PROBLEMS IN ENGLISH TRANSLATION OF JAPANESE LITERATURE: A STUDY OF NATSUME SÔSEKI'S BOTCHAN AND KOKORO

A Thesis
Presented in Partial Fulfillment of the Requirement for
the Degree Master of Arts in the
Graduate School of The Ohio State University

By
Kyoko Omori, B.A.

*****

The Ohio State University
1996

Master's Examination Committee:
Dr. William J. Tyler, Adviser
Dr. Richard Torrance
Dr. Richard Davis

Approved by

[Signature]
Adviser
Department of East Asian Languages and Literatures
ABSTRACT

It may be said that the act of translation involves two steps: interpreting an original work, and recreating its elements in another language. Namely, a translator plays the dual-role of the reader who interprets the original work; and also the writer who attempts to convey, in the target language, the essence of thoughts that he/she extracts from the original work as precisely as possible. I believe that the overall goal of the translator, in the two-step process of translation, is to detect "the author's voice," and to transmit it into the translation. In other words, translation is not a mere transmission of meaning, but the creation of a text which would appear as if the original author had written it in the target language. The "author's voice" can be detected through the combination of two elements: the meaning of the words and the tone of the text. In practice, it is sometimes impossible to have balance over both elements, and there are times when one has to sacrifice one of these elements in order to save the other. The most difficult aspect of the translator's job is, therefore, balancing the translation between semantic accuracy and delivery of the original text's tone.

In this paper, I focus on English translations of modern Japanese literature. I examine how translators have tried to solve the problem of balancing the accuracy of meaning and the tone of the text in their attempts to convey the original author's voice. I have chosen to examine two novels by Natsume Sôseki, that have been translated numerous times by translators from different cultural
backgrounds. I examine four translations of Botchan and two of Kokoro while I do not conclude that there is a positive correlation between translation and the translator's cultural background in the process of balancing the translation. It seems inevitable that the value of each translation is influenced by the time and place in which the translation is read, in addition to the time and place in which the original work was written. As a result, the standard of so-called "good translation" changes constantly according to the cultural demand of the target audience.
Dedicated to my parents

who have been supportive throughout
ACKNOWLEDGMENTS

I wish to express my gratitude to my adviser, William J. Tyler, for his insight, counsel and encouragement throughout this research. As one of the leading translators of Japanese literature, he greatly inspired me to explore the field of translation as my thesis topic. I would also like to express my appreciation to Richard Torrance and Dick Davis for their stimulating discussions and guidance.
VITA

October 5, 1963 ............... Born - Kobe, Japan

1985 ....................... B.A. English and American Literature
                Kwansei Gakuin University.

1991-1994 ................... Translator, Technical Translation Services,
                Cleveland, Ohio

1993 - present .............. Graduate Teaching Associate, Department of
                East Asian Languages and Literatures,
                The Ohio State University

FIELDS OF STUDY

Major field: East Asian Languages and Literatures
                Studies in Japanese literature
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedication</td>
<td>........................................................................................................</td>
<td>iv</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>..................................................................................................</td>
<td>v</td>
</tr>
<tr>
<td>Vita</td>
<td>.......................................................................................................</td>
<td>vi</td>
</tr>
<tr>
<td>Chapters:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Introduction .............................................................................</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Polysemy of Language as an Obstacle in Translation ..................</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Hermeneutics of Reading ................................................................</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Translation as Paraphrasing ..................................................</td>
<td>6</td>
</tr>
<tr>
<td>2.</td>
<td>Difficulties in The English Translation of Japanese Literature ....</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Dilemma of Meaning and Tone ..................................................</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Diction: Problems in the Word-for word Choices .......................</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Problems in Word Translation from Japanese to English .............</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Watson vs. Seidensticker ................................................................</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Other Problems in Diction ......................................................</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>Problems in Structural Changes .............................................</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Social Elements Influencing Translation ..................................</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>v</td>
<td></td>
</tr>
</tbody>
</table>
4. Translation Comparison: Natsume Sōseki’s Botchan .......................... 47
   Strategies: Getting Between the Author and the Translators .... 47
   Translating the Word “Botchan”: Cultural Connotations ...... 48
   Personalities Expressed Through Speech Styles: How to
   Reproduce the Same Effect in Translation ....................... 52
   Indirect Speech Form in the “Reportive” Narrative ............ 55
   A Play on Words, Jokes ................................................. 67
   Mistranslation .............................................................. 71

5. McClellan and Kondo’s Kokoro ........................................... 75
   The Significance of the Word “Kokoro” ............................ 76

Bibliography ................................................................. 99
CHAPTER I

INTRODUCTION

All of us have the experience of pondering the essence of a thought within our minds by means of an internal language. Yet, in confining this true essence to words, the essence at times eludes us. On the other hand, language also seems to inspire people to form new thoughts. In this sense, language functions as a framework which enables us to articulate thoughts. Although knowing which came first, language or thoughts, is an important and ongoing issue, it is not the focus of the argument of this thesis. At a minimum, however, I would like to say that the thoughts in our minds and our internal language stimulate and enrich each other.

