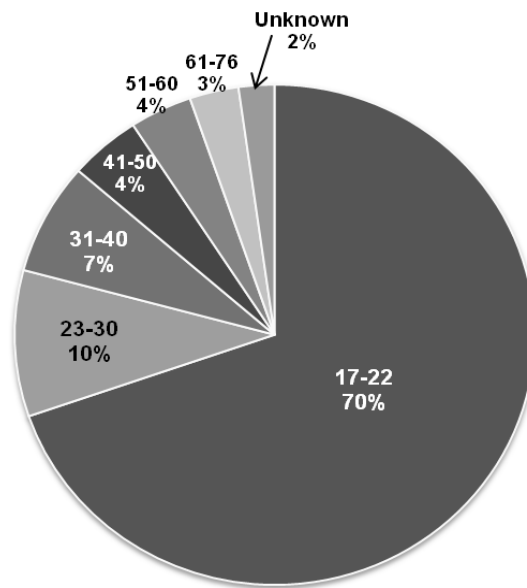
According to survey data published by *Mainichi Shinbun*[297] on October

26th, 2007, the percentage of people who read either books or magazines is 75%.

Within this group, younger people between their late teens and their 30s occupy

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[296] "Unknown" category refers to a group of people who left this particular section blank on the questionnaire.
[297] This is a survey conducted by *Mainichi Shinbun* as the 61st Public Opinion Survey on Reading (第 61 回読書世論調査). The article can be found at
http://www.mainichi.co.jp/universalon/clipping/200710/565.html

over 80%. Another survey[298] on the reading situation in rural areas for 2005

shows that 90% of all students and 91% of teens read books. Also, 75% of

students in their 20s read books. In other words, the younger people, especially

students, do read more than other age groups. Therefore, according to these

statistics, the population for this survey, although seemingly biased toward a

younger demographic, more accurately reflects current readership age groups.

Participants' occupations include the following: students (high school,

university, graduate school and specialized/vocational schools), teachers

(university professors/instructors, professors at graduate schools and junior high

school teachers), office workers, homemakers, and individual miscellaneous

occupations (including accountant, publicist, cook, driver, engineer, illustrator,

part-time employee, self-employed toy developer, travel writer, retiree). As can be

seen, the variety in occupations is quite broad; however, because of the recruiting

method employed, 72% of the participants are students. Again, this large number

of students may be justified based on the above statistics. In this section of the

survey 5% of the participants did not report their occupations. The Table 14 and

Figure 5 show the breakdown of the occupations of the participants.

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[298] This is part of the results of the survey conducted by Ie no Hikari Kyōkai (家の光協会) for the 60th National Survey on Reading in Rural Areas (第 60 回全国農村読書調査) and is published as *2005-nenban Nōson to Dokusho (2005 Rural Villages and Reading/* 2005 年版　農村と読書). A summary is found at this website
http://www.shoten.co.jp/nisho/bookstore/shinbun/view.asp?PageViewNo=4902

Table 14: Occupation of Participants

Occupation		Number	Percentage
Students	Students	259[299]	72%
	Grad students	12	3%
Teachers		23[300]	6%
Unknown[301]		19	5%
Office workers		16	5%
Homemakers		15	4%
Others		16	5%

Figure 5: Occupation of Participants
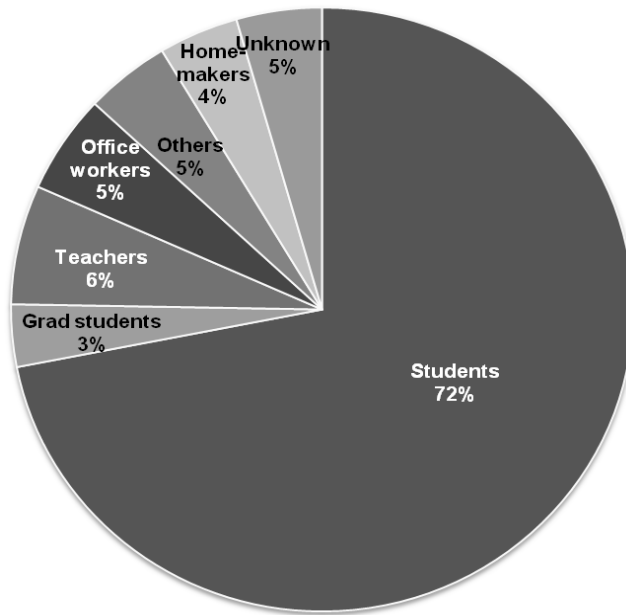
As for the participants' gender, there are many more females than males.

This is because one of the universities where the survey was conducted was a

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[299] This number includes 157 university students, one high school student, 100 students at other schools or those who did not specify that they were university students.

[300] This number includes university professors/instructors, grad school professors, and teachers at junior high schools.

[301] "Unknown" refers to a group of people who left this particular section blank on the questionnaire.

women's college and one of the other types of schools was a specialized school

for the specific profession of nutritionist in which most students were female.

This may contribute to a slightly biased outcome because this participant pool

does not represent a balance between genders in the general population. The

breakdown is shown below.

Table 15: Gender of Participants

Gender	Number	Percentage
Females	294	82%
Males	60	17%
Unknown[302]	6	1%

Figure 6: Gender of Participants

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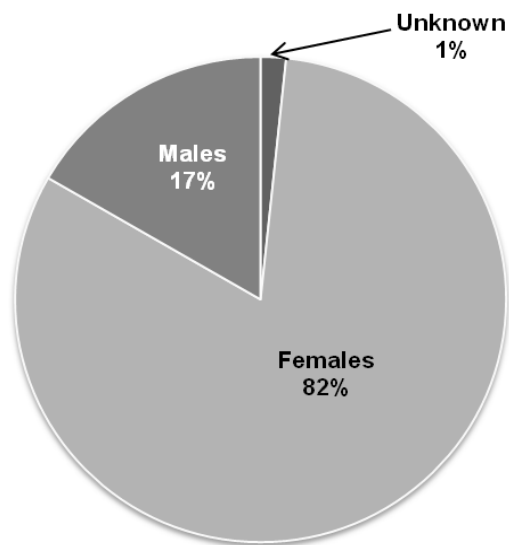
[302] "Unknown" refers to a group of people who left this particular section blank on the questionnaire.

Five people participated in the interviews. They are identified by letters A through E: A (35 years old, educator), B (35 years old, office worker), C (33 years old, office worker), D (32 years old, homemaker), and E (30, office worker). They are all female. The first four reside in Japan, while E lives in an English speaking country.

5.3.2 Stimuli

The questionnaire contains five short reading passages, three translations and two non-translations. After reading the passages, the participants are asked to rate each passage according to the following criteria: clarity, naturalness and readability (or easiness to read) and to identify whether each passage was a translation or non-translation. Rating and identifying translated passages are on the front of the sheet. On the back of the sheet, demographic questions are also included, followed by other questions concerning the following: amount of reading; reading preferences; self-perceived proficiency level in English or other foreign language; language(s) in which they read; types of books recently read; favorite authors; and reasons for book selection. An effort was made to keep the questionnaire to a reasonable length, i.e., one double-sided letter- or A4-size sheet.

The passages were chosen to replicate a similar effect to that of the "matched-guise" technique (Lambert, et al., 1960; Agheyisi & Fishman, 1970; Garrett, Coupland, & Williams, 2003). The matched guise technique is an indirect technique employed in attitude research in sociolinguistics. It involves asking the

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participants to evaluate the perceived "qualities" of speakers whose voices are played on a tape. The speakers' voices are audio-recorded in a specific way: the recording is of the same speaker reading out loud two passages in different linguistic varieties (i.e., languages or dialects). However, the participants do not know that the voices reading in the two different linguistic varieties belong to a single individual. Thus, when the participants evaluate the qualities of a speaker reading the two different passages in the different linguistic varieties, the differences are due to the manipulated variables (such as the accent in a particular dialect) and not the quality of the voice or other variables which might arise if a different speaker was used.

Language attitude studies in sociolinguistics thus far, have focused on spoken language, mainly in English. As well, language attitude studies employing Japanese or Japanese accents are not extensive. Some of the studies that used the matched-guise technique include Nagata (1989) and Cargile and Giles (1998). Nagata (1989) investigated language attitude toward one of the dialects of Japanese. Cargile and Giles (1998) investigated attitudes toward Japanese-accented English in California. In other words, there is no existing study that has investigated attitudes toward a written form of Japanese. Therefore, for this study it was necessary to modify the existing "auditory element" of the matched-guise technique to accommodate the "visual elements" or written passages.

In this study, an attempt was made to match the pairs of written passages with the only variable being the features of translationese. For example, one of the

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matched passages (a translation) has a feature of translationese to be tested, and

the other passage (a non-translation) contains the non-translation feature.

There are three features of translationese to be tested and are shown below:

a) more frequent use of loanwords (Yanabu, 1982, 1998; Yoshioka, 1973)

b) more frequent use of third person pronouns *kare* 'he' and *kanojo* 'she' (1973Yanase, 2000; Miyawaki, 2000; Nakamura, 2001)

c) use of an abstract noun as the grammatical subject of a transitive verb (Morioka, 1988, 1997, 1999; Yoshioka, 1973).

5.3.3 Passages for Stimuli

Five passages are chosen as stimuli. The first set of passages, (1a) and (1b),

examines attitudes toward the frequent use of loanwords that are indicated by the

underlining. In Japanese orthography they are written in *Katakana*; therefore,

loanwords are also referred to as *katakana-go* '*katakana* words'. Both passages

have about the same number of words in *katakana* (ten in the translation and nine

in the non-translation) because an attempt was made to measure the readers'

attitude toward the different kinds of loanwords. For example, the translated text

contains proper nouns (i.e., "Levi's" and "Red Wing") while the non-translation

does not[303]. They also share a similar content, a description of what a person is

wearing.

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[303] In chapter 4 (Table 7), it was found that there are more proper nouns, onomatopoeia, and plant/animal names in translation than in non-translation. On the other hand, the percentage of other loanwords was about the same in both translation and non-translation. The selection of these two passages for the loanword category was meant to reflect this finding from chapter 4.

(1) The Frequent Use of Loanwords

a. Translation

色褪せた リーバイス に、よく 履きこんだ レッド・ウイング の
iroaseta rībaisu ni, yoku hakikonda reddo-uingu no
faded Levi's and, well worn Red Wing of

フィールド・ブーツ、カーキ の シャツ、それに、
fīrudo-būtsu, kāki no shatsu, soreni,
fieldboots khaki of shirt additionally

オレンジ 色 の サスペンダー という いでたち で、
orenji iro no sasupendā toiu idetachi de,
orange color of suspenders as appearance be

幅広い 革 の ベルト に は、ケース入り の
habahiroi kawa no beruto ni wa, kēsu-iri no
wide leather of belt on TOP[304]case-inside of

スイス・アーミーナイフ を ぶら下げていた。
suisu āmīnaifu o burasageteita.
Swiss Army knife OBJ was dangling

(Waller 1992/1997, p. 25)

Back translation[305]: (He) was (of) (an) appearance as (a) faded
Levi's and well-worn Red Wing boot(s) and (a) khaki shirt,
additionally, orange-color(ed) suspender(s), and on (a) wide
leather belt was dangling Swiss Army knife inside of (the) case.

English original: Kincaid wore a faded Levi's, well-used Red
Wing field boots, a khaki shirt, and orange suspenders. On his

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[304] List of abbreviations used in this chapter:
TOP = Topic marker
OBJ = Direct object marker / accusative
SUB = subject marker / nominative
TENT = Tentative (Martin, 2004)
INF = Verbal/adjectival inflection
[305] The back translations in this chapter contain components that the original Japanese does not
include, and they are placed in parentheses. I have tried my best to keep the back translation as
close to the original as possible in order to provide an idea of the Japanese passage.

wide leather <u>belt</u> was fastened a <u>Swiss Army knife</u> in its own case.
(*The Bridges of Madison County*; Waller 1992, p.2)

b. Non-translation

パステルイエロー の 長袖　　 の Tシャツ と 小花模様
<u>pasuteru-ierō</u>　　 no　nagasode　no T-<u>shatsu</u>　to　kobanamoyō
pastel yellow　　　　　 of　long-sleeve　of　T-shirt　and　small flower

の ついた プリント の ギャザースカート を 穿いている。
no　tsuita　<u>purinto</u>　 no <u>gyazā-sukāto</u>　　 o　haiteiru.
NOM attached print　　of　gathered skirt　　　 OBJ　is wearing.

足元　　 は 素足　 に 三足　　　 千円　 で 買ったで
Ashimoto wa　suashi　ni　sanzoku　sen-en　de　kattade
foot　　　TOP　barefoot　on　three pair 1000yen by　bought

あろう、妙に　ビビッドな 模様　 の 靴下　　　 を
arō,　　　myōni　<u>bibiddo</u>-na　moyō　no kutsushita　o
TENT　　 oddly　vivid-INF　　pattern of　sock　　　OBJ

穿いていた。髪　 は セミロング の ストレート で、
haiteita.　　　 kami wa　<u>semirongu</u>　no　<u>sutorēto</u>　　 de,
was wearing　 hair TOP semi-long　of　straight　　　be

頭　 の 後ろ に チューリップ 模様　 の
atama no ushiro ni　<u>chūrippu</u>　　　moyō　 no
head　of　back　on tulip　　　　　 pattern of

バレッタ を 留めている。
<u>baretta</u>　　 o　tometeiru.
barrette　 OBJ　was fastened

(Yamamoto, 1998, p. 58)

Back translation: (She) is wearing (a) T-shirt of pastel yellow (that is) long-sleeve(d) and (a) gathered skirt of print (to which) small flower(s) attached. As for feet, (she) was wearing sock(s) of oddly vivid pattern(s) (that I suspect that she) bought three pair(s) by 1000 yen on barefoot. As for hair, (it) is semi-long straight, and on (the) back of (the) head (she has) fastened (a) barrette of tulip pattern(s).

My translation: She is wearing a long-sleeved, pastel-yellow T-shirt and a gathered skirt with patterns of small blossoms. On her feet, she has socks with strangely vivid colors, and I expect she bought them from a sale rack with a three-for-ten-dollars sign. She has straight and semi-long hair and is wearing a barrette with tulips on the back of her head.

The use of third person pronouns is examined in passages (2a) and (2b). In both of these passages, descriptions of sequences of events and situations are given. The underlined words are third person pronouns. As can be seen, there is not a single third person pronoun in the non-translation passage.

(2) More Frequent Use of Third Person Pronouns

a. Translation

<u>彼</u>　は スピードを 落とし、道　を 聞くために
<u>Kare</u> wa supīdo o otoshi, michi o kiku tameni
<u>he</u> TOP speed OBJ drop   way OBJ ask in order to

その 私道　　　へ 入っていった。車　　を　　前庭　　に
sono shidō   e haitteitta.   Kuruma o   maeniwa ni
that private path to entered   car   OBJ front yard to

乗り入れる と、玄関　　の ポーチにひとりの　女　　が
noriireru   to, genkan no pōchi ni hitorino onna   ga
ride into   when entrance of porch at one   woman SUB

坐っていた。そこ は　涼しそうで、<u>彼女</u>　は
suwatte ita.   Soko wa suzushisōde, <u>kanojo</u> wa
was sitting   there TOP look cool   <u>she</u>   TOP

何か　　　涼しそうな　　もの　を　飲んでいた。
nanika   suzushisō-na   mono o   nondeita.
something looks cool-INF thing OBJ was drinking

車　　　を　見る　　と、　ポーチ から 腰　を あげて、
Kuruma o miru　to,　pōchi kara koshi o　agete,
car　　OBJ see　when　porch　from hip　OBJ raise

近づいてきた。彼　　は　トラック　を　降りて、彼女　を　見た。
chikazuitekita.　Kare wa　torakku　o　orite,　kanojo o　mita.
approached　　he　TOP truck　　OBJ get off　she　OBJ saw

<div align="right">(Waller 1992/1997, p. 39)</div>

Back translation: He dropped speed and, in order to ask way, entered to that private path. When (he) ride (his) car into (the) front yard, at (the) entrance porch, one woman was sitting. There looked cool, she was drinking something (that) looked cool. When (she) saw (the) car, (she) raised (her) hip from (the) porch and approached. He got off (the) truck and saw her.

English original: He slowed down and turned up the lane, looking for guidance. When he pulled into the yard, a woman was sitting on the front porch. It looked cool there, and she was drinking something that looked even cooler. She came off the porch toward him. He stepped from the truck and looked at her, looked closer, and then closer still. (Waller, 1992, p. 18)

b. Non-translation

編集　　　　の 現場　の 勤務時間　　は 何時　　　から 何時
Henshū　　no genba no kinmujikan　wa nanji　　kara nanji
compilation of site　of working hours TOP what time　from what time

まで と、　はっきり きまっている わけではない。
made　to,　hakkiri　kimatteiru　wake dewa nai.
until　　clearly　set　　it is not that

出社　　の 途中　で、取材　　や 原稿　の 受け取り など を
Shussha　no tochū de, shuzai　ya genkō no uketori　nado o
commute of middle in interview and manuscript of receipt so on OBJ

して　　くると、　昼過ぎ　　から　出てくること　　　になるし、
shite　　kuruto,　　hirusugi　kara　dete kurukoto　　ni narushi,
do and　come　　　afternoon　from　to come to work　become

帰り　も　校了　　　　　の　とき　など　は　深夜　　　　から　明方
kaeri　mo　kōryō　　　　　no　toki　nado　wa　shinya　　kara　akegata
return　too　proofreading　of　time　so on　TOP　midnight　from　dawn

近く　　になること　も　ある。　　　はっきり　いって
chikaku　ninarukoto　mo　aru.　　　Hakkiri　　itte
close　　become　　　too　there is　clearly　　say

勤務時間　　など　あって　なき　　　　が　ごとき　もので、
kinmujikan　nado　atte　　naki　　　　ga　gotoki　mono de,
working hours　　exist　　do not exist　SUB　as if　　thing　be

会社　にいる　時間　より、　　仕事　の　内容　　が　　問題
kaisha　ni iru　jikan　yori,　　shigoto　no　naiyō　ga　　mondai
work　at be　　time　more than　work　of　content　SUB　issue

ということになる。
toiukoto ni naru.
it is that

<div align="right">(Watanabe, 2000, p. 184)</div>

Back translation: As for working hours of (the) site of (book) compilation, it's not that (it is) set from what time until what time. In (the) middle of commute, (if one does an) interview and receipt of (a) manuscript, (it becomes) afternoon to come to work, return too there (are times when it) becomes from midnight (to) close (to) dawn. (If I) clearly say, working hours exist (but it) is as if (a) thing (that does) not exist, and it is that, more than (the) time be(ing) at work, (the) content of work is (the) issue.

My translation: It's not that the working hours at the book compilation site has a set hours to work. If you go and interview someone or go get a manuscript, then you end up getting to work in the afternoon. Also, some proofreading work can keep you till midnight or sometimes till daybreak. To put it bluntly, working hours don't really exist, and what matters is the quality of the work rather than the time you spend at work.

The last feature for the study is the use of an abstract noun as the grammatical subject of a transitive verb (i.e., a semantic AGENT), which is represented in passage (3) below. Since this feature appears to be rare even in translation, it was not possible to locate any passage in non-translation in comparison. The reason why this feature stands out so much may be because it rarely occurs in so-called "natural Japanese" in written texts. The underlined words are abstract words: *sainō* 'talent' which gives confidence to the character, and *sakuryaku* 'strategies' which threaten the opponent in a chess game. In English they are perfectly acceptable as subjects of a transitive verb but in Japanese there is a constraint against abstract nouns taking the role of a grammatical subject of a transitive verb.

(3) Use of an Abstract Noun as the Grammatical Subject of a Transitive Verb

努力する　　までもなかった。
Doryokusuru　mademonakatta.
try hard　　　was unnecessary

チェス盤 に、人 が 見え　ない もの を 見ることが
Chesuban　ni, hito　ga　mie　nai mono o　mirukotoga
chessboard　on　person SUB can see　not　thing OBJ　to see

できた。相手　　に 見え　ない 障害物　　を 作って 自分 を
dekita. Aite　　ni mie　nai shōgaibutsu o tsukutte jibun o
was able opponent for can see not obstruction OBJ make　　self OBJ

守ることができた。その　才能 が 私　に 無上の 自信
mamorukotoga dekita. Sono sainō ga watashi ni mujōno jishin
to protect　was able that　ability SUB　I　in supreme confidence

を　植えつけた。私　　は　相手　　の　動きを
o uetsuketa.　　Watashi wa　aite　　　no ugoki o
OBJ planted　　　　I　　TOP　opponent　of　move　OBJ

全て　　事前　　　に　察することが　できた。
subete　jizen　　　ni sassurukotoga　　dekita.
all　　　advance in　to guess　　　　　was able

私の　　　　単純　　で　子供っぽく　　見える
Watashino　tanjun　de kodomoppoku mieru
my　　　　　simple　be childish　　　　appear

<u>策略</u>　　　が　底力　　　　　を　　発揮して　迫っていくとき、
<u>sakuryaku</u> ga sokojikara　o　　　hakkishite sematte iku toki,
strategy　　SUB real strength OBJ　　exercise　　close down　when

相手　　　が　どこで　顔　を　曇らせるか　が
aite　　　ga　dokode kao o　　kumorasu ka ga
opponent SUB　where　face OBJ cloud　　　　SUB

完全に　　読めた。私　　は　勝つの　が　大　　好き　　だった。
kanzen ni　yometa.　Watashi wa　katsuno ga　dai　　suki　　datta.
perfectly　could read I　　　TOP　to win　SUB great favorite was

(Tan, 1989/1992, p. 217)

Back translation: Try(ing) hard was unnecessary. (I) could see things (that other) people could not see. (I) was able to protect (my)self (by) mak(ing) obstruction(s) (that the) opponent could not see. That ability planted supreme confidence in me. I was able to guess (the) opponent's move(s) all in advance. When my simple strategie(s) (that) appear childish exercised (the) real strength and close down (on the opponent), (I) could perfectly read where (he/she) cloud (the) face. As for me, to win was (my) great favorite.

English original: It was effortless, so easy. I could see things on the chessboard that other people could not. I could create barriers to protect myself that were invisible to my opponents. And this gift gave me supreme confidence. I knew what my opponents would do, move for move. I knew at exactly what point their faces would fall when my seemingly simple and childlike strategy would reveal itself as a devastating and irrevocable course. I loved to win. (Tan, 1989, p. 187)

5.3.4 Participants' tasks

The above five passages were chosen as the attitude-eliciting stimuli. The participants were asked to rate each passage on the basis of clarity, naturalness and readability (or easiness to read). The scale was from 1 to 5, where 1 indicates a positive response (very clear, etc.) and 5 a negative response (very unclear, etc.). An underlying assumption is that the passages in categories (1) and (2) are matched[306]. The category (3) was left unmatched. Restricting the number of passages to five in total may have been useful in keeping the participants from thinking that there were equal numbers of passages in each group, translation and non-translation. At the end of the first page, there is a question asking the participants to identify the passages that they thought were translations. This is the only question where the word "translation" is used. In other words, the whole questionnaire is presented to the participants as a survey of reading habits[307].

On the second page of the questionnaire sheet, the participants were asked to provide demographic information such as age, sex, occupation and level of highest education completed. These were followed by additional questions concerning the amount of reading, reading preferences, perceived proficiency

[306] As mentioned in section 5.3.2 above, the "matched-guise" technique is employed here with modification to suit the written passages (Lambert, et al., 1960; Agheyisi & Fishman, 1970; Garrett, Coupland, & Williams, 2003). When the participants evaluate the two different passages in the different linguistic varieties, the differences are due to the manipulated variables. The variables in the previous section are included here.

[307] However, at the very end of the questionnaire on the second page, there is a statement thanking the participants and stating that their participation will benefit the field of Translation Studies. This statement was added due to the ethical considerations, i.e., it is not ethical to deceive participants into thinking that the questionnaire was on a different topic from the intended research focus.

level in English (or other foreign language), language in which they read, types of books recently read, favorite authors and reasons for book selection. The self-perceived proficiency level of English (or other foreign language) and the reading language are pertinent to the current study. The remaining items, although not currently pertinent, may help provide some additional insights for future research.

The interview participants were recruited through my social network. I contacted my friends asking if they read any books, and those who answered saying that they read fiction (novels) were chosen as the participants. The interview data were collected through calls made using a computer program called Skype. Also, a recording program, Pamela, was used to record the calls as mp3 files. Since all of the interview participants are in Japan or in a city other than Edmonton, this remote interview method was necessary. The length of interviews varied between 20 and 40 minutes. Afterwards, I transcribed relevant parts of the recordings, and the transcriptions were analyzed according to different topics.

5.4 Results and Discussions

5.4.1 Identifying Translationese and Attitudes toward Translationese

The results of the first question of whether readers can distinguish translations from non-translations suggest that they can indeed tell the difference. Of 352 participants, 54.8% identify at least one translation passage, making no wrong guesses, as shown in Table 16. The criterion is that making no wrong

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guesses is a sign of being able to identify translation passages correctly. This assumption is rather conservative, because the participants were not informed of the number of translation passages, which means that they did not know how many they were supposed to choose. In fact, the number of those who correctly guessed at least one translation passage (with one or two wrong guesses) amounts to 329 people, or 93%, out of 352. Along the same line, the number of those who correctly guessed at least one translation passage in addition to making *only* one wrong guess is 320 (90%).

Table 16: Outcome of the Translation Identification Task

Category	Number	Percentage
No wrong guesses	193	54.8%
Wrong guesses	159	45.2%
Total	352	100%

On the basis of Binomial Probability with two variables: 1) having no wrong guesses and having wrong guesses, and 2) the chance of having half (176 participants) or fewer participants guessing correctly (i.e., no wrong guesses) is α=0.5, or 50%[308]. This means that if the choices were randomly made, then 50% of the choices made are expected to be with no wrong guesses and the other 50% to be with wrong guesses.

Those who are categorized as having no wrong guesses are 193 people or 54.8% of all the participants. The question here is whether the number of 193

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[308] α refers to probability and falls between 0 and 1.

participants (or 54.8% of the participants) out of 352 people making no wrong

guesses is enough to claim that readers can indeed distinguish translations from

non-translations. In order to determine the answer to this question, the cumulative

probability of having 193 people or fewer with no wrong guesses needs to be

calculated. The two outcomes of interest in this binominal probability calculation

are as follows: (1) the probability of success (i.e., making no wrong guesses) and

(2) the probability of failure (i.e., making one or more wrong guesses).

For determining the binomial probability, I used the Cumulative

Distribution Function in Octave[309]. The Cumulative Distribution Function used in

Octave was "binocdf". The cdf value obtained from this calculation is 0.96490.

The further the cdf value from $\alpha=0.5$, the more unlikely that the outcome was

random. In other words, it was not random at all that 193 people or fewer people

guessed correctly. In other words, the answer to the question of whether readers

can distinguish translations from non-translations is yes, which is summarized

below.

Additionally, Table 17 shows the number of identifications as translations

for each passage. This means that identifications for translation passages are

correct identifications while identifications for non-translation passages are cases

of incorrect identification as translation passages.

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[309] Octave can be downloaded for free at www.gnu.org/software/octave/index.html. Octave was written by John W. Eaton and others at the Department of Chemical Engineering, University of Wisconsin.

Table 17 Identification as Translations

Passages	Number of ID	Percentage
Trans (3rd Person Pronoun)	201	57%[310]
Trans (*Katakana*)	129	37%[311]
Trans (Abstract Nouns)	202	57%[312]
Non-tran (Zero 3rd Person Pronoun)	51	14%
Non-tran (*Katakana*)	126	36%

One can observe a large number (201 and 202, or 57%) of correct identifications for both translation passages containing third person pronouns and abstract nouns as the grammatical subjects of transitive verbs. It appears that these passages are easy for readers to identify as translations. On the other hand, passages with *katakana* words were not readily identifiable as translations. For both translation and non-translation passages with *katakana* words, about the same number of people (129 and 126) chose them as translations, which means about 37% of the participants thought that each was a translation. However, the percentage of identification 36-37% is lower than the correct identification rate of the two translation passages above. This may indicate that *katakana* words are not thought of as features of translation texts; in other words, they may be thought to be more integrated into the Japanese language.

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[310] The cdf value for this is 0.99615, which suggests that it is not random that 201 out of 352 people guessed correctly. This means that they could tell that it is a translation.
[311] The cdf value for this is 0.000000024, which suggests that it is not random that 129 out of 352 people did not guess correctly. This means that they could really not tell whether it is a translation or not.
[312] The cdf value for this is 0.99721, which suggests that it is not random that 202 out of 352 people guessed correctly. This means that they could tell that it is a translation.

Question 1 (Part 1): Can the readers distinguish translations from non-translations? In other words, is translationese a reality to them?

Answer: Yes, translationese is likely to be a reality to the readers, especially for passages containing third person pronouns and abstract nouns as the subjects of transitive verbs. On the other hand, the readers seem to have difficulty identifying passages containing *katakana* words as translations.

Tirkkonen-Condit (2002) concluded that translated Finnish texts were not readily distinguishable from non-translation Finnish texts. However, there is an error in her conclusion because she did not follow proper probability calculations to draw her conclusions. For example, she had 646 correct identifications of texts as translation and non-translation out of 1051 cases of identification. This is 61.5% correct identifications of these texts. In her conclusion, she states that "[it] is hardly higher than chance, and it can be preliminarily argued … that published Finnish translations are not readily identifiable as translations" (p. 210). Her mistake is due to concluding without consideration of Binomial Probability. When I performed the calculations with her numbers, the chances that 646 correct identifications were randomly made in 1051 cases is infinitely close to one (cdf value=1.0000). The further the cdf value is from $\alpha=0.5$, the more unlikely that the outcome was random. In other words, it is almost 100% likely that these

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identifications are not random and that Finnish translations are actually

identifiable[313].

   The next question deals with the readers' attitudes toward translationese[314].

The attitude scores range from 3 to 15[315]. The score of 3 represents more positive

attitudes, and the score of 15 more negative ones. The middle value is 9, which

represents a neutral attitude.

   Readers' attitudes overall seem to be neither too negative nor positive at

first glance because most of the attitudes toward the translated passages showed

the means[316] that are located mostly around the middle value of 9 in the attitude

continuum. This signifies that it is neutral. However, the bar graphs reveal more

details for each type of translated passages containing third person pronouns,

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[313] Here is a quote from Tirkkonen-Condit (2002) that explains her calculation methods in more
detail: "In my first pilot [study] I asked 27 subjects to identify the extracts either as texts originally
written in Finnish (Fi) or as translations into Finnish (Tr), or as unidentified (U). I also asked them
to justify or comment on their choices. The total number of texts was 40 – 20 Fi and 20 Tr – but
the respondents did not know these proportions. Thus the total number of choices to be analyzed
was 1080 (40x27). Of these, 29 fell on U and the remaining 1051 on Fi or Tr. The number of
correct choices was 646 out of 1051, which makes 61.5%. The probability of hitting a correct
choice, i.e., 0.615, is hardly higher than chance, and it can be preliminarily argued – on the basis
of this pilot test – that published Finnish translations are not readily identifiable as translations,
even when the question is put explicitly, thus leading the subjects to assume that there would be at
least some translations there" (p. 210).
The binomial variable in her study is (1) correct identification as translations (Tr) or non-
translations (Fi) and (2) wrong identification. When a calculation was performed with these
numbers, the cdf value was calculated at 1.000, which means that the outcome was not random at
all. Tirkkonen-Condit (2002) includes two pilot studies, one of which I introduced here, and both
sets of numbers indicate that the translated Finnish texts are identifiable as translation; however,
because of the lack of proper probability calculations, the conclusions she drew are totally
opposite.
[314] If translationese is a reality the readers, what are their attitudes toward translationese? Do the
attitudes differ between the group of people who can distinguish translationese and the group of
people who cannot?
[315] The range of 3 to 15 is the result of multiplying the 5-scale scores by the number of criteria
(clearness, naturalness, and easiness to read). In other words, scores for these categories were
added up to examine the overall attitudes.
[316] Means are the average values of the attitude scores.

abstract nouns as grammatical subjects of transitive verbs and loanwords written in *katakana*.

Figure 7 below shows all the participants' attitudes toward the translated passage containing third person pronouns (Figure 7). The mean of the total attitude scores is 8.54 with a standard deviation (σ) of 3.24. The neutral or middle is 9, so it is slightly positive but still very close to 9, which means that the attitude is neutral. The bar graph indicates that some people had strongly positive attitudes because of the large number (33 and 49) for the positive attitude score of 3 and 6, where 3 is the most positive.

Figure 7: Overall Attitudes for the Passage Containing Third Person Pronouns
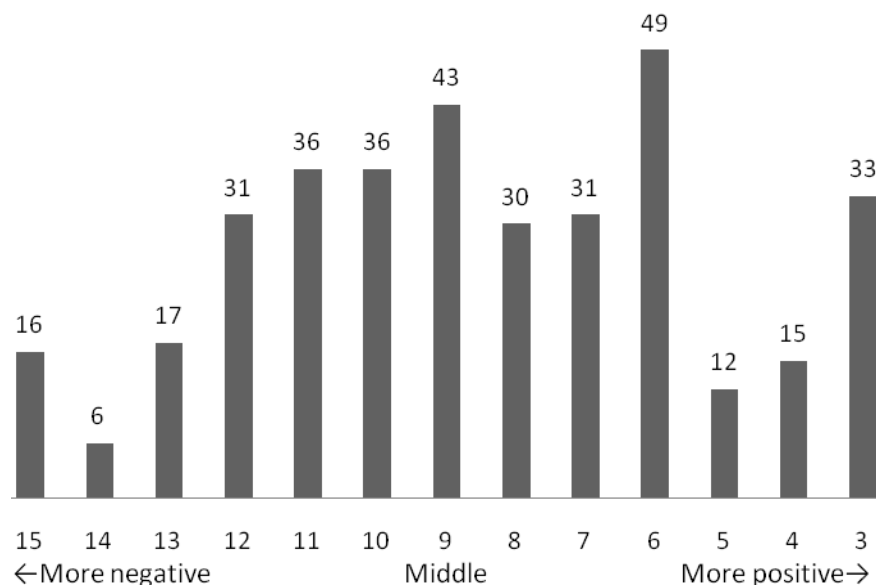
Figure 8 shows all the participants' attitudes toward the translated passage containing third person pronouns (Figure 8). The mean of the total attitude scores

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is 9.05 with the standard deviation (σ) of 3.45. The neutral or the middle is 9, so it

is very close to completely neutral. However, there are 27 and 31 people with 15

and 3 attitude scores, respectively, which may indicate that a split between

negative and positive attitudes is present. There may be some people who feel

more comfortable with sentence structures using an abstract noun as the subject of

a transitive verb while there are people who are not used to such sentence

construction. This may be explained by the types of texts that they read more

often. Since many participants were university students, they may be more used to

reading texts in academic writing[317]. Or it may simply be the case that some

people may not be used to reading texts with such a sentence structure.