Writers, especially of literary works, take advantage of this interaction between thought and language by using language that has a maximum effect on their audience's imagination and understanding. Likewise, readers attempt to interpret the text by deciphering the intended meaning of the author's words according to their own knowledge and experiences. When a work is translated into another language, two more steps are added to the original process of authorial composition and reader interpretation. Namely, a translator plays a role as a reader who interprets the original work; and then, he/she also becomes a writer who attempts to convey into the target language the essence of thoughts that he/she extracts from the original work as precisely as possible. The author's
words should carry the specific meaning that the author intends, and not mere dictionary meanings. Therefore, I believe that the key to this two-step process of translation is to detect the original author's voice in the original text by somehow finding exactly what the author means -- i.e., what essence of thought he intends to convey -- by his/her words, and to transmit it to its translated text. There seems to be, however, no easy path to follow in order to achieve this goal because there are various obstacles that a translator faces. Facing the obstacles, he/she is obliged to focus on those that can be overcome while knowing that other problems can only be remedied at the expense of finding the solution to other obstacles.

It also seems that the larger the discrepancy between the cultural backgrounds of the author and the reader, the harder it becomes to detect the authorial voice and convey it to the audience. In this thesis, I wish to focus on the paradigms of translation in which translators attempt to interpret the original author's voice in the source language (in this case, Japanese), and then convey it into the target language (in this case, English).

**Polysemy of Language as an Obstacle in Translation**

Language always contains an element of polysemy and multi-intention because the meaning of a word varies among people from different backgrounds of culture, society and time. When people desire to transfer their ideas to others by using language, ironically, a message may be distorted because it is forced into standardized word usage. For this reason, a message sender may feel that there is a gap between the transmission of the information intended and its outcome by means of expression available to him/her. As there exists no word that is an exact equivalent of the concept or notion of what a message sender has in mind, words
may be defective by: transmitting only a part of the entire concept, or containing excessive or unnecessary meanings, or by containing both of these kinds of defects.

The gap within each individual between what he/she wants to say and what he/she actually transmits also causes a gap between the message sender and its receiver. The gap arises because each person possesses a different set of private semantic connotations in his/her vocabulary. Even when we consult a dictionary for the lexical definition of a word, what we are checking is merely the standard meaning of a word without reference to its specific contextual circumstances. One effect of this polysemous nature of words, which either frames or expands the original message, can make the meaning of a message ambiguous, and at times, misleading. In other words, the concept which a message sender intends to transmit may not be correctly or/and fully understood by the message receiver because the latter's definition of each word or phrase does not completely correspond with the former's.

Hence, the polysemous characteristic of words at times work against the accuracy of language comprehension. A technical writer always tries to limit each word's definition so that there is as little room as possible for readers to imagine other possible interpretations of the text. In technical writing, ideally each word has a specific meaning, and the writer builds fences around ambiguous words by using other words to be as clear and explicit as he/she can be. Literary writers by contrast have taken advantage of it in order to give words expanded or multi-layered meanings and to save their texts from falling into an explanatory or bald style of writing. By selecting the best words for inspiring an audience to think what words specifically mean in a given context, writers seek to stimulate or challenge their readers' imagination. A distinctive feature of a literary work is that
the author can move either in the direction of the two extremes of figurative speech vs. literalness, or the combination of both, namely, by expanding rhetoric through careful selection of mismatched words, or by choosing words which limit, minimize, and reduce the range of meaning.

In daily life, the discrepancy between intended and perceived meanings which is generated by the polysemy of language, or the phenomenon which I label as "information gap," is not necessarily considered a problem. This is simply because the information receivers do not check each word uttered by the information sender to see whether the received meaning identically matches the sent one. There are cases, however, in which this implicit information gap becomes readily apparent. If ten people are asked to paraphrase the same source text, the potential information gap will be manifested in the different texts produced by these ten readers.

Hermeneutics of Reading

Considering the polysemy of language, there exists no unique interpretation of a text. As Octavio Paz comments, "every reading is a translation."¹ The action of translating a text commences from the very moment of reading it. I believe that the point in focus is how and to what extent a reader is able to internalize what the text emanates: i.e., the author's voice, both on the semantic level and on the level of tone. In this interpretative process, the reader relies upon knowledge from his/her own experience and understands the text through this filter. In other words, the meaning of the words are negotiated between author and reader. This hermeneutic action of reading is defined in an extreme way by Post-structuralists who perceive that "meaning is not to be found

in the language of the text. Rather, it is the reader who constructs the text's meaning, always reading in meanings which cannot be found within the text itself. Texts, in this view, have no separate identity: they exist only when they are read (Crystal's italics)." This theory holds true in some respects. Through a process of interpretation, the reader's mind is stimulated by the text to reconstruct its meaning via his/her personal knowledge. There is indeed no "one correct interpretation" of any text because it is impossible to judge absolutely what the author's intent in a work is. However, it can also be said that some interpretations digress further from the original or are more far-fetched than other interpretations. In such interpretations, a reader uses his/her limited perspective to unilaterally reads in what he/she wishes to find in the text. This type of interpretation is more likely to occur when the original work was produced in a time or society remote from the reader's own, because he/she is more proned to use the criterion that he/she has acquired from his/her own culture.

When the reader plays a role as translator, I believe that the effort (however difficult the task may be) to detect the author's original voice through the meaning and tone of the text becomes imperative in the process of interpretation. Indeed, the post-structuralists argue that there can be as many interpretations as the number of the readers. Yet a translator needs to be careful not to apply too much of his own interpretation which is heavily influenced by his specific time and place. Such a translation is in danger of becoming obsolete in a short period of time, and it makes the original look as if it were from the translator's time and place, instead of the author's. The translator needs to broaden his/her perspective to understand the cultural and historical context from which the author produced his/her text in order to avoid misrepresentations in the

---

course of formulating an interpretation. I believe that, even though the author's life is not mentioned explicitly in the text, this extra-textual information adds greater dimension to a deeper understanding of the authorial presence in the text. The original author's own comments on the work are also sometimes helpful for a better understanding of the work, although they can be misleading and the text itself may be clearer evidence of the author's subliminal impetus to write a specific work, or of his desire to camouflage its conscious or subconscious meaning. As In regard to the hermeneutic notion, Friedrich Schleiermacher claims that a reader "knows better than the author did."3 It may very well be the case -- however ironic it may sound -- that a translator, as a reader performing a close reading of the text may understand the core of a text more clearly than the author does. At the same time, the translator can expand his/her knowledge of the text by conducting research into its background. Thus, as a professional who is responsible for introducing the original work to the target audience, a translator needs to hear the original author's voice through both study of the text itself and extra-textual information such as the author's biographical record, which includes social, cultural, and historical factors that influenced the work, so that the translation conveys the author's voice as faithfully as possible. Without this groundwork, there is considerable potential for the translator deviating from the original author's voice in his/her text.

Translation as Paraphrasing

After the process of interpretation comes the process of reproducing the source text in the translator's own words. The product is written in the translator's idiom, but it must convey the original author's voice. So that even if

the translator has been successful in detecting the author's original voice, he/she may face another obstacle in attempting to convey the exact meaning and tone of the original text into the target text. In using one language to frame the meaning of a second language, it may be possible to reach the approximate meaning, but total replication cannot be expected.

John Dryden mentions in the preface to his translation of Ovid's Epistles (1680) that there are three types of translations:

First, that of metaphrase, or turning an author word by word, and line by line, from one language into another. Thus, or near this manner, was Horace his Art of Poetry translated by Ben Johnson. The second way is that of paraphrase, or translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense, and that too is admitted to be amplified but not altered. Such is Mr. [Edmund] Waller's translation of Virgil's Fourth Aeneid. The third way is that of imitation, where the translator (if now he has not lost that name) assumes the liberty, not only to vary from the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original, to run division on the groundwork, as he pleases. Such is Mr. [Abraham] Cowley's practice in turning two Odes of Pindar, and one of Horace, into English.⁴

When one examines the first type called "metaphrase" by Dryden, or literal translation, it appears that such translations cannot avoid being somewhat awkward. This is because the translator tends to treat the target language as a mirror for the source language, and by ignoring their cultural differences, he/she assumes that the target language has an equivalent for every word in the source language. As a result, the translation sounds at times like a mere replacement for language from the source to the target, rather than being the conveyance of the author's voice. On the other hand, Dryden's other extreme -- namely "imitation," or free translation -- runs the risk of creating a completely different work out of

the original. In such a case, the original is merely a work that inspires a second author's imagination.

Historically, the majority of translators rely on paraphrasing. As there seems to be no way to define exactly where "paraphrase" stands between "metaphrase" and "imitation," however, a translator always needs to ask him/herself how faithful he/she should be to the original in achieving a balance between semantic accuracy and cultural appropriateness. Paraphrasing can exist even within one's own language, but when it occurs between different languages, the process becomes more complex because both the linguistic and sociological differences between the source and target cultures are greater. The lexical gap is wider because a large number of words and phrases in the source text have no exact equivalents in the target language. A certain nuance which is generated by specific stylistics in the source language needs to be replaced with something which generates a similar feeling in the target language. In short, the translator has to be a "proficient" writer in the target language in addition to being a "sensitive" reader in the source language. It seems that a translator has to be careful in this process to minimize any distortion in the process of interpretation of the original text and its recreation in another language. The purpose of translation is to give the target readers an opportunity to experience the translation as if it were the original text itself and not a secondary medium.

It is difficult to see to what extent a translator should engage in "paraphrasing." In an attempt to produce a translation which is easier for the target audience to understand, the translator may move closer to "imitation." In a similar way, the translator also faces the hazard of "bettering" the original text in the process of editing it or/and using a writing style which the translator believes to be better. An overly sophisticated reading occurs, for example, when the
translator imposes his/her presumption of the criterion of what constitutes "good
art." This criterion comes from his own cultural background which has been
formed in a specific time and place, as well as from the historical background of
the source and target cultures. One example we may point to is the variety of the
English translations of Homer's *Odyssey*. George Chapman's translation reflects
the values of the Elizabethan era; Alexander Pope's reflects the 18th century
England; William Morris' reflects his strong taste for medieval art; Butcher and
Lang treated the original almost as a sacred text, etc. In spite of the fact that the
translations are all in English, the impression of each translation is different
because of how the translators defined high culture during their respective eras.
In some extreme cases, the process of translation may become an ill-spent
dignification of the original work or, perhaps, glorification of the translator's own
work.