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[317] Translationese is more prevalent in academic writings (Tanizaki, 1924/1975; Yanabu, 1983).
There is, of course, a possibility that some students had negative attitudes, too. In this particular
study, that students being used to academic writing and are used to "Translationese-like" language
is pointed out as a possible explanation. However, detailed analysis may be pursued in future
studies.

Figure 8: Overall Attitude for the Passage Containing an Abstract Noun as Subject
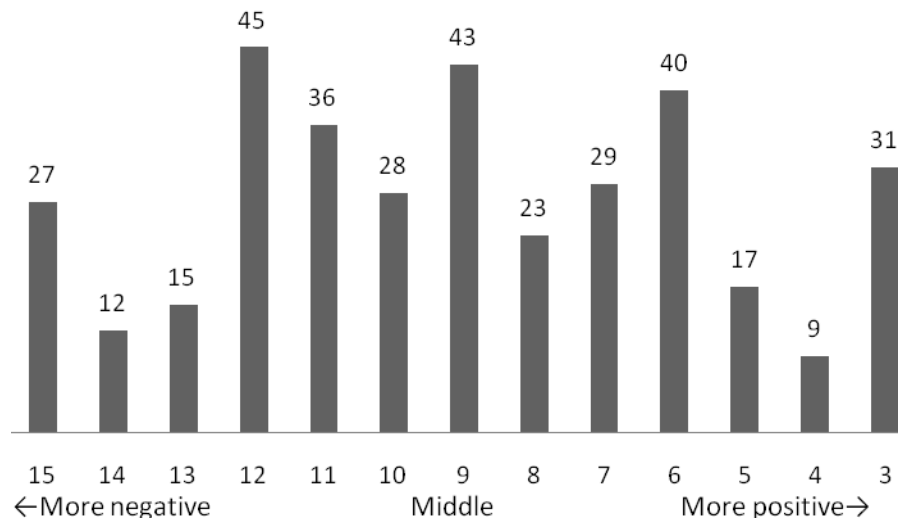
Figure 9 below represents all of the participants' attitudes toward the translated passage containing loanwords that are written in *katakana* (Figure 9). The mean of the attitude scores in the total is 7.59 with a standard deviation (σ) of 3.54. The neutral or the middle is 9, so it is on the positive side. As can be seen from the graph, there are a large number of people (50 and 77) with attitude scores of 6 and 3. Most strikingly the large number of 77 for the attitude score of 3 indicates that many people felt positive toward the passage containing loanwords written in *katakana*. This may be an indication that the use of a loanword is not perceived as strange or unacceptable, which in turn may suggest that loanword uses are integrated into contemporary Japanese language to a large degree.

Figure 9: Overall Attitude for the Passage Containing Loanwords (*Katakana*)
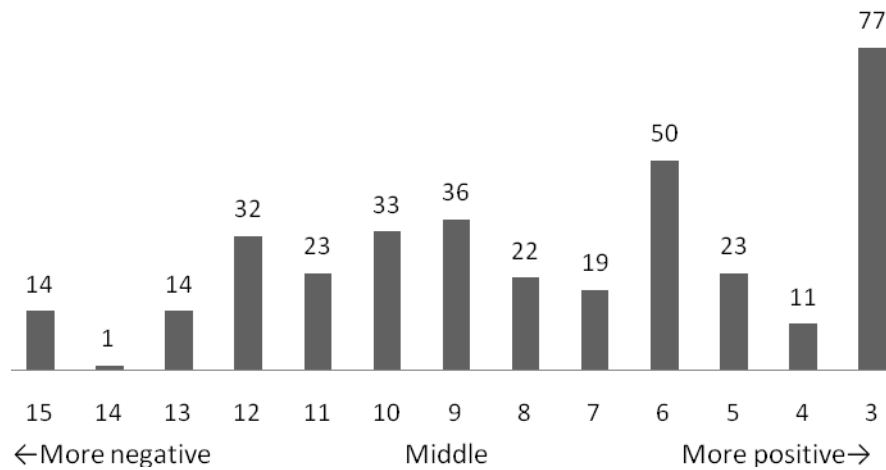
The above analyses are based on the total number of attitude scores for three categories in translation (third person pronoun use, loanword in *katakana* use, and abstract noun as subject). Appendix D contains more details accompanied by histograms[318]. Although the attitude on the whole appears neutral, at least in their means, there are a few things that stand out, and these need to be acknowledged. For example, when the patterns of distribution are compared between translation and non-translation passages for the use (or non-use) of third person pronouns, the differences in the distribution are noticeable[319]. The non-use of third person pronouns appears more favorable since the most positive score of 3 has 96 people in the non-use (Figure 10b) compared to 33 (Figure 10a) in the

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[318] A histogram is a type of bar graph that graphically displays frequencies for each category in the graph.
[319] The t-test (independent means; two-tailed) between these two groups yielded a very small t-value of 0.000000005 which is smaller than the t-critical value of 1.96, therefore the conclusion is that there is not a significant difference between the means of the two groups (I cannot reject the null hypothesis that the two means are the same).

use of third person pronouns. This can indicate that, although the use of third

person pronouns is not perceived as strongly negative, the non-use is still

relatively preferred.

Figure 10: Comparing Overall Attitudes for the Passages Containing
(Translation) or Not Containing (Non-Translation) Third Person
Pronouns

a. Translation (use of third person pronouns) $\mu=8.54$
$\sigma=3.24$
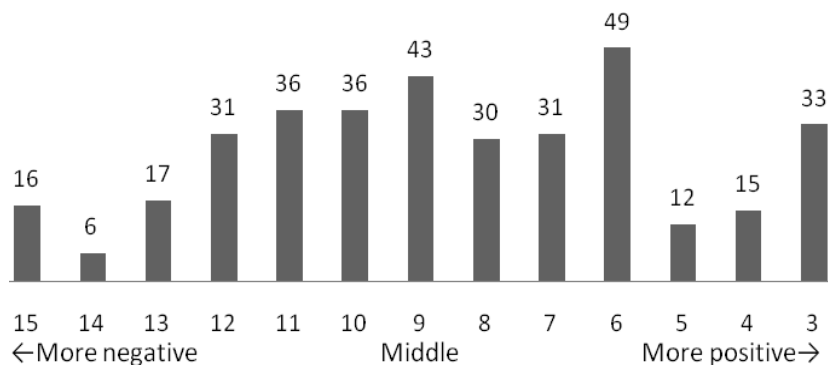
b. Non-Translation (Non-Use of Third Person Pronouns) $\mu=6.83$
$\sigma=3.39$
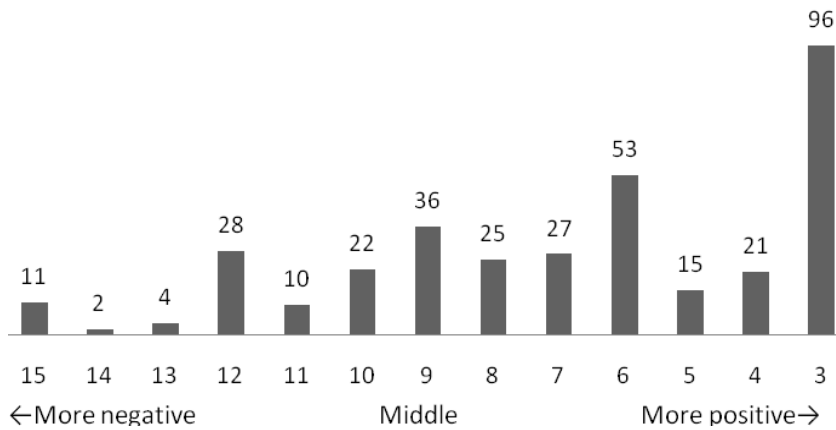
In addition, *katakana* use appears to be considered more favorable in translation than in non-translation as seen below in Figure 11[320]. While there are 77 people who gave the most positive score in translation (Figure 11a), only 18 did so in non-translation (Figure 11b). As well, the mean of the attitude scores for translation is more positive (μ=7.56) than the mean of the attitude scores for non-translation (μ=9.46)[321]. Also, when each category for clarity, naturalness and readability (easiness to read) is looked at, loanword use in translation is considered clearer, more natural and easier to read than loanwords in non-translation[322] (See Appendix D for more details).

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[320] It is probable that this result shows the readers' attitude toward the use and non-use of pronouns in general and not between translation and non-translation. However, in chapter 4 (Table 5) it was found that the use of pronoun was much more common in translation than in non-translation; therefore, the choice of these passages was to replicate the finding from chapter 4 as closely as possible.

[321] Again, the results of the t-test did not support that there is no statistically significant difference between these two groups in terms of their means. The t-test (independent means; two-tailed) between these two groups yielded a very small t-value of 0.0000000001 which is smaller than the t-critical value of 1.96. Therefore, the conclusion is that there is no significant difference between the means of these two groups (I cannot reject the null hypothesis of the two being the same).

[322] With regards to loanwords use in translation, the means for each category is as follows: clarity (2.4); naturalness (2.57); easiness to read (2.62). The most neutral attitude value is 3; therefore, the means of attitude scores for all categories are on the positive side. On the other hand, the means for the non-translation are as follows: clarity (2.75); naturalness (3.35); easiness to read (3.35). Two out of the three categories have scores above 3, which means that they are on the negative side of the attitude. Bar graphs can be found in Appendix D.

Figure 11: Comparing Overall Attitudes for the Passages
Containing Loanwords Written in *Katakana*

a. Translation (Loanwords Written in *Katakana*)   μ=7.56
                                                      σ=3.54

77

50

32   33   36

23   22   19   23

14   14   11

1

15   14   13   12   11   10   9   8   7   6   5   4   3
←More negative   Middle   More positive→

b. Non-Translation (Loanwords Written in *Katakana*)   μ=9.46
                                                         σ=3.06

63

44
37   38
                29
23   22   25
     11   19   15   18
                                    6

15   14   13   12   11   10   9   8   7   6   5   4   3
←More negative   Middle   More positive→
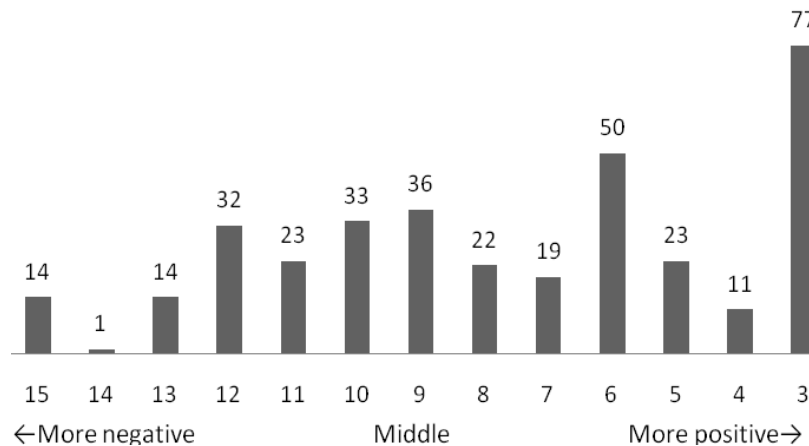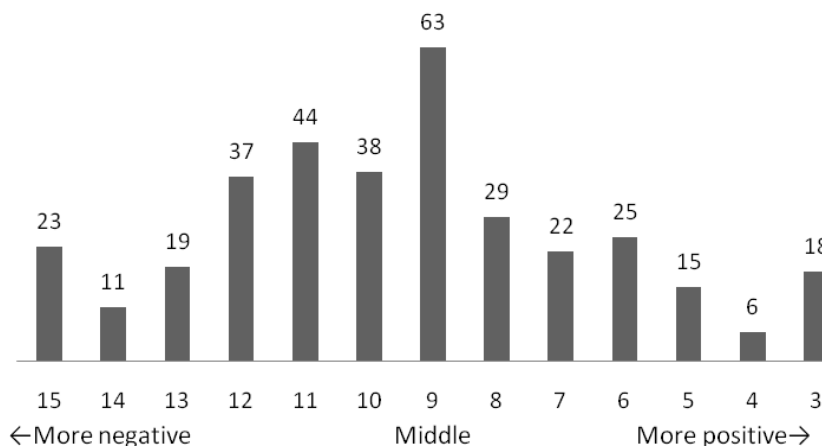
An intriguing result, which will be further explained below, is that there

seems to be more negative attitudes toward the non-translation containing

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loanwords than in translation[323]. Table 17 compares the types of loanwords used

in both passages.

Table 18: Loanwords Used in Translation and Non-Translation Passages

Translation		Non-Translation	
リーバイス Levi's	Proper Noun	パステルイエロー pastel yellow	Noun
レッド・ウィング Red Wing	Proper Noun	Ｔシャツ t-shirt	Noun (clothing / accessory)
フィールド・ブーツ field boots	Noun (clothing / accessory)	プリント print	Noun
カーキ khaki	Noun	ギャザースカート gathered skirt	Noun (clothing / accessory)
シャツ shirt	Noun (clothing / accessory)	ビビッドな vivid-*na*	Adj + adjectivizer
オレンジ色 orange-*iro*	Noun + 'color'	セミロング semilong	Noun
サスペンダー suspender	Noun (clothing / accessory)	ストレート straight	Noun
ベルト belt	Noun (clothing / accessory)	チューリップ tulip	Noun
ケース入り case-*iri*	Noun + 'in'	バレッタ barrette	Noun (clothing / accessory)
スイス・アーミーナ イフ Swiss army knife	Noun		

[323] As in the results of the previous comparison, this result of readers' attitude toward these two passages may only be valid for these two passages and not for the differences between translation and non-translation. Nonetheless, this can lead to inference that the results can apply to the differences between translation and non-translation. In future studies, this method may be improved further.

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At a glance, there are some differences in the types of loanwords used in both passages. The translation passage contains proper nouns while the non-translation does not. While some loanwords are followed by Japanese suffixes (*iro* 'color' and *iri* 'in') in translation, there are none in non-translation. The non-translation contains a loanword that is an adjective followed by a Japanese adjectivizer *-na* to make a noun into an adjective. This last point could be something that rubs the readers the wrong way. For example, Miyawaki (2000) gives suggestions such as "not using *katakana* loanwords that are verbalized"[324],[325] and "try not to use words that are *katakana* loanwords for adjectives as well"[326] (p. 33). This means that he advises translators not to use loanwords that are verbs and adjectives. It is possible that his suggestion was based on readers' tendency to dislike the use of verbs and adjectives loanwords. However, this point can be investigated further in future studies, specifically with which types of loanwords written in *katakana* cause negative reactions in readers.

Generally speaking, it can be said that readers' attitudes are neither too negative nor positive, except for a slightly positive attitude found in the use of loanwords written in *katakana* in translation. Also, there were few small

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[324] "動詞化したカタカナの外来語は使わない" (Miyawaki, 2000, p. 33)

[325] Japanese verbs and adjectives both conjugate. Japanese nouns do not change the forms while verbs and adjectives do. To verbalize generally means to make a word of another part of speech into a verb by adding verb conjugation or another verb. In the case of Japanese loanwords, English verbs such as "to start" or "to harmonize" are borrowed into Japanese by adding a Japanese verb *suru* ('to do') or by adding a verb inflection such as *-ru*. For example, スタートする (sutāto-suru = start-do, 'to start') or ハモる (hamo-ru = a truncated form of the harmony-verb inflection, 'to harmonize').

[326] "形容詞の場合も，できるだけカタカナ外来語形の言葉は使わないようにする" (Miyawaki, 2000, p. 33).

differences found in attitude scores between translations and non-translations as described above. This is summarized below.

Question 1 (Part 2): If so, what are their attitudes toward translationese?

Answer: Their overall attitudes appear neutral in the use of third person pronouns and an abstract noun as the subject of a transitive verb. With regards to the use of loanwords written in *katakana* the attitudes appear more positive.

The next question is whether there are any differences in attitudes between the group of people who can distinguish translationese and the group of people who cannot. As can be seen in Figure 12 the differences in the means of attitude scores are very small[327].

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[327] Again, a series of t-tests attests that these differences in the means of attitude scores of people who could identify translations and those of people who could not are not significant. Appendix E shows more details along with the means and standard deviations.