As mentioned above regarding the "metaphrase, paraphrase and imitation,"
a translator needs to use discretion in striking a balance in the treatment of terms,
descriptions, and metaphors found in the original. On one hand, the translation
needs to be comprehensible and pleasurable for the target reader; it should be
"domesticated" in such a way that it gives a feeling of familiarity to the target
audience. At the same time, the translator has to be faithful to the original
author's voice. Of course, some translators argue for the so-called estranging
effect of "translation with an accent" i.e., a translation which celebrates the
otherness of another culture over that of the target language. On a lexical level,
these translators prefer to use certain words from the source language to convey
exoticism. On the stylistic level, moreover, they may attempt to maintain the
original sentence structure and the original's stylistics even when the source and
target languages do not share a similar syntax. Although this approach may
result in failure, some translators attempt it, holding to the opinion that it brings the exotica of the original to the target audience.

Several factors influence the decisions that translators make as they struggle between the extremes or naturalizing and exoticizing. If a translator is aiming at an audience who seeks what is most foreign in a work, the translation will tend to be closer to the original. For example, the original vocabulary is maintained in the translation as much as possible instead of being replaced with approximate equivalents in the target culture. As a result, the translation requires footnotes to supplement gaps in information. However, too many footnotes deprive the target reader of the pleasure of reading a literary work. The greater the distance between source and target cultures both culturally and linguistically, the greater the difficulty faced by the translator in deciding how close the translation should stay to the original. Extra-textual factors such as social factors (e.g., power relationships between the source and the target cultures) are also influential in the translator's decisions to make his/her work closer to either the original or the target culture.

Lastly, when a translation is undertaken by more than one person, the process grows even more complex. In team translation, the original work is subjected to more than one hermeneutic action of reading and re-creation. Even when only one translator is officially credited for the translation, it is likely that the translator consults other people regarding how to interpret or reproduce the original text. Ultimately, the translator owes allegiance to the author's original construct, and, he/she must restrain him/herself from non-functional embellishment of the text. While there are merits in the team translation process, it seems that the dangers of embellishment can also be magnified.
CHAPTER II

DIFFICULTIES IN THE ENGLISH TRANSLATION OF JAPANESE LITERATURE

Dilemma of Meaning and Tone

Translation as a total replication of an original text is unattainable because the act of translation itself involves the creation of a metaphor of the original in different words. Although understanding the meaning and tone of the original text is indispensable to detect the author's voice, it seems that the conveying of the meaning and the conveying of the tone of the original text into translation are two mutually exclusive tasks.

The task of "conveying the meaning of the original" means that the translation accurately conveys the semantic information in the original to the target audience. To give an example in Japanese, an *uguisu* resting on *ume no ki* must be translated as "a warbler on a plum tree." In the original, the connotations of the word(s) gives the text added meaning(s). By keeping the elements which are distinctive to the source culture, a translation appears to be faithful to the original, or in other words, it is very close to the source culture. This type of translation, however, can be less accessible for the target audience. As a result of the inclusion of elements which are heavily ridden with connotations unfamiliar to the target readers, the translation may fail to evoke certain feelings in readers. In short, the translation sacrifices the tone of the original work.
The result of the task of "conveying the tone of the original" is, to borrow John Dryden's words, "maintaining the character of an author, which distinguishes him from all others, and making him appear that individual poet [or writer] whom [a reader] would interpret."\(^1\) In this type of translation, a translator chooses to sacrifice the meaning over the tone. In the case of translation of Persian literature, "coming of rain" has positive connotations because people do not receive much precipitation in the area. A translation for another culture in which the same phrase has negative connotations -- which is usually the case in the West -- may be done by replacing "coming of rain" with another phrase "appearance of sun" in an extreme case, to convey the happy and relieved tone of the original. If a Japanese text describes a scene in which a character becomes nervous and has "tere-warai," which literally means "smiling or giggling embarrassed," a translator may decide to adjust the text by deleting the description of the giggling. This is because, in American culture for example, there is no custom to giggle in the same way as Japanese do when embarrassed. This type of translation is closer in its accessibility for the target audience. At the same time, however, it may also sacrifice the semantic meaning of the original.

Translators make efforts to balance the two tasks by aiming for both the semantic accuracy and reproduction of the original tone in the target language. Adding annotations to the original terms is one way to balance the text. While these decisions seem to be made as each situation arises during the process of translation, it is also true that translators somehow tend toward one extreme or the other -- either keeping the original semantics or establishing the appropriate tone in the translation. What, then, influences these decisions of balancing?

\(^1\)John Dryden, "On Translation," *Theories of Translation*, ed. Rainer Schulte and John Biguenet (Chicago and London: The University of Chicago Press, 1992) 17-31. Here Dryden is explaining "imitation," which is included in the three kinds of translation argued by him. The other two are called "metaphrase" and "paraphrase."
semantic information and tone? In other words, when do translations become closer to the source or target cultures? This chapter's focus is on the specific problems of translation of Japanese literature in terms of maintaining a balance between meaning and tone, or between source and target cultures. Any mention hereafter about original works and translations are, thus, of Japanese originals and their English translations unless specifically noted otherwise.

**Diction: Problems in the Word-for-word Choices**

In the process of rendering a text in a semantically accurate way, a problem arises due to the gap between the source and target languages. A translator very often faces a dilemma in an attempt to balance him/herself between the two languages. Because language is formed in a specific culture which contains its own unique customs and situations, dictionary equivalents do not necessarily cover the same range of resonances intended by the author. Each time, adjustments must be made in considering how to balance the linguistic gap which derives from the cultural gap. This is one aspect of the problem of diction. The fundamental point for correct diction is that a translator needs to be competent both in the source and target languages. He/she should have extensive vocabulary in Japanese for a correct and deep understanding of the original text. He/she also should know English well enough to reword the original meaning correctly. This is the first, elementary step, and it precedes the process of detecting the author's voice by reading between the lines and sensing authorial tone. It is a point that surely seems very matter-of-fact, and it is one required of any translator. In reality, however, there are very few translations that are error free. These errors usually arise from the translator's inadequate preparation in one or both of the two languages; moreover, it is harder for a translator of rare or
remote languages to avoid mistakes due to inadequate preparation in the
language. For example, finding English language equivalents for Japanese words
is often much more difficult than the same task between close or cognate
languages (e.g., English and French) which share a fairly large vocabulary
through their historically shared cultures.

Still, even translation between cognate languages runs the risk of
mistranslation in that a translator is susceptible to being carried away by the
surface similarity of two sets of vocabulary. To give an instance from English and
German, there are false cognates which share no connotations and resonances,
and hence a translator should not mechanically interchange them. Confusion of
the English word "gift" and the German falsifying cognate "gift" (poison) is an
example of an extreme case, but more subtle differences between false cognates
are a source of even greater danger to the translator because he/she may never
know that the cognates share very little meaning. A Japanese-English translator
is less vulnerable to this type of risk. Simply put, given the disparity between the
languages, he/she is likely to pay attention to the meaning of each word more
carefully than the translator of cognate languages. In this manner, he/she can
grasp the accurate meaning and tone of the original.

Problems in Word Translation from Japanese to English

The existence of so-called "loan words" (gairaigo) which have been
phonetically borrowed from foreign languages and later naturalized, however,
can induce a problem similar to the problem in the cognates.\(^2\) Since the time of
the Meiji Restoration when Japan opened her doors to the West in 1868 after
two and half centuries of national seclusion, foreign concepts from the West have

\(^2\)The following are a few examples of the loan words: jiguza (zigzag), saidi (cider), nekutai (necktie),
yuniku (unique).
been imported into Japan via loan words. Many words and concepts were translated into *kanji* characters, but as time went by, they came to be borrowed as they were, with meaning and connotation of the terms being domesticated into Japanese pronunciation and culture. For example, *sumâto*, a phonetical translation of "smart" in Japanese does not have any connotation of "intelligent." It only means "stylish" or "slender" (especially when it is used to describe a woman). A translator, therefore, should be careful when he/she translates such loan words.³

New words have also been coined from existing Japanese vocabulary in order to describe modern concepts and matters. These too can be considered as a type of loan word. For example, the personal pronouns "*kare*" and "*kanojo*" trace their first usage back to the Meiji Period. The use of these pronouns became popular during this period, as one can see their earliest appearance in Tsubouchi Shôyô's *Tôsei shosei katagi* (1886).⁴ Though the surface meaning of "*kanojo* is "she" in English, for instance, the Japanese term has a different connotation. In other words, because Japanese does not need a subject or object in order to make a complete sentence (i.e., the language is characterized by the ellipsis of the subject and/or object), it is not grammatically necessary to refer to someone as "*kanojo*" after the woman has been introduced by her proper name. In this sense, the word "*kanojo*" does not function as a pronominal rewording of a person's

---

³Japanese has a large vocabulary borrowed from Chinese because of Japan's hence long-lasting relationship with China. As a result, the two languages share words of surface similarity just as English and German do. Although I do not include this Chinese vocabulary in the definition of "loan words" here because I am discussing Japanese-English translation, the false cognates between Japanese and Chinese can cause the same problem in Japanese-Chinese translation. For more information on the linguistic aspects of the loan words, see the following source: Masayoshi Shibatani, *The Languages of Japan* (Cambridge: Cambridge University Press, 1990).

⁴Although one can find the usage of a word "*ka no onna*" which uses the same *kanji* characters as *kanojo* in the pre-Meiji Periods, the cultural resonance of the former differs from the latter. For more information, see Yanabu Akira's *Hon'yaku kogs shisetsu jirii* (Tokyo: Iwanami Shoten, 1982) 195-212. He also deals with this theme in his *Nihongo o dô kako ka* (Kyoto: PHP Kenkyûjo, 1981) 15-25.
proper name as in the case of English, but more as the proper name itself.⁵
Namely, *Kare/kanojo* is a specific person about whom the narrator wants to talk
(i.e., the narrator has some special feeling toward the figure), but at the same time,
it has a connotation that it can be universal third-person. Therefore, these terms
carry a deeper level of meaning than their English dictionary equivalents of
he/she. Of course, capitalizing them as in the case of a proper name (He/She)
would remind the Western reader of a Supreme Being; adding "the" (the he/the
she) would be too alien and wooden. In reality, the nuances of *kare/kanojo*
cannot always be conveyed with the use of he/she in English translation.