Figure 12: Overall Attitudes for Translationese of the Group of People who Can Distinguish Translations and the Group of People who Cannot
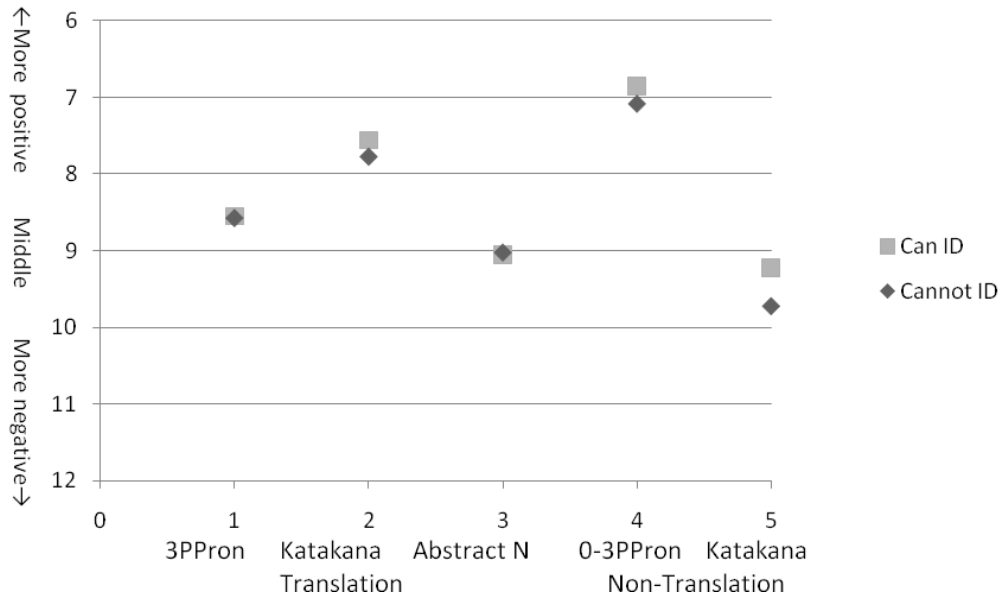
Table 19: Means of Attitude Scores of the Group of People who Can Distinguish Translations and the Group of People who Cannot

Means of Attitude Scores:	Can ID	Cannot ID
Tran (3rd P. Pron.)	8.6	8.6
Tran (*Katakana*)	7.6	7.8
Tran (Abstract N.)	9.1	9.0
Non-tran (Zero 3rd P. Pron.)	6.9	7.1
Non-tran (*Katakana*)	9.2	9.7

However, minor differences are observed. For instance, those who can identify translations tend to have somewhat more positive attitudes in all passages, including non-translations. This may mean that they are more critical in terms of language use in translation. For example, they may be more aware of what the

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contemporary Japanese language is "supposed to" sound like. To sum up this part of the question, it can be stated in the following way:

Question 1 (Part 3): Do the attitudes differ between the group of people who can distinguish translationese and the group of people who cannot?

Answer: The attitudes between the two groups do not appear to be very different.

5.4.2 Knowledge of Foreign Language and Attitudes toward Translationese

    The second research question is whether or not there are any differences between the attitudes of the group of people who know foreign languages and the group of people who do not. The participants were asked to report their knowledge of foreign languages such as English. The choices given to them were the following: not at all; yes, a little; yes, so-so; and yes, I'm confident. Any answers with "yes" were considered as having knowledge of a foreign language[328]. Those who chose any of the "yes" categories were asked which languages they knew, and most of them knew English. Chinese, Korean, German, French, and Spanish followed; however, very few people knew these languages enough to claim that they were confident in them (i.e., most chose "yes, a little" and "yes,

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[328] It is common in Japan to be modest about one's skills or abilities; therefore, three categories of "yes" were provided to accommodate those who would rate their abilities lower than they really are.

so-so")[329]. There were 216 participants who identified themselves as knowing a foreign language (61%), while 141 participants identified themselves as not knowing any foreign languages (39%)[330].

From Figure 13, it can be seen that there are differences in attitude between those who know a foreign language (FL) and those who do not, especially with regards to translations, while there hardly appears to be any differences in terms of non-translations.

Figure 13: Attitudes for Translationese of the Group of People who Know a Foreign Language (FL) and the Group of People who Do Not
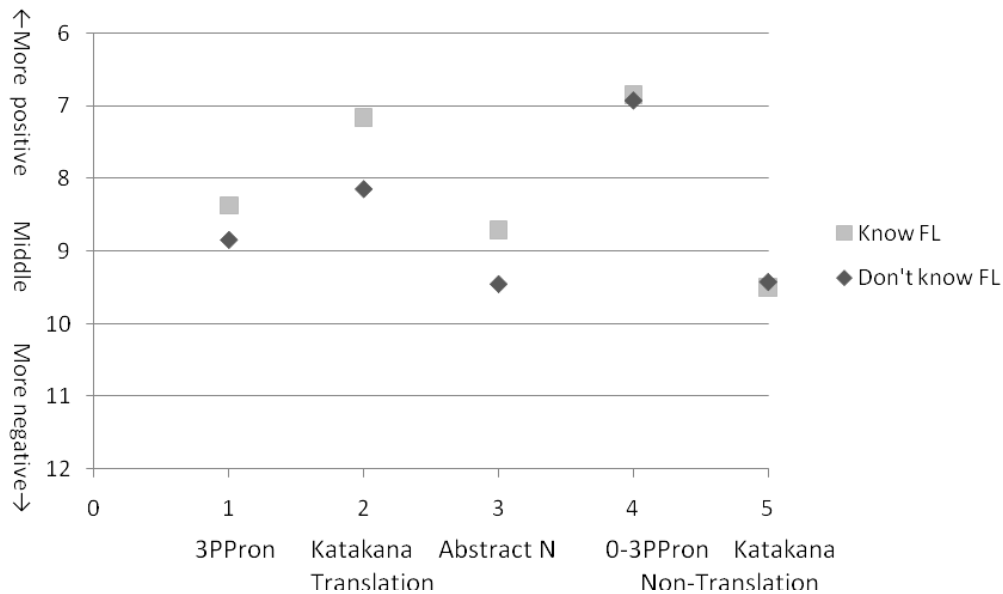
Table 20: Means of Attitude Scores of the Group of People who Know a Foreign Language (FL) and the Group of People Who Do Not

Means of Attitude Scores:	Know FL	Don't know FL
Tran (3rd P. Pron.)	8.4	8.9

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[329] A handful of professors/teachers self-reported that they were confident in these languages.
[330] There were three participants who did not answer this question.

Tran (*Katakana*)	7.2	8.2
Tran (Abstract N.)	8.7	**9.5**
Non-tran (Zero 3rd P. Pron.)	6.8	6.9
Non-tran (*Katakana*)	**9.5**	**9.4**

With all three categories (i.e., third person pronoun use, loanword use and use of abstract nouns as subjects) in translations, those who knew foreign languages, mostly English, tended to have more positive attitudes. This may be because their knowledge of a foreign language may assist them in being more flexible with various language structures. Translationese based on Western languages was created by scholars over a long period of time and was more prevalent in the late 1800s and early 1900s (Morioka, 1997, 1999). Much of the way English grammar is being taught now was established then, and it has not changed much. The emphasis still remains on understanding the grammar and being able to translate English into Japanese. Consequently, those who know foreign languages, such as English, may have had sufficient training to read and readily understand translationese without much trouble.

Notable findings include the indication that those who do not know foreign languages have somewhat less positive attitudes toward the use of abstract nouns as subjects (at the mean of 9.5) and that both groups tend to have the same slightly negative attitudes for *katakana* use in non-translation (at the means of 9.5 and 9.4).

The answer to question 2 can be summarized as below.

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Question 2: Does knowing English (or other foreign languages) have any effect on the readers' attitudes toward translationese?

Answer: The attitudes between the two groups appear to be different for translations while no differences are observed in attitudes toward non-translations. Those who know English (or other foreign languages) appear to hold more positive attitudes toward translationese than those who do not know a foreign language.

5.4.3 Preference for Foreign Literature and Attitudes toward Translationese

The third question is whether the readers who prefer reading foreign literature have more positive or negative attitudes toward translationese than those who do not read foreign literature. Foreign literature in Japan, by default, means translation in Japan. A few people indicated on their questionnaires that they read both foreign literature and books in their original languages (mostly English with a very few indicating French, German, Korean and Chinese).

Out of all the participants, 73 participants answered that they read foreign literature (20%) while 283 said that they do not read foreign literature (80%)[331]. When these two groups of people are compared (Figure 6-11), those who read foreign literature always have more positive attitudes toward all passages than those who do not. Both groups appear faintly negative about the use of loanwords

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[331] Four participants did not answer this question.

written in *katakana* in non-translation[332] but, other than this, those who read

foreign literature have rather positive attitudes for all passages. With regards to

the use of abstract nouns as subjects of transitive verbs, those who don't read

foreign literature regard it as slightly negative, below the score of 9, while the

other group finds it more favorable. Both groups have positive attitudes toward

the non-use of third person pronouns and those who read foreign literature are

especially positive. Those who read foreign literature may not be particularly

critical of the use of third person pronouns at the mean attitude score of 7.9 but

they are zealous regarding the non-use of the third person pronouns (the mean

attitude score of 5.1).

Figure 14: Attitudes for Translationese of the Group of People who Prefer
Reading Foreign Literature (F Lit) and the Group of People who Do Not[333]

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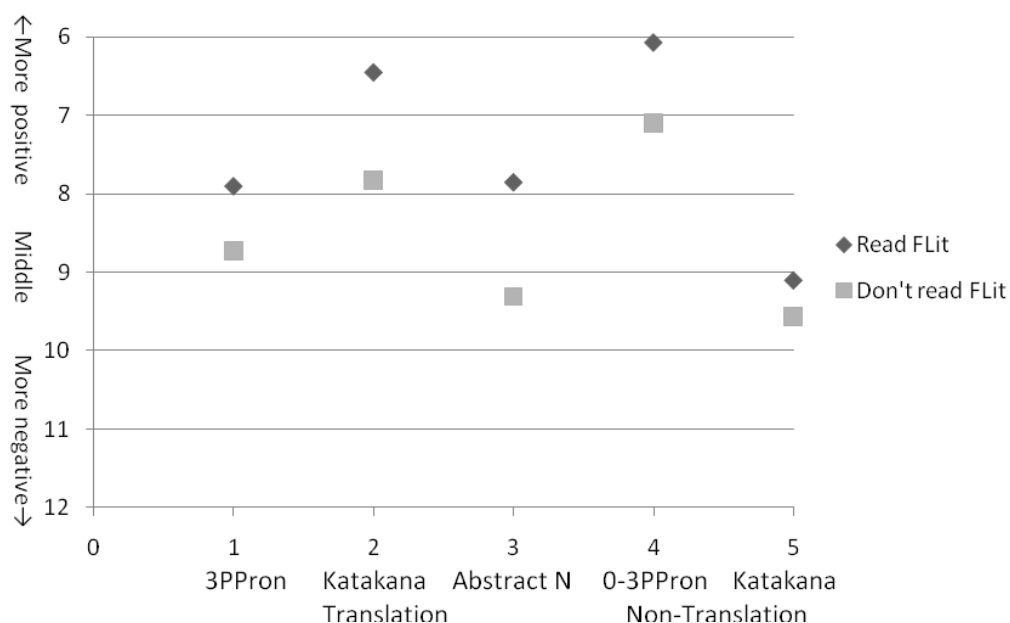
[332] This point again requires more investigation.
[333] More detailed comparisons can be made by examining Appendix G.

Table 21: Means of Attitude Scores of the Group of People who Prefer
Reading Foreign Literature (F Lit) and the Group of People who Do Not

Means of Attitude Scores:	Read Flit	Don't read Flit
Tran (3rd P. Pron.)	7.9	8.7
Tran (*Katakana*)	6.5	7.8
Tran (Abstract N.)	7.9	9.3
Non-tran (Zero 3rd P. Pron.)	6.1	7.1
Non-tran (*Katakana*)	9.1	9.6

While it is not clear why those who read foreign literature have a

consistent tendency to have more positive attitudes toward all passages, some

explanations can be put forward. It may be that those who prefer to read foreign

literature are simply accustomed to translationese, the language of translations,

resulting in more positive attitudes. While they may be more aware of what

sounds 'good' in contemporary written Japanese, they may be less aware if they

are desensitized to translationese. Broader tastes of these readers may have led to

broader acceptance of variation in language used in translation.

The answer to the third question can be summarized as below.

Question 3: If the readers prefer reading foreign literature (in translation), do

they have positive or negative attitudes toward translationese, compared to

those who do not prefer reading foreign literature (in translation)?

Answer: Those who prefer reading foreign literature do have more positive

attitudes not only toward translationese but also toward non-translation.

5.4.4 Results of the Interviews

The participants include five people who read books regularly: They all read popular fiction and they read translations to varying degrees. Some of them read both translations and non-translations equally while others read translations only sometimes. Some also say that they read only certain types of translations, such as children's translated literature. The demographics of the participants are shown below.

Table 22: Interview Participant Demographics

Participants	Age	Occupation	Reads translations
A	35	Educator	Sometimes
B	35	Office worker	Sometimes
C	33	Office worker	Often (about half the books she reads)
D	32	Homemaker	Sometimes (only children's books)
E	30	Office worker	Often

The interview participants also filled out the written questionnaire prior to the interviews taking place. However, the interviews did not immediately follow the questionnaire survey. At the beginning of the interview, the participants were asked whether they read translated books and were asked to explain why or why not. Then the interview was conducted through some elicitation questions such as "What do you think about the language used in translation? Do you have any special feelings about it?"

Recurring topics were characters' names written in *katakana*, loanwords, length of sentence/paragraph and strange Japanese. Three participants mentioned that they had difficulties remembering characters' names in translated books

(Participants A, B, and D). They used a list of character names that is usually

given at the beginning of the book; however, they were still easily confused

especially with names to which they are not accustomed. Those three participants

read translations "only sometimes" and the main reason for this is the difficulty

with characters' names. Characters' names are particularly confusing when

nicknames such as "Liz" and "Lizzy" are interchangeably used with its complete

equivalent of "Elizabeth" because they are uncertain that these names are in fact

versions of one name. However, short and more common names such as

"Michael" were not an issue. As well, place/country names that are common gave

them no problems but, if the place/country names were something that they were

not used to, it was hard for them. One participant who did not have any problems

with characters' names had always read translated literature from her childhood

on and continues to read translations about half of the time currently (Participant

C). However, she mentioned that her family members and friends do not read

translations much and their reasons include the difficulty with the characters'

names written in *katakana*. As seen in the text analysis included in chapter 4, the

marked characteristics of loanword use in translations is the large number of

proper nouns that are written in *katakana*. This same characteristic appears to

receive negative attention from these readers. Still, the question about why

loanwords in translation are received more positively compared to the ones in

non-translation remains a mystery.

  As for other types of loanwords that are not names, four of the participants

did not even regard this as an issue. However, when conventional spelling is not

followed, it sometimes causes a delay in understanding (Participant C). For example, a loanword for *sweater* can be written as セーター (conventional) or スウェター (more faithful in terms of phonetic similarity to the original word in English) and *tweed* as ツイード (conventional) and トゥイード (closer to the original in terms of phonetic similarity to the original word in English). Several guidelines set by the government[334] exist. However, they are only guidelines and individual writers are not required to follow them.

Another recurring topic was the length of a sentence/paragraph. Participant A wondered why some sentences in translations were strangely long. As she read, she cut the sentences into manageable chunks in her mind, which required some effort. This is another reason why she read translations only some of the time. Another participant's comment was that, due to the length of the paragraphs, it was hard to know which part she was reading in the paragraph, i.e., it was easy to get lost (Participant D).

Three of the participants had much to say about the strange Japanese in translation (Participants A, D, and C). Participant A mentioned that she often tried to reconstruct the original sentence structures in English: for example, a sentence with relative pronouns such as *that* or *which*. Participant D claimed that translations sound as if someone is trying to explain too much. Her analysis of this phenomenon is as follows:

> In Japanese, there are many words and expressions that contain
> much meaning and feelings that have been handed down through

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[334] The guidelines are called the Notation of Borrowed Foreign Words (外来語の表記). This is a current Cabinet notification by the Japanese Language Council (文化審議会国語分科会) within the Agency for Cultural Affairs (文化庁) set in June 1991.

generations. Therefore, Japanese fiction writers draw much from this kind of language. Because the language of translations lacks this kind of aspects [because it was first written in English], the translations tend to sound more explanatory than literary. All in all, literary authors who are also translators produce much easier translations to read (Recording I, 01:06).

This comment reflects an aspect of the explicitation hypothesis, one of the features of Translation Universals proposed by Baker (1993). The explicitation hypothesis states that there is "a marked rise in the level of explicitness" in translation (Baker, 1993, p. 243).

Participant C agreed in terms of the translators' lack of literary aesthetics by saying, "I think that many translations are not established as 'literature' in Japanese. They sound like academic writing. I think a wrong style is chosen for translation" (Recording E, 02:50) and "I dislike translations done by translators who are not good at writing Japanese" (Recording E, 04:45). However, Participant C reads translations because she has always done so. When she reads translation, she "switches her brain into the translation mode" and continues reading translations for a few books before she switches back to reading books written by Japanese authors (Recording E, 08:08). She takes translations as translations and has given up expecting them to be written in good quality, or "literary", Japanese. In other words, she reads translations for their interesting content even though the language used in translations requires her special capacity to decode translationese. Participants B and E also read translations for their content. B says that she never really paid much attention to the use of language in translation, except for the troublesome characters' names written in *katakana*. For these participants (Participants C, B, and E) the reason why they

continue to read translations is because the stories are interesting and also it is fun to learn about a different world in a foreign country. To sum, these participants do see the existence of translationese, but they are not overly negative about it. As a couple of the participants explained above, they feel that translators do not possess the talent of utilizing literary language well in translation. However, they take translations as translations and still read them.