A translator has to be careful of mistranslations which arise from taking
words of foreign origin (both loan words and neologisms) as the exact
reproductions of the foreign words themselves. It is dangerous to casually think
they are very similar to the original words simply because of surface familiality or
similarity. In the case of Japanese-English translation, one needs to be alert as to
how the semantics of the English-origin words have changed since they were
imported into the Japanese language.

As the West and Japan shared little cultural communication in the past,
many Japanese words which refer to culturally unique matters do not have
English equivalents. Japanese has a large vocabulary which developed for
several hundred years largely in cultural isolation. Over a long time, indigenous
terms acquired multiple meanings through the addition of certain nuances to their
original meanings. Certain colors, smells, plants, animals, and natural phenomena
evoke particular feelings and emotions among those who possess a familiarity

---

⁵As examples, Yanabu mentions three novels in *Nihongo o dō kaku ka: Tayama Katai’s Futon* in which the
major characters Takenaka Tokio and Yoshiko are referred to only as *kare* (he) and *kanojo* (she) throughout
Chapter one; Tayama’s short novel titled *Ippoisotsu* with *kare* as its protagonist until he dies in a
battlefield, and Matsura Rieko’s *Sōgi no hi* in which *watashi* (I), *kanojo*, and *shōnen* (boy) are the main
figures. In addition to this meaning, *Kare/kanojo* also has a connotation of a boyfriend/girlfriend in certain
context, i.e., that "special he or she."
with the conventions of Japanese culture. The bird *hototogisu* is one of the
favorite summer birds described in Japanese poetry. The dictionary equivalent of
the bird in English is "cuckoo." However, it has been replaced by a different kind
of bird "nightingale" in a few translations. 6 Other translators have also translated
a different bird "uginisu" (warbler) as "nightingale." For example, Itô Einosuke's
novel, *Uguisu* was translated by Geoffrey Sargent as *Nightingale*. This is because,
although uguisu is a spring bird, it looks similar to a nightingale only smaller in
size. It has a similar image as a nightingale in the West because of its melodious
song. The use of "nightingale" also comes from the influence of the Romantic
poets who preferred to write poems about nightingales. More recently, however,
translators have opted for non-specific bird names such as "warbler" or "thrush"
for *uginisu*, and "cuckoo" for *hototogisu*. But it appears that certain conventions
grew up around the use of *uginisu* and *hototogisu*, and that they were decided on
by the translators probably on the grounds that the Western public could
associate a nightingale with the feeling that a sweet singer *uginisu* evokes in the
Japanese public.

Another example of a culturally unique idea which requires a translator to
find a balance between diction and semantics is the Japanese word *yukata* as a
type of clothing. One translator translated this as "Japanese summer dress" while
another left the original word in the translation and added an annotation "a kind
of *kimono* worn by men and women in summer." 7 The former runs the risk of
conjuring up a Western image of a summer dress or linen suits in an audience not
familiar with Japanese clothing. This is because, without the presence of the
foreign word *yukata*, the sentence will not catch the reader's eye as something

---

6For example, Laurel Rasplica Rodd uses "nightingale" for "hototogisu" in a translation of *Kokinshū*. Many translators have also translated a bird "uginisu" (warbler) as "nightingale.
Jieko Kondo, Kokoro (Tokyo: Kenkyusha, 1942) 3.
unfamiliar (as well as different from a *kimono*), and therefore it will not inspire him/her to imagine something unique to Japan. On the other hand, when a translator takes the latter method of using the Japanese term, he/she may have to resign him/herself to footnotes "... reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity," as was once proposed by the writer Vladimir Nabokov. Finally, if a translator uses the Japanese word without any annotation at all, it may well mystify the object and to cause readers to fail to understand because the term has no cultural significance for the Western public.

Donald Keene mentions a similar case concerning translations of The Analects of Confucius:

I remember one version of the Analects of Confucius which contained the memorable "One day when Confucius was seated at the harpsichord." The musical instrument before which Confucius actually sat was one which has no exact equivalent in the West, and rather than call it by its Chinese name and leave everybody mystified, the translator properly chose a Western instrument. But he chose the wrong one; Confucius at the harpsichord immediately becomes an eighteenth-century gentleman in a powdered wig bouncing up and down on his chair as he performs the Turkish March of Mozart. Call it a lyre, and Confucius this time emerges as Orpheus in a white peplos. Arthur Waley, as usual, came up with a winner: he called it a "zithern," and by using this word, at once immediately intelligible and yet slightly remote, he managed to avoid unfortunate and misleading overtones.9

The associative function of allusion also appeals to a reader's imagination only when he/she is educated in Japanese literary history. By referring to a word in previous literary works, the text will take on multiple layers of meaning and mood. Suma, the name of a seaside village in Kobe for example, awakens feelings of sadness and loneliness in the minds of cultivated readers who know of the significance of Suma from the eleventh-century novel *The Tale of Genji* and other

---
9Vladimir Nabokov, "Problems of Translation: *Onegin* in English," *Theories of Translation* 127-43.
literary works. This rich tradition to allusion is hard to translate. One translator may choose to add an annotation as background information to help the reader reach a richer understanding of the text. Another may incorporate the information into the text by adding "sad," "deserted" or other adjectives to modify "Suma." Still another may ignore the multiple layers of meaning by simply translating the surface meaning as a place name "Suma."