5.5 Conclusion

To conclude, people appear to be able to tell the difference between translation and non-translation. However, they do not have strongly negative nor positive attitudes toward translationese. Those who know foreign languages (mostly English) tend to have somewhat more positive attitudes toward translationese compared to the ones who do not know English. The same pattern was observed in those who prefer reading foreign literature in translation and those who do not.

Having stated this, it needs to be mentioned that the differences among these groups were so slight that they did not differ in a statistically significant. In other words, the differences reveal more of a trend. Readers' attitudes toward both translationese and non-translationese are more or less neutral or slightly positive. However, even small differences were not regarded as totally insignificant because these may still indicate tendencies. This is why many observations were

noted above. These may be able to tell us what is currently happening with translationese.

For instance, the results of this study may indicate that translationese, or at least the features that were investigated in this study, have become integrated into the contemporary Japanese writing system and that readers do not regard translationese as something overly negative. This claim, however, cannot be single-handedly accepted. In order to prove this, one would need to conduct comparative diachronic studies with a corpus of older texts and document readers' attitudes toward translationese at that time. This is beyond the scope of this thesis.

Another question remains: why are the readers' attitudes not extreme in either negative or positive ways? This may be attributed to the purpose of reading popular fictions in general. Popular fiction's main point is in entertaining the readers. This has been a point of investigation for many popular fiction theorists such as Ozaki (1964/2007), Tsurumi (1985), and Nakatani (1973). The results of the interviews show that, although the readers appear sometimes critical of translationese, or unpolished Japanese, they mostly concentrate on understanding and following the stories. It appears that translationese is not much of an issue when it comes to enjoying the stories that take place in different worlds. The fact that some people actually read translations, despite translationese, may indicate that critics and translator educators are being overly sensitive about translationese being "unnatural" Japanese. The main issue appears to be the names of characters in translations that prevent some people from reading translations. Translators, publishers, and editors may be able to come up with some solution for this issue.

Chapter 6 Conclusion

6.1 Translation of popular literature in Postindustrial Japan

One of the main aims of this thesis is an examination of the translational situation of popular fiction in postindustrial Japan. The investigation of relevant research and literature as well as two studies of text analysis and reader attitude reveal an indication of mixed norms with a tendency toward the domestication norm. In other words, in the past three decades, translation norms in this genre appear to have been moving from source-oriented translation toward target-oriented translation. The norm is not complete domestication yet; rather, there are mixed norms because some features of translationese still exist. If the translation norm is predominantly domestication[335], then only a trace of translationese should be found. This shift in the direction of domestication appears to concur with the findings by Sato (2008b) in terms of literary translation[336]. Sato argued that translations in the period following 1955 faced a situation in which the concept of "translation as the outcome of research" was beginning to be challenged by that of "translation for general readers" due to changes in functions of translation in society (2008b, p.141). In other words, currents began altering their course around that time, and the results of studies in this thesis show that the situation is still in transition with mixed methods of domestication and source-oriented translation.

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[335] In the Japanese context, a total domestication norm is probably not achievable. This is because the writing system itself developed out of translationese (Sino-Japanese) as reviewed in chapter 3. Additionally, a complete domestication in translation is itself a contradiction because all translations naturally carry at least some elements of the foreign culture the translation was made from. The dichotomy between domestication and foreignization is always on a continuum, and therefore it is not strange that these two exist in a given culture to different degrees.
[336] No genres were specified in her study, rather it focused on literature in general.

On the whole, this study shows that the major translation norm is becoming

domestication with the focus on making translations for the readers. Since the

function of popular literature is mostly entertainment for the regular readers in

postindustrial Japan, it makes sense that the translation norm of this genre is

moving toward domestication. This way, the readers do not have to "work" to

understand what they read but truly enjoy what they read[337]. This domesticating

tendency of translation in popular literature today appears to be moving back to

the earlier time when translations were made in the guise of *kana* books (*kana-*

zōshi) of the seventeenth century meant for common readers[338].

The tendency toward domestication can be found in the contents of

translation textbooks and critics that clearly prefer "natural" and readable

Japanese used in translation (chapters 3 and 4). What is actually "natural" in

Japanese has not been defined very clearly; however, translation that is made to

be readable and transparent is an indication of domesticated translation. A number

of translation textbooks and criticisms instruct those who wish to become

translators to avoid translationese, which means that there is a need to emphasize

the use of "natural" and readable Japanese precisely because translationese still

exists in translation. Additionally, as seen in the corpus-based study of

translationese in chapter 4, some features (third person pronouns and longer

paragraphs) are shown to be characteristic of translationese, while others (loan

words, female language, and abstract nouns as subjects of transitive verbs) are

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[337] In other words, domestication in translation works well with the purpose of popular literature. This can be considered a reflection of nature of the genre. As Yanabu (1983) mentions, for example, translationese is more prevalent in translations of academic books in Japan. Comparisons among genres can be a topic for future research in terms of the degree of translationese used.
[338] Please refer to section 3.3.

contrary or questionably characteristic of translationese. When the translation textbooks and criticisms mention what features to avoid in translationese, they are in fact steering or negotiating the norms by encouraging domestication and discouraging source-based translation. Translators and those in training are thus being made aware of what to avoid when translating, reshaping the translation norms in the process. Some of the features considered to be translationese, and thus to be avoided, were not used in translation very frequently, and this may have been due to the effect of translation education by textbooks and critics. In other words, the textbook makers and critics may have been successful in controlling the norms for these particular features of translationese. All in all, it can be concluded that a change is occurring in translation norms in the past three decades toward domestication.

The change in translation norms may also be due to the current purposes of literary translation. When source-oriented translation, or direct translation, was advocated in the middle of the Meiji period, the purpose of translation was to learn about the ways of Western people, society, and culture through literature along with other genres of texts as seen in chapter 3. Source-oriented translation was carried out by rendering each word in the original in Japanese word order (direct translation) so that nothing was changed or missed in translation. This was considered more desirable than domesticated translation which had been used merely for entertainment of the masses and was considered not to possess any value for research purposes. In other words, direct translation was a means of bringing new knowledge through research of the Western literature. Moreover,

translations were often carried out by scholars who conducted research on literary

works. One of the important functions of translated literature was as reference

material for those who attempted reading the original writings, in the original

languages, using the translation and dictionaries (Yamaoka, 2001, p. 25; Yanabu,

2008, p. 8). If the translation retains a very close resemblance to the original text

in terms of its syntactic structures and expressions, it can serve as effective

reference material when reading a foreign language text. However, there is no

need for this type of reference material since language learning opportunities and

materials in many fields are abundant. English language learning is an important

part of contemporary Japan. Compared to the special time in the Meiji period,

Japan no longer needs to merely absorb the Western knowledge; rather, Japan

participates in an effort to search for and create new knowledge and technology in

the global community. This makes it imperative that those who engage in this

activity learn the main language of the intellectual world, English. More and more

people are able to study English and other foreign languages at various levels of

schooling. Despite the fact that foreign language education is easy to obtain, there

are also people who are not fond of learning a foreign language. This is easy to

understand considering the time and effort one has to spend in doing so. Japan is a

country where one does not need to be proficient in another language to live;

therefore, people have the choice of whether to learn a foreign language or not.

Another possible explanation for the shift toward domestication is the

nature of publication of translations in the last three decades. Publication of

fiction has become mostly geared toward gaining profit in the publishing market.

Therefore, the publishers focus their publishing efforts on books to be read by as many people as possible. In postindustrial Japan (from approximately the mid-1960s), general readers, not scholars, have been able to enjoy reading for entertainment purposes thanks to lifestyles resulting from the economic growth of the industrial era (Burks, 1991). Translations are largely part of this entertainment industry, and people buy translations to read for pleasure. Translators translate foreign literature for those who decide not to learn a foreign language well enough to enjoy reading in the foreign language[339]. Translation of popular literature is considered to be for a large population of readers, which may be the driving force for advocating domesticated translations that are easy to read. In a way, the situation is changing back to the time when translations were made for entertaining the masses in the first half of the Meiji period.

A possibility of language change in Japanese is also observed in the findings. The attitude study of chapter 5 reveals that the readers' attitudes toward translationese are neutral. This result indicates that features of translationese do not cause readers to react in an overly negative way as much as translation textbooks suggest. Moreover, if readers know a foreign language, they tend to have slightly more positive attitudes toward translationese. This may imply that translationese is being incorporated into today's Japanese language, as did the direct translation styles of Chinese and European texts which were absorbed into the Japanese language throughout its history of writing (e.g., Furuta, 1963;

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[339] In the survey conducted for the study in chapter 5, out of 360 people, 43 people (12%) *sometimes* read books written in foreign languages, and 18 people (5%) *often*. In this survey, most of those who often read books in foreign languages are enrolled in graduate school or have completed graduate studies.

Morioka, 1968, 1988, 1999; Taniguchi, 2003; Yoshioka, 1973; among others).

This, then, can be an indication that the Japanese language is changing.

Additionally, interview results in chapter 5 show that the participants read

translations primarily for the content of the book and do not dwell much on the

language used in them. In other words, they read translations because the stories

are good and they can learn about or have a glimpse into a different world. This

can be a contributing factor for the incorporation of some features of

translationese into Japanese, as discussed, for example, in the case of the third-

person pronoun *kare* being used often in non-translation. When readers focus on

the content of the book, the language used in the book is processed in a more

automatic manner, resulting in acceptance of slightly "unnatural" translationese as

a valid language for narrative. Inoue (2005) argues that this process of accepting

new expressions in translationese has shaped a new world of Japanese literature.

He also gives examples of authors whose writing styles resemble that of

translationese despite the fact that they write in Japanese[340], and they include the

following: Ōe Kenzaburo (b. 1935), Murakami Haruki (b. 1948), Murakami Ryū

(b. 1952), Yoshimoto Banana (b. 1964), and Yamada Amy (b. 1959).

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[340] English translations of these works appear to be popular among English readers. Although the actual reason for this popularity may require further research, it can be speculated that it is because the Japanese originals are already similar to translationese. Because they already have a quality reminiscent of translation, when they are translated into English there is very little awkwardness. Again, this requires further investigation into the English translations of these works.

6.2 Foreignization or Source-Oriented Translation?

In this thesis, I have consciously avoided using the term *foreignization* to refer to translation that exhibits linguistic features of translationese. In Translation Studies, foreignization and domestication are considered to be placed at opposite ends of a continuum. However, foreignization is thought of as "a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism", and these are the causes of domesticated translation (Venuti, 2008, p. 16). In other words, foreignization is a politically charged word with meanings that do not apply in Japanese settings. Therefore, the term *source-oriented translation* was chosen. The motivation for this decision will be discussed below.

Since the publication of the first edition of Lawrence Venuti's 1995 book *The Translator's Invisibility*[341], domestication has been seen as a translation method associated with negative images in the field of Translation Studies. For example, Venuti, in his second edition of the book, still condemns English domesticated translation in North America and Britain.

> The aim of [domesticating] translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves as an appropriation of foreign cultures for domestic agendas, cultural, economic, political (2008, p. 14).

Venuti's campaign against domesticated translation was successful, and now it is associated with appropriation of foreign cultures, which reminds people of bitter memories of colonialism.

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[341] The first edition was published in 1995 and the second in 2008.

When one studies the translation situation of a country, with its own

historical and social background, however, an approach considered negative in

Western Translation Studies may not be negative in the context of that particular

country. The question here is whether domestication is necessarily negative in

Japan. When searching for an answer to this question, therefore, it is important to

bear in mind Venuti's position against domesticated translation and that the

invisibility of translators is in English contexts. As he says:

> The motive of this book is to make the translator more visible so as
> to resist and change the conditions under which translation is
> theorized and practiced today, especially in English-speaking
> countries. (Venuti, 2008, p. 13)

English has been the language of the British Empire, and now it is the

language of the so-called American Empire as well as being the dominant lingua

franca in the global market place. This is one of the reasons why Venuti cautions

against domesticated translation. He states that domesticated translation in

English "emerge[d] in English-language translation during the early modern

period" or in the seventeenth century (Venuti, 2008, p. 35). At that time in Japan,

as explained in chapter 3, Japanese were starting to learn English and other

European languages in order to learn from Western countries. Japan was not

colonized by any of these Western countries, but the Japanese were eager to take

in whatever they could in various fields in order to advance their country which

they considered to be behind compared to the Western world. Therefore, the norm

of source-based translation became more dominant in literary translation through

negotiation[342] of translation norms over time. This trend persisted for a while, and now the configurations of norms are again gradually shifting. Within the specific genre of popular fiction, domestication is becoming the prominent norm. These changes are specific to the Japanese situation.

In his criticism of Venuti's advocacy of foreignizing translation, Robinson (1997) states that "the impact of assimilative [i.e., domesticating] and foreignizing translations on target-language readers is neither as monolithic nor as predictably harmful or salutary (respectively) as the foreignists [i.e., Venuti and others] claim" (p. 110). For instance, the foreignists such as Venuti assume

> that an assimilative translation will dull the mind of 'the' target-language reader and enforce hegemonic mindless blandness that will be increasingly blocked to cultural difference, and that a foreignizing translation will rouse 'the' target-language reader to critical thought and a new appreciation for cultural differences. (Robinson, 1997, p. 110)

This does not apply to Japanese readers who have always been aware of cultural differences between Japan and the West regardless of the approaches in translation. Japanese have highly regarded the importance of translation of foreign literature especially since the Meiji period. The interview results in chapter 5 also make clear that these readers actually appreciate reading translated books because they can learn about foreign cultures and countries. Additionally, readers of translated popular literature today appear to read for the content of the books while neither hating nor loving translationese that still appears present in translations in Japan.

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[342] Participants such as translators, translation educators, critics, scholars, publishers, and readers were involved in this negotiation.

Translators' invisibility is one of the problems that Venuti sees associated

with domesticated translation; however, in Japan this problem does not appear

relevant for historical reasons. Literary translators used to be mainly scholars of

foreign literature. This was a way to sell a book that people otherwise would not

know because it was foreign. In other words, this was the publishers' tactic to

market translated books by placing on the cover the name of the scholar-translator

whose expertise was in literary studies. In postindustrial Japan, popular fiction is

translated mostly by literary translators, not scholars; however, the names of the

translators are almost always acknowledged on the cover. Their names are printed

next to that of the author whereas Western translators have to fight to have their

names included on the title page and, very rarely, do they appear on the cover. In

short, translators are quite visible in Japanese society. For example, a monthly

magazine, *Tsūyaku Hon'yaku Journal [Interpretation Translation Journal]*[343],

often runs interviews and round-table discussions of professional translators.

Additionally, other translation-related publications treat professional translators

with high respect in their interviews. This is demonstrated in online journal sites

and an annual magazine, *Hon'yaku Jiten [Translation References]*[344], Author-

translators enjoy much prestige as well. For instance, Murakami Haruki (b. 1948)

has published his translations of modern American literature and also a few books

in which he recounted episodes and thoughts on translation. There also exist

various other books that focus on translators' experience of translating. In North

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[343] *Tsūyaku Hon'yaku Journal* 通訳翻訳ジャーナル is published by Ikaros Publications Ltd. (www.ikaros.co.jp).
[344] *Hon'yaku Jiten* 翻訳事典 is published by ALC (www.alc.co.jp).

America, it is hard to find books of this type, which confirms Venuti's concept of translators' invisibility versus the high visibility of Japanese translators[345].

To sum up, Japan has its own culture of translation with a history that differs from that of other parts of the world. Moreover, the Japanese language is neither an international lingua franca nor a linguistic powerhouse like the English language[346]. Thus, it is unreasonable to assume that domestication of translation will have the same effect that Venuti is worried about. Translation has always been an important part of the Japanese culture; therefore, it is difficult to even imagine that translators will become invisible anytime soon. The transition from source-language based translation toward domestication is slowly happening in Japan and is attested to in the studies in this thesis. However, this change probably differs from other places in the world. It is important, therefore, to study the individual characteristics of translation practices in different cultures.

6.3 Summary

This thesis has unveiled what surrounds translation in Japanese popular fiction of the postindustrial era, specifically focusing on translationese, the language used in translation. Since it is one of the first studies in this area, its

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[345] According to a book on how to become a translator, Nakajima (1996) explains the fee system for translators in the publishing industry. An ordinary translator can earn about 4,000,000 yen (about $45,000 CAD) if he/she publishes five books per year (each sold at 2,000 yen with the first printing of 5000). However, translators featured as successful translators in a similar book by Shibata (2000) earn between 7,000,000 yen (about $80,000 CAD) and 10,000,000 yen ($112,000 CAD) annually.

[346] Although Japanese pop culture appears to have great influence in the west, the Japanese language itself is not considered an imperial language dominating other languages in the west. When items of the Japanese pop culture are transferred to the west, translation in many forms is often part of the picture (e.g., in translations of lyrics, subtitles or dubbing for anime, etc.).

scope is more broad than deep. However, various issues uncovered here may be able to prompt more questions for the future. For example, more in-depth studies can be carried out in terms of other features of translationese in use, utilizing texts of the same genres as well as other genres. Since the dominant translation norm in popular fiction is moving toward domestication, now is the time to investigate translationese while it still exists. Reader surveys can also be conducted using texts of different genres or using different methods. Future research can build on these studies and expand the results further.

Since the beginning of Translation Studies as a field of systemic studies of translation phenomena in the 1970s, scholars have been expanding their knowledge of various translation cultures around the world. The field is comparatively young, and this places demands on research students to experiment with various methods and approaches. Moreover, Translation Studies is an interdisciplinary field. This is reflected in the way that this thesis is organized: it includes historical surveys, text analysis utilizing corpus linguistics, reader surveys involving sociolinguistic techniques (sociolinguistics being also interdisciplinary between sociology and linguistics), translation theory, and a literary corpus. As it turns out, the approaches taken in this thesis mirror the tasks of a translator, which involve various interdisciplinary attempts and research to provide the best possible translation. This is not surprising considering that theories emerging in Translation Studies are rooted in practices of translation.

Lastly, through this endeavor to learn about translationese in Japanese popular fiction, I believe that I have demonstrated that more and more descriptive

studies on translation all over the world, in different languages, need to be carried

out before establishing universal laws of translational behavior.

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Books Used for Examples in the Body of Thesis[347]

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[347] This list does not include the books that are used in corpus. The books included in the corpora used are shown in lists that are presented in the body of this thesis.

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Appendices

Appendix A: A List of Translation Corpus (Japanese)

Year	Ranking	Original Titles	Translators	Authors	Number of characters
1980	8	将軍　上	宮川 一郎	J・クラベル	38112
1980	8	将軍　中	宮川 一郎	J・クラベル	35250
1980	8	将軍　下	宮川 一郎	J・クラベル	32895
1980	5	悪魔の選択　下	篠原 慎	F・フォーサイス	22576
1980	5	悪魔の選択　下	篠原 慎	F・フォーサイス	19202
1984	7	第四の核　上	篠原 慎	F・フォーサイス	19949
1984	7	第四の核　下	篠原 慎	F・フォーサイス	20340
1992	4	明け方の夢　上	天馬 龍行	S・シェルダン	13376
1992	4	明け方の夢　下	天馬 龍行	S・シェルダン	17582
1993/4	1	マディソン郡の橋	松村 潔	R. J. ウォラー	11969
1995	2	フォレスト・ガンプ	小川 敏子	ウィンストン・グルーム	16767
2001	1	チーズはどこへ消えた？	門田 美鈴	スペンサー・ジョンソン	40407
2001	7	十二番目の天使	坂本 貢一	オグ・マンディーノ	13758
2002	1	ハリー・ポッターと炎のゴブレット	松岡佑子	J. K. ローリング	59975
2002	12	青空のむこう	金原瑞人	A.シアラー	11654
2004	5	グッドラック	田内 志文	アレックス・ロビラ, フェルナンド・トリアス・デ・ベス	3779
合計		377,591 文字, 本 16 冊			

Appendix B: A List of Non-translation Corpus (Japanese)

Year	Ranking	Titles	Authors	Number of characters
1981	9	十万分の一の偶然	松本清張	18786
1983	3	探偵物語	赤川次郎	10457
1984	4	三毛猫ホームズのびっくり箱	赤川次郎	10340
1985	2	豊臣秀長　上	堺屋太一	16978
1985	2	豊臣秀長　下	堺屋太一	17587
1985	5	首都消失　上	小松左京	21035
1985	5	首都消失　下	小松左京	24793
1989	9	一杯のかけそば	栗良平	4405
1989	9	後宮小説	酒見賢一	15244
1995	5	パラサイト・イヴ	瀬名秀明	26146
1997	1	失楽園　上	渡辺淳一	15360
1997	1	失楽園　下	渡辺淳一	15283
1997	3	鉄道員（ぽっぽや）	浅田次郎	14684
2001	10	バトル・ロワイヤル 上	高見広春	23659
2001	10	バトル・ロワイヤル 下	高見広春	21224
2003	2	世界の中心で愛を叫ぶ	片山恭一	10530
2004	10	いま、会いにゆきます	市川 拓司	12927
2006	10	鏡の法則　人生のどんな問題も解決する魔法のルール	野口嘉則	2931
合計		282,369 文字, 本 18 冊		

Appendix C: The Questionnaire

English translation:

Reading Survey

This questionnaire's aim is to find out about people's attitudes to reading. Yukari F Meldrum is a student at the Modern Languages and Cultural Studies at the University of Alberta, and this questionnaire will allow her to conduct research for her dissertation. Information gathered by this survey will be numerically processed using statistic programs. Meldrum will store the completed surveys and no other researchers have access to it, and individual names will never be seen in publications. There are no consequences for not participating in the questionnaire or stop participating mid-way. If you are interested in the outcome of the research or have any questions, please contact her at ymeldrum@ualberta.ca or 1-780-887-0920 any time.

I understand the above statements, and I allow Meldrum to use of information in this questionnaire as research materials. I also understand that this survey is anonymous thus I give this permission by the act of filling out the survey that constitutes my free and voluntary consent.

1. Please read the passages below, and rate them in terms of their clarity, naturalness, and readability (easiness/hardness to read). There are no correct or incorrect answers. Please try to respond with your first impression without thinking too hard. Please circle your choice.

(1) [**Non-Translation Passage #2**]

Clear	1	2	3	4	5	Unclear
Natural	1	2	3	4	5	Unnatural
Easy to read	1	2	3	4	5	Hard to read

(2) [**Translation Passage #1**]

Clear	1	2	3	4	5	Unclear
Natural	1	2	3	4	5	Unnatural
Easy to read	1	2	3	4	5	Hard to read

(3) [**Translation Passage #3**]

Clear	1	2	3	4	5	Unclear
Natural	1	2	3	4	5	Unnatural
Easy to read	1	2	3	4	5	Hard to read

(4) [**Non-Translation Passage #1**]

Clear	1	2	3	4	5	Unclear
Natural	1	2	3	4	5	Unnatural
Easy to read	1	2	3	4	5	Hard to read

(5) [**Translation Passage #2**]

Clear	1	2	3	4	5	Unclear
Natural	1	2	3	4	5	Unnatural
Easy to read	1	2	3	4	5	Hard to read

Out of the passages (1) to (5), which one(s) do you think was/were translated? Circle all that apply.

      (1)   (2)   (3)   (4)   (5)

[End of the front page]

Please provide the number in the Answer(s) boxes where choices are given

Answers

2. Age	
Sex	
Occupation	
Education	

3. ＜Amount of reading＞　How often do you read?

0 ＝Not at all	1 ＝A book per year	2 ＝A book per 6 months
3 ＝A book per month	4 ＝A book per week	5 ＝Several books per week

4. ＜Choices of books＞　What types of books do you read? Circle all that apply.

Japanese literature	science/technology	education/study
foreign literature	medicine/pharmaceutical	references/entrance
classical Japanese literature	computer/internet	examinations
humanities/thoughts	art/architecture/design	children's
society/politics	practical/sports/hobby	comics/anime
non-fictions	qualifications/certifications	celebrities photograph
history/geography	daily living/health/parental care	books
business/economy/career	travel guides	game strategies
investments/finance/business	foreign	entertainments
management	languages/dictionaries/year	paperbacks
	books	magazines
		Others:

5. ＜Reasons for choosing books＞　What are the reasons for choosing a book?

1 ＝best seller	2 ＝favorite author	3 ＝interesting topic
4 ＝recommended by someone	5 ＝good review	6 ＝nice covers
7 ＝given as a gift	8 ＝Others	

6. ＜Preference of authors＞　Who's your favorite authors?

7. ＜Knowledge of FL＞　Do you think you are proficient in FLs such as English?

0 ＝Not at all	1 ＝Yes, a little bit	2 ＝Yes, so-so	3 ＝Yes, I'm confident.

For those who answers # 1, 2, or 3: Which FL(s)?

8. ＜Reading language＞　**For those who answers # 1, 2, or 3 above. Do you read books written in foreign languages?**

0 ＝Not at all.　　　　　1 ＝Almost none.　　2 ＝Yes, sometimes.　　　　　3 ＝Yes, often.

Thank you for your cooperation!!

The results obtained from this questionnaire will be of great value to Translation Studies

research.

[End of the second page]

Japanese (as used in the actual survey):

<p align="center">読書についてのアンケート</p>

　このアンケートは、皆さんの読書習慣などを調査し、アルバータ大学現代言語・文化研究科に在学中のメルドラム由香理が研究に使う情報を収集するためのアンケートです。このアンケートによって集められた情報は、すべて匿名で統計などを使って処理されます。記入済みの用紙は、メルドラム自身が管理しその他の研究者が読むことはなく、個人に関する情報が論文発表などで他の人の目に触れることはありません。もし何かの理由でアンケートを受けたくない場合や途中でやめる場合でも、問題は全くありません。研究結果に興味のある方、質問のある方は、いつでも ymeldrum@ualberta.ca または、1-780-887-0920（カナダ）までご連絡ください。
　上記を理解した上でこのアンケートに答えることは、このアンケートの結果を研究材料としてメルドラムが使用することを許可することになります。

1. 下記の文章を読んで、明瞭さ・自然さ・読みやすさの評価をしてください。正しい答え・間違った答えなどの区別はありません。あまり深く考えないで第一印象で選ぶようにしてください。当てはまる数字に〇をつけてください。

(1)　パステルイエローの長袖の T シャツと小花模様のついたプリントのギャザースカートを穿いている。足元は素足に三足千円で買ったであろう、妙にビビッドな模様の靴下を穿いていた。髪はセミロングのストレートで、頭の後ろにチューリップ模様のバレッタを留めている。

明瞭	1	2	3	4	5	不明瞭
自然	1	2	3	4	5	不自然
読みやすい	1	2	3	4	5	読みにくい

(2)　彼はスピードを落とし、道を聞くためにその私道へ入っていった。車を前庭に乗り入れると、玄関のポーチにひとりの女が坐っていた。そこは涼しそうで、彼女は何か涼しそうなものを飲んでいた。車を見ると、ポーチから腰をあげて、近づいてきた。彼はトラックを降りて、彼女を見た。

明瞭	1	2	3	4	5	不明瞭
自然	1	2	3	4	5	不自然
読みやすい	1	2	3	4	5	読みにくい

(3)　努力するまでもなかった。チェス盤に、人が見えないものを見ることができた。相手に見えない障害物を作って自分を守ることができた。その才能が私に無上の自信を植えつけた。私は相手の動きを全て事前に察することができた。私の単純で子供っぽく見える策略が底力を発揮して迫っていくとき、相手がどこで顔を曇らせるか完全に読めた。私は勝つのが大好きだった。

明瞭	1	2	3	4	5	不明瞭
自然	1	2	3	4	5	不自然
読みやすい	1	2	3	4	5	読みにくい

(4)　編集の現場の勤務時間は何時から何時までと、はっきりきまっているわけではない。出社の途中で、取材や原稿の受け取りなどをしてくると、昼過ぎから出てくることになるし、帰りも校了のときなどは深夜から明方近くになることもある。はっきりいって勤務時間なとあってなきがごときもので、会社にいる時間より、仕事の内容が問題ということになる。

明瞭	1	2	3	4	5	不明瞭
自然	1	2	3	4	5	不自然
読みやすい	1	2	3	4	5	読みにくい

(5)　色褪せたリーバイスに、よく履きこんだレッド・ウイングのフィールド・ブーツ、カーキのシャツ、それに、オレンジ色のサスペンダーといういでたちで、幅広い革のベルトには、ケース入りのスイス・アーミーナイフをぶら下げていた。

明瞭	1	2	3	4	5	不明瞭
自然	1	2	3	4	5	不自然
読みやすい	1	2	3	4	5	読みにくい

上記の文章（１）〜（５）では、どれが翻訳の文章だと思いますか。当てはまるもの全てを選んで〇をつけてください。

（１）　　　（２）　　　　（３）　　　　（４）　　　　（５）

[End of the front page]

2.

年齢：_____

性別：_____

職業・学歴：_____

3.　＜読書量＞　どの位読書をしますか。当てはまるものに印（〇や✓など）をつけてください。

	全然しない		1年に1冊くらい		半年に1冊くらい
	一ヶ月に一冊くらい		一週間に一冊くらい		1週間に数冊

4.　＜図書選択＞　どんな本をよく読みますか。
当てはまるもの全てに印（〇や✓など）をつけてください。

	日本文学		科学・テクノロジー		語学・辞事典・年鑑
	古典文学		医学・薬学		教育・学参・受験
	外国文学		アート・建築・デザイン		こども

	人文・思想		実用・スポーツ・ホビー		コミック・アニメ
	社会・政治		資格・検定		ゲーム攻略本
	ノンフィクション		暮らし・健康・子育て		エンターテイメント
	歴史・地理		旅行ガイド		雑誌
	ビジネス・経済・キャリア		コンピュータ・インターネット		楽譜・スコア・音楽書
					投資・金融・会社経営

5. ＜図書選択理由＞　読む本を選ぶ理由は、たいてい何ですか。

	人にもらった		筆者が気にいっている		面白そうなトピックだ
	人に勧められた		書評がよかった		カバーがいい
	ベストセラーだから	その他：＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿			

6. ＜筆者の好み＞　お気に入りの筆者は誰ですか？

7. ＜外国語知識＞　自分は英語や他の外国語ができると思いますか。

	全然できない		少しだけできる		まあまあできる		自信がある

　どの外国語ですか？

8. ＜読書言語＞　7番で外国語ができると答えた人：　外国語で書いてある本は読みますか。

	全然読まない		ほとんど読まない		時々読む		よく読む

<div align="center">

ご協力どうもありがとうございました！！

</div>

このアンケートの結果は翻訳研究にとって貴重な資料となります。

[End of the second page]

Appendix D: Bar Graphs of Attitudes toward Translations and Non-Translations
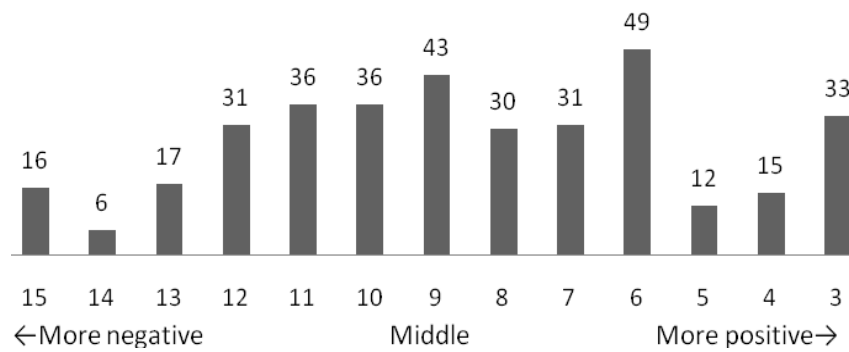
μ=8.5
σ=3.2

Translation: 3rd Person Pronoun (total)

Value	15	14	13	12	11	10	9	8	7	6	5	4	3
Count	16	6	17	31	36	36	43	30	31	49	12	15	33

←More negative   Middle   More positive→

μ=2.8
σ=1.2

Translation: 3rd Person Pronoun (clear)

Value	5	4	3	2	1
Count	31	75	90	99	60

←More negative   Middle   More positive→

226

Translation: 3rd Person Pronoun (natural)

μ=3.0
σ=1.2


```
                    102
                          94
                               82
              33                    44
         5     4     3     2     1
    ←More negative   Middle   More positive→
```

Translation: 3rd Person Pronoun (easy)