As these examples indicate, the cultural connotation and traditional allusion of words can be profoundly effective, or destructive, to a translated text. Through various means, translators attempt to find the equivalent that lies outside the narrow dictionary meaning but best fits a particular context, but it is often difficult to discern when and how far a translation can deviate from the original. Should one use the foreign word, or find an English equivalent? What is the best equivalent? These are the questions that a translator keeps asking him/herself. Given the constraints of the original diction, a translator cannot give full reign to creativity; instead, one must stay within limits by following the original; on the other hand, the translator also needs to be flexible so that he/she is free from the rote use of dictionary equivalents and can see the best fit in a specific context.

One of the most important points in the decision-making process of using either original words that are burdened with connotations from Japanese culture (e.g., "hototogisu" or "uguisu," in the case of birds which appear in poetry), neutral words (e.g., simply, "a bird"), or words with heavy Western connotations (e.g., "nightingale") is, it seems to me, that the translator can make semantic deviations from the original only when he/she feels justified that they are intelligible to the Western readers without changing the tone of the original. However, this task of balancing between fidelity to the tone or semantics of the original is always fraught with difficulty, as the following debate illustrates.
Watson vs. Seidensticker

Edward Seidensticker's translation of *Izu no odoriko* written by Kawabata Yasunari (1899-1972), the first Japanese novelist to have been awarded the Nobel Prize for literature, has come under criticism. S. Harrison Watson argues in his article that the symbolic main thread of the novel is the Neo-Confucian "rite of passage" through which the hero reaches maturity. Watson builds his argument on evidence in the original text, one of which is mention of a book entitled *Mito Kômon Manyûki* (Travel Sketches of Mito Kômon). The hero of this book was a samurai ruler of the Mito domain, and he is treated as a paragon of Neo-Confucian morality which urges people to be unselfish and giving. Late in the Edo period, Mito became known as a center for conservative learning and the advancement of Confucian morality. In a scene from *Izu no odoriko*, the young female dancer coaxes the hero to read *Mito kômon Manyûki* to her. Seidensticker translates this book title as "a story book" (a neutral phrase in my definition above) in his translation, *The Izu Dancer*. What Watson conjectures is that Seidensticker either believed the book had no subtextual meaning, or that he overlooked the significance of Kawabata's inclusion of a specific book title. What one has to remember in this argument is that there is no concrete evidence proving that *Mito Kômon Manyûki* had great significance for Kawabata. At any rate, Watson is clearly critical of Seidensticker's substitution, considering the fact that the Seidensticker's translation makes no note of what the story book was, and a non-reader of Japanese has no access to this detail in

---


the original. Some may seek to vindicate Seidensticker, arguing that his decision poses no problem because it is Seidensticker as a reader who finds the meaning in the text, and not the text itself which possesses meaning. In other words, by this translation, Seidensticker represents the general readers in the West, to whom the title *Mito Kōmon Manyūki* would mean little. Even in the original, the book title appears to be of little significance to its readers. The point of Watson's argument is, however, that a translator possibly distorts the information of the original when he/she exercises too freely a right to change unfamiliar words into an English equivalent which does not carry the same information or connotation. His is a freedom-of-information rule, but, more specifically, an accusation of "ideological transformation" of the original (i.e., demoting its Neo-confucian pattern of maturation for something more aesthetically pleasing to the reader).\(^\text{13}\) The argument holds true in that readers can become victims of a translator's creation (through addition, change, or deletion) because he/she presupposes that what is in the translation is what the author says in the original. At the same time, it is true that accommodating an English audience is an important factor in introducing the literature of a remote culture. The use of a foreign word in translation may leave the target readers puzzled, and annotation to a foreign word may give the translation the air more of an academic paper than a literary work. Taking these factors in consideration, a translator might replace the book title with another book title with similar Western connotations (e.g., a kind of didactic story), but it is difficult to say which would be the best choice.

**Other Problems in Diction**

Another major obstacle to translation is the shift in the tone of a work generated by syntactical changes in translation from the original. An interlinear

---

\(^{13}\)See Watson, "Ideological Transformation," *esp., 316-*.
translation is impossible because of the striking syntactical differences that exist between Japanese and English. One of the characteristics of Japanese is its ellipsis of the subject or/and the object. Because of this, passages do not always specify who is referred to as the subject or object of a certain action. This indirection functions as a form of politeness in Japanese. Information regarding the subject/object is supplemented by the context of the sentence or paragraph, and is also often marked by the highly developed honorific/polite styles of the verbs. So that, if on the one hand, Japanese is less specific with regard to subjects, objects and pronominals, at the same time it rises to a higher degree of specificity with regard to relative status and gender of speakers and persons spoken to than English does. Honorific, polite and gendered speech styles, in addition to dialects unique to different social classes and regions, carry much information about the speaker. The power relationships between characters in the story can also be detected from their speech styles. Of course, English has different speech styles and is not without status language. However, they are not as syntactically distinct nor elaborate as in the Japanese case. For this reason, English translation of a text with these characteristics inevitably suffers a loss with regard to the tone set by the different levels of speech used in the original.