μ=2.8
σ=1.2


```
                          95
                    81          87
                                     64
              28
         5     4     3     2     1
    ←More negative   Middle   More positive→
```
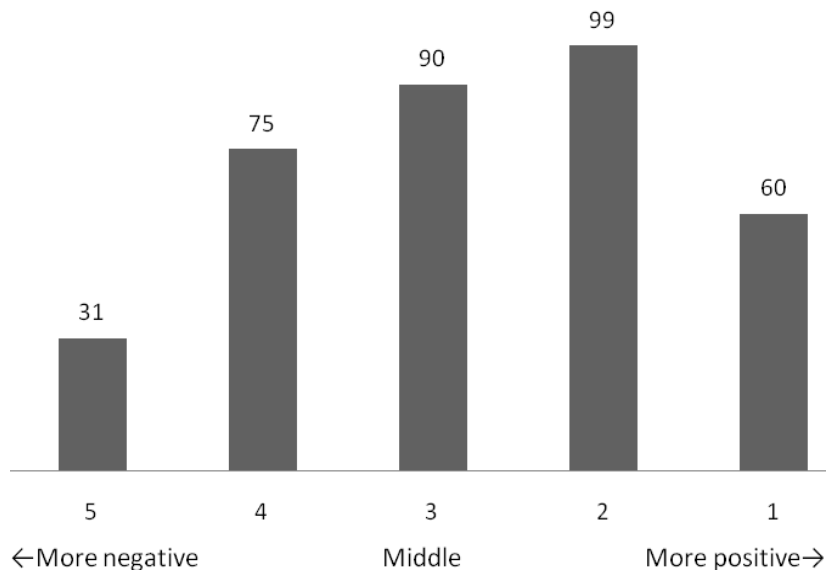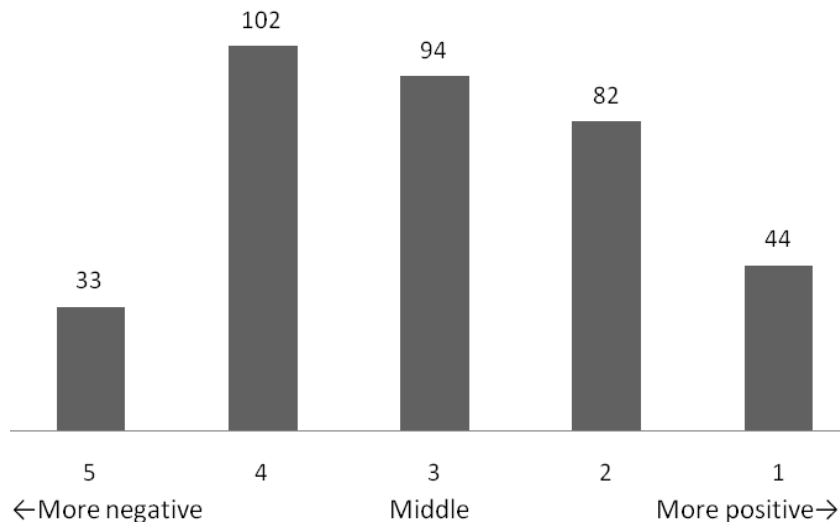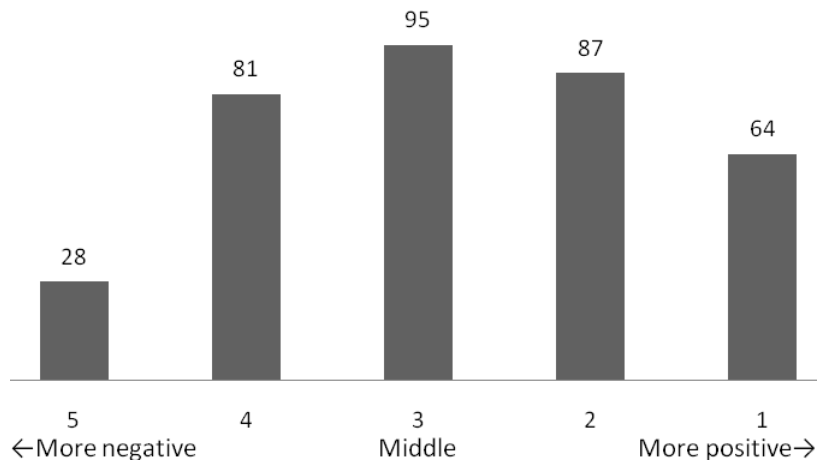
Translation: Abstract Noun as Subject (total)

μ=9.1
σ=3.5
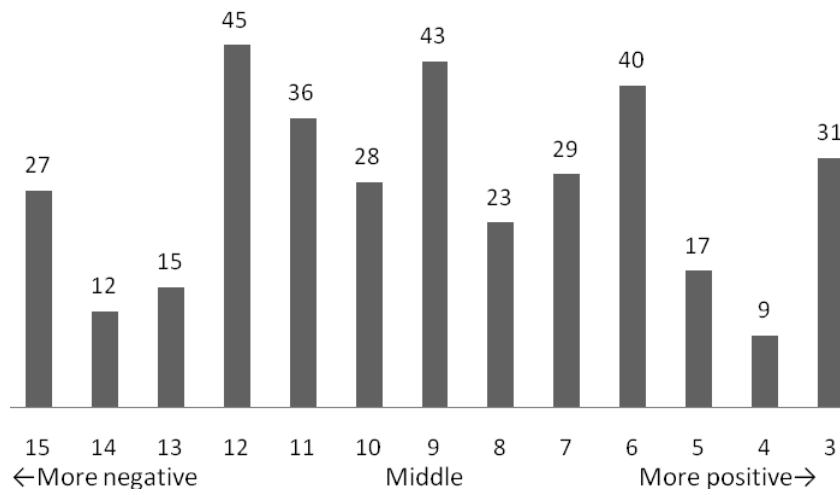
Translation: Abstract Noun as Subject (clear)

μ=3.0
σ=1.2

228
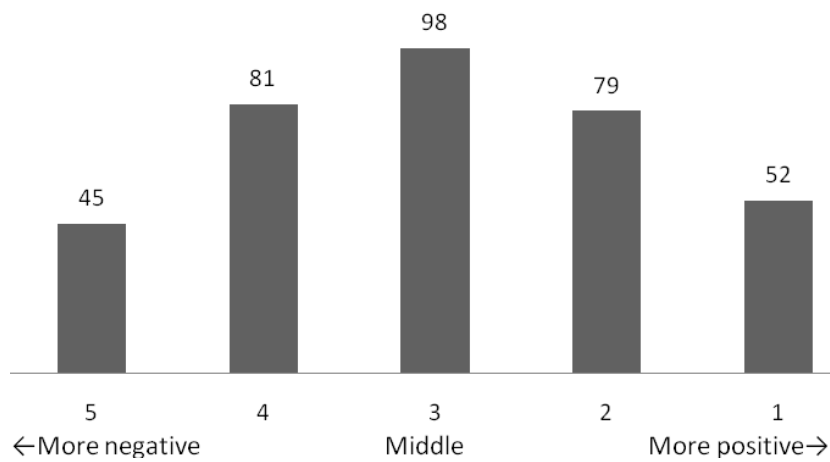
Translation: Abstract Noun as Subject (natural)

μ=3.1
σ=1.2

40	104	92	77	41
5	4	3	2	1
←More negative		Middle		More positive→

Translation: Abstract Noun as Subject (easy)

μ=3.0
σ=1.3

49	93	82	78	52
5	4	3	2	1
←More negative		Middle		More positive→

Translation: Katakana (total)

μ=7.6
σ=3.5

15	14	13	12	11	10	9	8	7	6	5	4	3
14	1	14	32	23	33	36	22	19	50	23	11	77

←More negative   Middle   More positive→

Translation: Katakana (clear)

μ=2.4
σ=1.2

5	4	3	2	1
22	53	80	91	109

←More negative   Middle   More positive→

Translation: Katakana (natural)

μ=2.6
σ=1.2

5	4	3	2	1
←More negative		Middle		More positive→

Values: 5 → 19, 4 → 69, 3 → 97, 2 → 81, 1 → 89

Translation: Katakana (easy)

μ=2.6
σ=1.4

5	4	3	2	1
←More negative		Middle		More positive→

Values: 5 → 34, 4 → 74, 3 → 73, 2 → 71, 1 → 103

Non-Translation: Katakana (total)

μ=9.5
σ=3.1

Value	15	14	13	12	11	10	9	8	7	6	5	4	3
Count	23	11	19	37	44	38	63	29	22	25	15	6	18

←More negative   Middle   More positive→

Non-Translation: Katakana (clear)

μ=2.8
σ=1.2

Value	5	4	3	2	1
Count	31	74	85	98	62

←More negative   Middle   More positive→

232

Non-Translation: Katakana (natural)

μ=3.4
σ=1.1

```
                    123
                    ▮
                          103
                          ▮
    50                              47
    ▮                               ▮
                                            27
                                            ▮

    5         4         3         2         1
←More negative         Middle         More positive→
```

Non-Translation: Katakana (easy)

μ=3.4
σ=1.2

```
                    112
                    ▮
                          89
                          ▮
          64
          ▮                         54
          ▮                         ▮
                                            31
                                            ▮

    5         4         3         2         1
←More negative         Middle         More positive→
```

Non-Translation: Zero 3rd Person Pronoun (total)

μ=6.8
σ=3.4

11	2	4	28	10	22	36	25	27	53	15	21	96
15	14	13	12	11	10	9	8	7	6	5	4	3

←More negative   Middle   More positive→

Non-Translation: Zero 3rd Person Pronoun (clear)

μ=2.2
σ=1.2

13	45	67	99	125
5	4	3	2	1

←More negative   Middle   More positive→

234

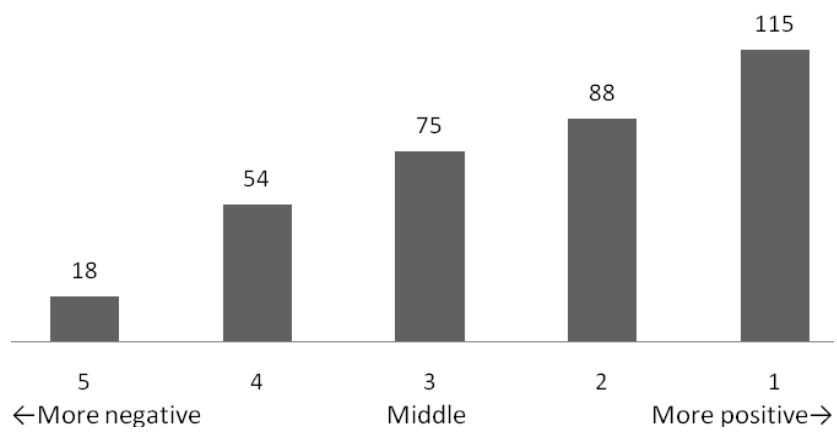Non-Translation: Zero 3rd Person Pronoun (natural)

μ=2.3
σ=1.2

Non-Translation: Zero 3rd Person Pronoun (easy)

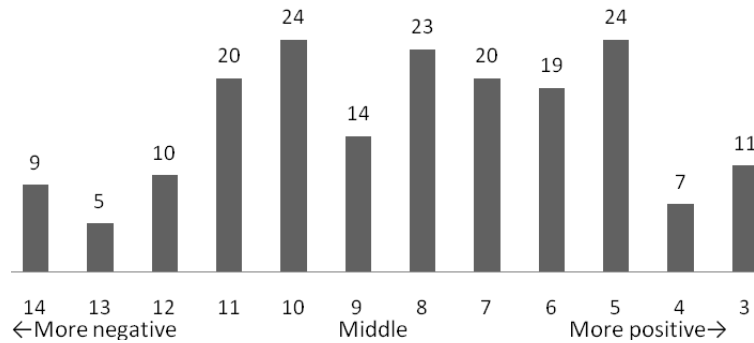μ=2.4
σ=1.2

Appendix E: Bar Graphs of Attitudes toward Translations by Those who correctly
Identified Translations and Those who Did Not

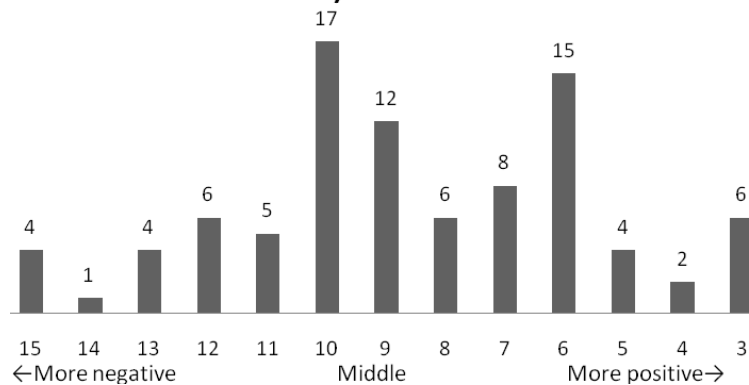**Attitude toward Translation (3rd Person Pronoun) by CORRECT**

μ=8.6
σ=3.3

14	13	12	11	10	9	8	7	6	5	4	3
9	5	10	20	24	14	23	20	19	24	7	11

←More negative   Middle   More positive→

Attitude toward Translation (3rd Person Pronoun) by WRONG

μ=8.6
σ=3.0

15	14	13	12	11	10	9	8	7	6	5	4	3
4	1	4	6	5	17	12	6	8	15	4	2	6

←More negative   Middle   More positive→

t-Test: Two-Sample Assuming Unequal Variances

	CORRECT	*WRONG*
Mean	8.553398	8.566667
Variance	11.10689	9.102247
Observations	206	90
Hypothesized Mean Difference	0	
df	186	
P(T<=t) two-tail	**0.973155**	
t Critical two-tail	1.9728	

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Attitude toward Translation (Katakana) by CORRECT
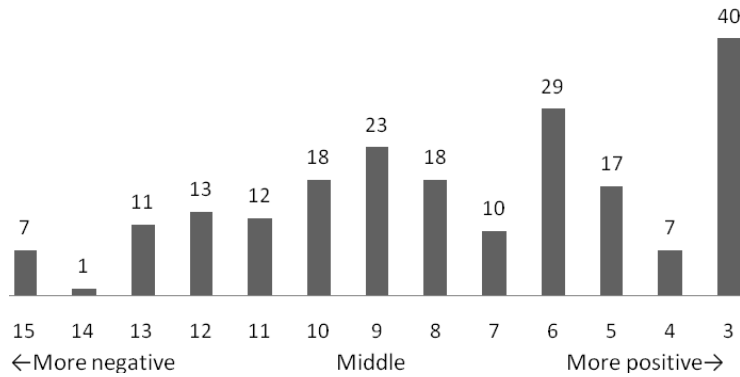
μ=7.6
σ=3.4

15	14	13	12	11	10	9	8	7	6	5	4	3
7	1	11	13	12	18	23	18	10	29	17	7	40

←More negative   Middle   More positive→

Attitude toward Translation (Katakana) by WRONG

μ=7.8
σ=3.5

15	14	13	12	11	10	9	8	7	6	5	4	3
4	0	1	10	7	10	11	3	5	14	5	2	18

←More negative   Middle   More positive→
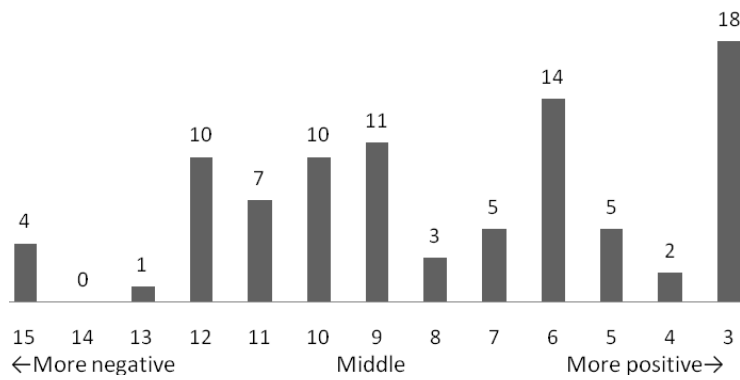
t-Test: Two-Sample Assuming Unequal Variances

	CORRECT	WRONG
Mean	7.563107	7.766667
Variance	11.78868	12.11348
Observations	206	90
Hypothesized Mean Difference	0	
df	168	
P(T<=t) two-tail	**0.642693**	
t Critical two-tail	1.974185	

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Attitude toward Translation (Abstract Noun) by CORRECT
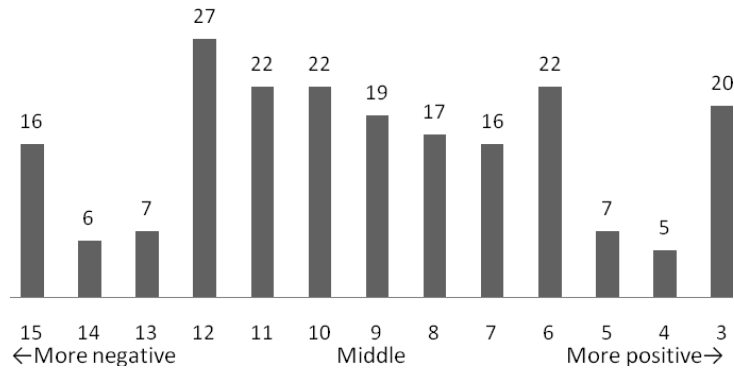
μ=9.1
σ=3.4

15	14	13	12	11	10	9	8	7	6	5	4	3
16	6	7	27	22	22	19	17	16	22	7	5	20

←More negative   Middle   More positive→

Attitude toward Translation (Abstract Noun) by WRONG

μ=9.0
σ=3.4

15	14	13	12	11	10	9	8	7	6	5	4	3
7	4	4	10	7	3	18	4	9	12	3	2	7

←More negative   Middle   More positive→
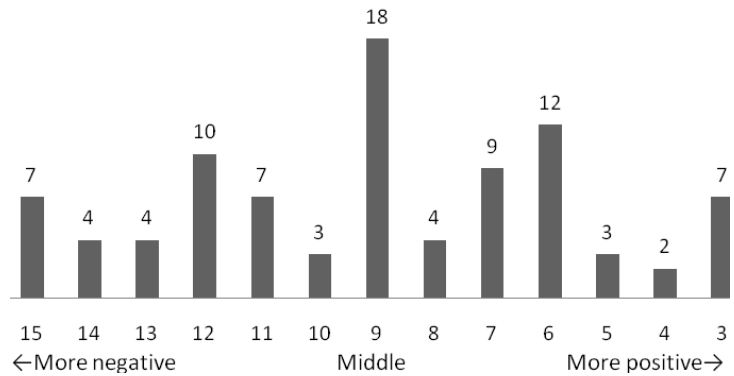
t-Test: Two-Sample Assuming Unequal Variances

	CORRECT	*WRONG*
Mean	9.063107	9.022222
Variance	11.83502	11.77478
Observations	206	90
Hypothesized Mean Difference	0	
df	170	
P(T<=t) two-tail	**0.925043**	
t Critical two-tail	1.974017	

Appendix F: Bar Graphs of Attitudes toward Translations by Those who Know
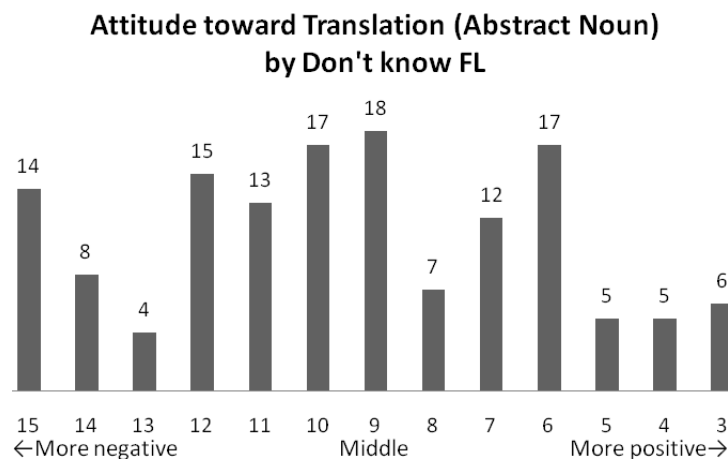Foreign Languages and Those who Do Not

Attitude toward Translation (3rd Person Pronoun) by Know FL

μ=8.4
σ=3.1

Attitude toward Translation (3rd Person Pronoun) by Don't know FL

μ=8.6
σ=3.1
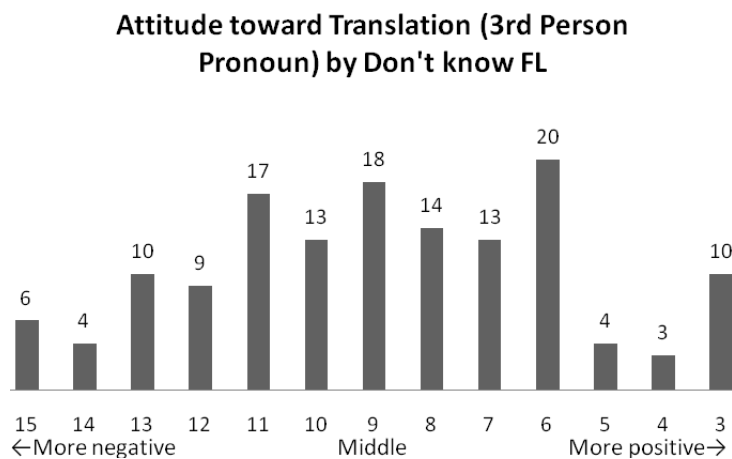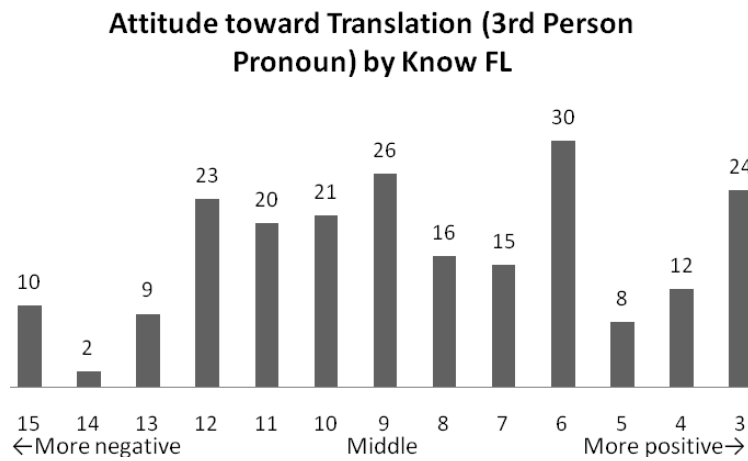
t-Test: Two-Sample Assuming Unequal Variances

	Know FL	Don't know FL
Mean	8.37037	8.851064
Variance	11.22963	9.856231
Observations	216	141
Hypothesized Mean Difference	0	
df	313	
P(T<=t) two-tail	**0.169547**	
t Critical two-tail	1.967572	

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Attitude toward Translation (Abstract Noun) by Know FL

μ=8.7
σ=3.5

Attitude toward Translation (Abstract Noun) by Don't know FL
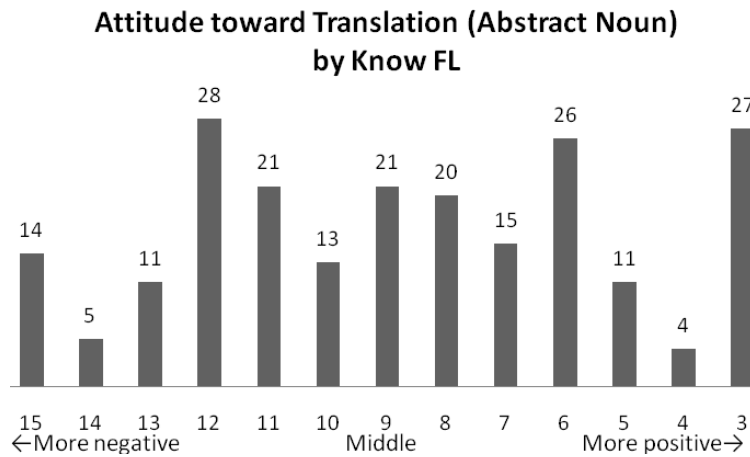
μ=9.5
σ=3.3

t-Test: Two-Sample Assuming Unequal Variances

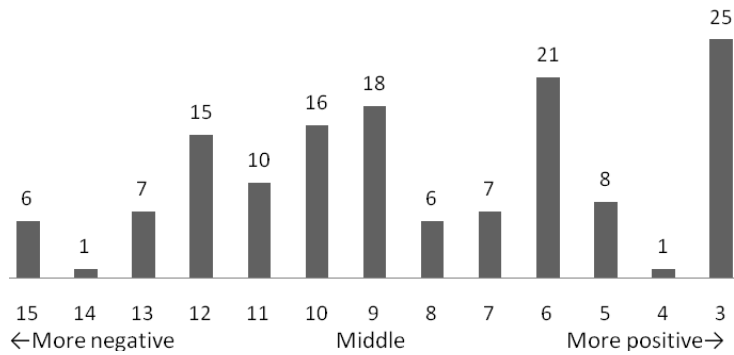|	Know FL	Don't know FL
Mean	8.712963	9.460993
Variance	12.54978	11.22168
Observations	216	141
Hypothesized Mean Difference	0	
df	311	
P(T<=t) two-tail	**0.044669**	
t Critical two-tail	1.967621	

Attitude toward Translation (Katakana) by Know FL

μ=7.2
σ=3.5
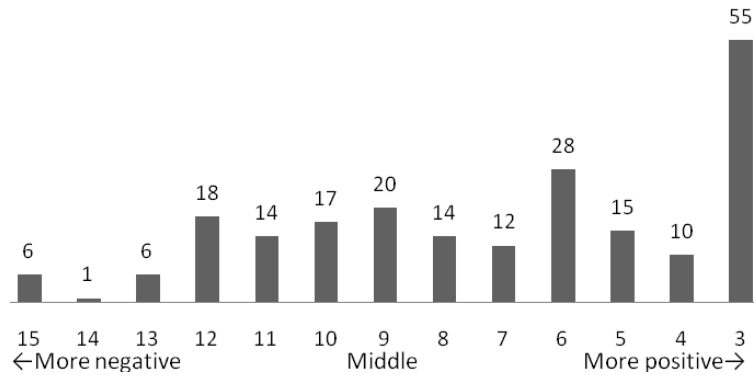
Attitude toward Translation (Katakana) by Don't know FL

μ=8.1
σ=3.5

t-Test: Two-Sample Assuming Unequal Variances

	Know FL	*Don't know FL*
Mean	7.157407	8.148936
Variance	12.19836	12.27052
Observations	216	141
Hypothesized Mean Difference	0	
df	299	
P(T<=t) two-tail	**0.009309**	
t Critical two-tail	1.96793	

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Appendix G: Bar Graphs of Attitudes toward Translations by Those who Read Foreign Literature and Those who Do Not

μ=7.9
σ=3.3

μ=8.7
σ=3.2
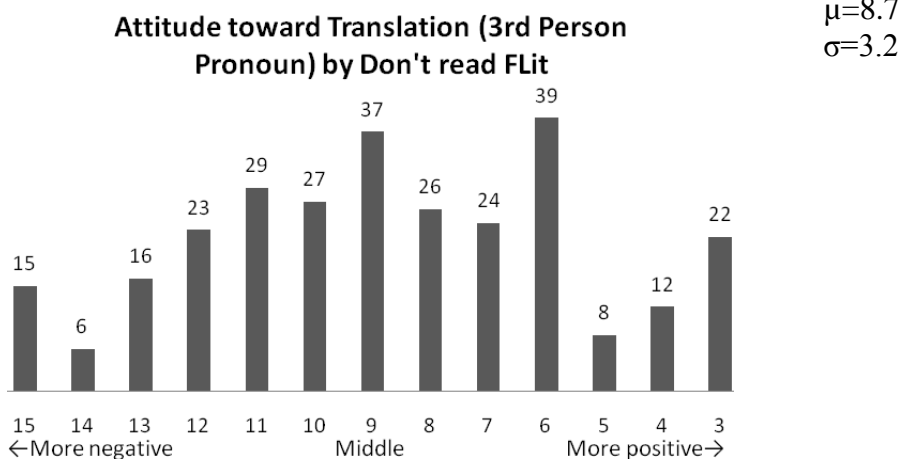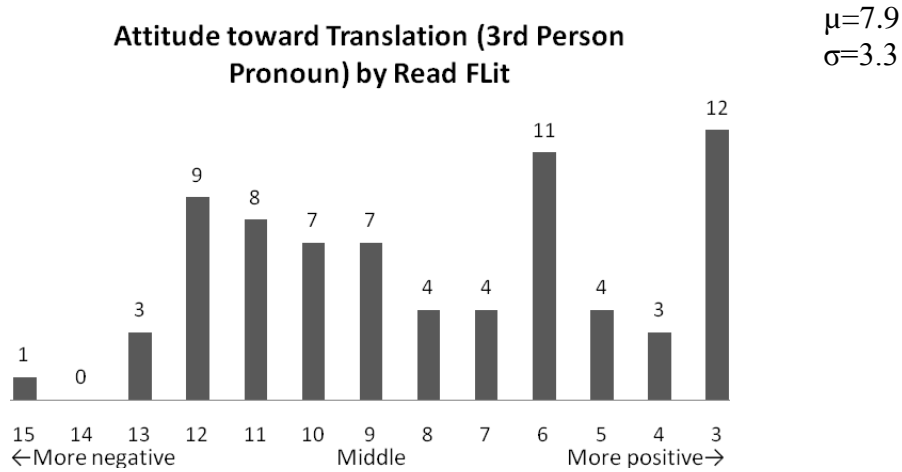
t-Test: Two-Sample Assuming Unequal Variances

	Read FLit	Don't read FLit
Mean	7.90411	8.728873
Variance	11.19901	10.48807
Observations	73	284
Hypothesized Mean Difference	0	
df	109	
t Stat	-1.89044	
P(T<=t) two-tail	**0.061355**	
t Critical two-tail	1.981967	

Attitude toward Translation (Abstract Noun) by Read FLit

μ=7.8
σ=3.2

15 14 13 12 11 10 9 8 7 6 5 4 3
←More negative   Middle   More positive→
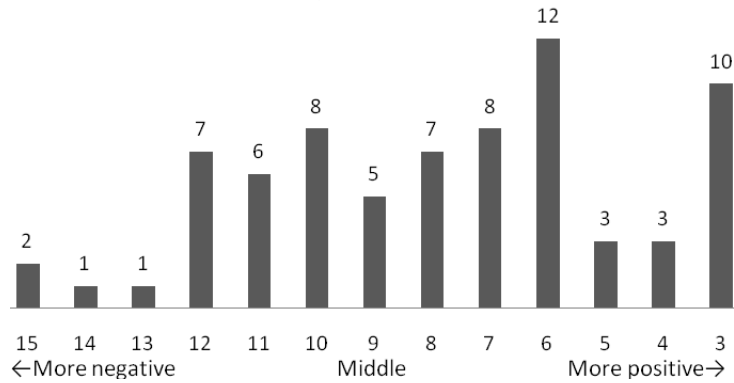
Attitude toward Translation (Abstract Noun) by Don't read FLit

μ=9.3
σ=3.49

15 14 13 12 11 10 9 8 7 6 5 4 3
←More negative   Middle   More positive→
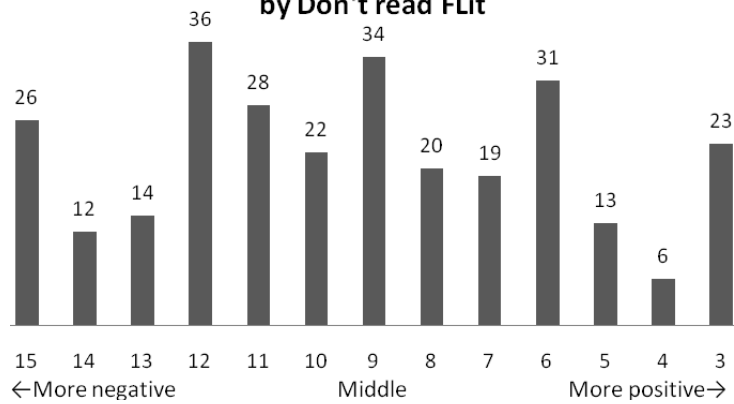
t-Test: Two-Sample Assuming Unequal Variances

	Read FLit	Don't read FLit
Mean	7.849315	9.306338
Variance	10.29642	12.19911
Observations	73	284
Hypothesized Mean Difference	0	
df	120	
P(T<=t) two-tail	**0.000926**	
t Critical two-tail	1.97993	

**Attitude toward Translation (Katakana)
by Read FLit**

μ=6.5
σ=3.3


```
                                                            26


              6        7    6    6
                   5                        5
                                      4           4    4
   0    0    0

  15   14   13   12   11   10    9    8    7    6    5    4    3
 ←More negative              Middle                More positive→
```

**Attitude toward Translation (Katakana)
by Don't read FLit**

μ=7.8
σ=3.5


```
                                                            54

                                            44

                             32
              27
                        26
                   19                              19
   12              13            14   15
              2                                         7

  15   14   13   12   11   10    9    8    7    6    5    4    3
 ←More negative              Middle                More positive→
```
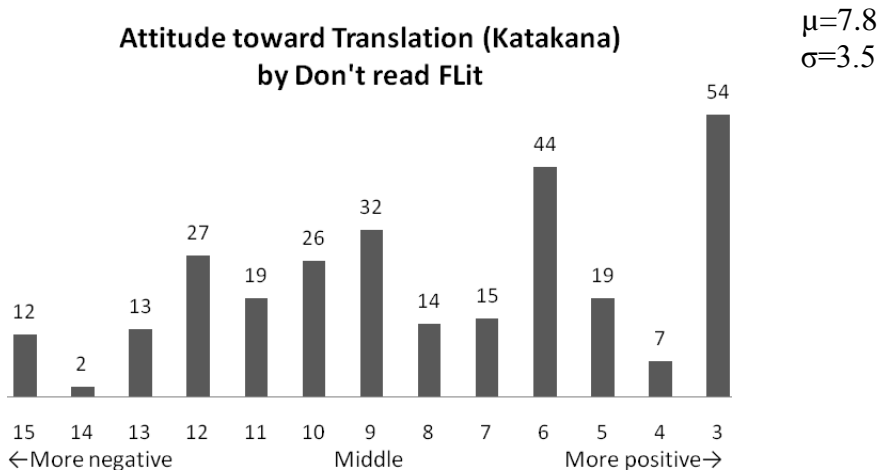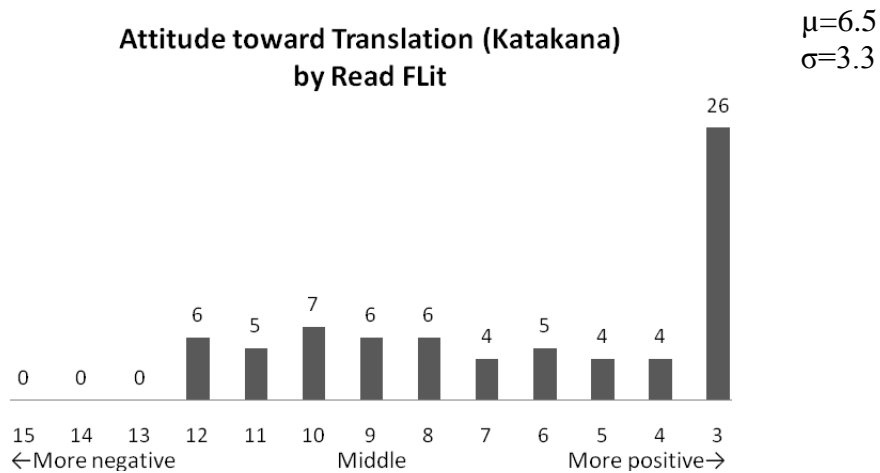
t-Test: Two-Sample Assuming Unequal Variances

	Read FLit	Don't read FLit
Mean	6.452055	7.830986
Variance	10.75114	12.50844
Observations	73	284
Hypothesized Mean Difference	0	
df	119	
P(T<=t) two-tail	**0.002048**	
t Critical two-tail	1.9801	