Problems in Structural Changes

A translator also sometimes adjusts the organization (structure) of the original work. In the case of working on a smaller scale, a translator either omits or adds words in a process of translation. If a literal translation does not convey the meaning or/and tone of the original because of linguistic and cultural differences, a translator may exercise his right to make changes by changing, deleting, or adding words, as was discussed earlier with regard to problems in
diction or single word choice. When, according to Donald Keene, the verbatim of a sentence in a Japanese play was "her face was like an hibiscus flower with a nose and mouth attached," and the passage was not intended to be humorous, he reasonably cut the part of "with a nose and mouth attached."14

A translator may also feel a need to edit by adding or deleting punctuation. The current form of Japanese punctuation system is only a century old in the thirteen-hundred years of written history in Japan, and it was largely systematized through following the model of the system of punctuation system in English. Because of these historic circumstances, punctuation in Japanese is rather arbitrary. A literature in flux, Meiji literature has a stronger tendency toward this kind of arbitrariness because of the struggle to create a new type of writing system (including the _genbun-itchi_ 15 movement).16 As a result, an English translator may have to combine sentences or cut a sentence into smaller units so that it is clear for the target audience. In the process, however, the translator must also remember the need to maintain the tone of the original. When an author is known for a diffuse style -- whether by the author's intention or not, and even if it gives a negative impression to the work -- that is surely one of the elements which gives the work a certain tone. Considering the fact that most translators produce translations with the purpose of introducing the positive aspects of a work, it seems inevitable that to some extent "improving" the work by applying

14Donald Keene 327. He may have been able to translate this as "although the face had a mouth and a nose, it was like a hibiscus flower," and by this way, he would not have to omit any part of the original sentence.
15_Genbun itchi:_ The "unity of speech and writing" style, developed around 1886-1887 by Futabatei Shimei in association with Tsubouchi Shōyō and independently by Yamada Biryō. The style was called for in an 1886 essay by Mozume Takami and eventually transformed written Japanese by adding spoken-language syntax and vocabulary and a set of Western-style punctuation marks, none of which had previously been used in Japanese literature. Source: John Lewell, _Modern Japanese Novelists: A Biographical Dictionary_ (Tokyo: Kodansha International, 1993) 486.
16This historical process will not be discussed in detail here. See the following source for more information:
his/her preferences in personal writing style will occur. The target audience will generally tolerate such an attitude in as much as it appreciates style because it does not want to read texts marked by pronounced mannerisms in the original. The purpose of the majority of readers in reading a translation is to enjoy and appreciate a literature which they would not be able to experience without translation.

Paragraphing is a problem similar to punctuation. Writers have different preferences in how to paragraph. There are also experimental novels in which the novelists attempt to write in a radically new style which actually includes experimentation in paragraphing. For example, Yokomitsu Riichi (1898-1947)’s short story "Kikai" (1930) has only eight paragraphs in its twenty-nine pages, with the longest paragraph being nine pages long.\(^{17}\) It contains the average of only six commas per page,\(^{18}\) which means that there is visually, and auditorily, very little blank space, or pausing, in the text. Unlike English, Japanese does not necessarily require spaces between words. When one thinks a pause or punctuation is necessary in a sentence, a comma or period is used; wherever a space occurs, there is a punctuation. Therefore, with only six commas per page, the text looks very dense indeed. This writing style produces an effect similar to European Modernist writings such as the works by James Joyce or Proust. As one realizes by comparing this short story with Yokomitsu’s other novels, Yokomitsu intentionally used this writing style for a novel such as "Kikai." There are two translations of this work available, and in each the translators treat paragraphing in a different manner. Seidensticker’s "The Machine"\(^{19}\) has eighty-


\(^{18}\)The text in Teihon Yokomitsu Riichi Zenshū has one-hundred seventy-eight commas in the twenty-nine pages.

five paragraphs. Dennis Keene's "Machine,"\(^{20}\) only eight. With regard to its visual effect, Dennis Keene's translation looks more faithful to the original. However, it is a fact that his translation is decidedly harder to read even though he follows the same paragraphing that Yokomitsu Riichi used. It may be the case that, because Japanese writing style has a tendency to have less punctuation, that a Japanese audiences do not feel the text is incoherent. Be that as it may, mere surface imitation of the original in another language does not guarantee the same effect. Compared to Seidensticker, Dennis Keene is also more "faithful" to the original in the sense that he does not add or delete many words in the original, but it is undeniable that his translation lacks smoothness. Perhaps Keene was more focused on conveying the surface similarities rather than rendering the original as if Yokomitsu were writing in English. As a result, his translation strikes ones as somewhat amateurish when compared to the polish of Seidensticker's version. Although it is easier for a reader who knows Japanese and who is curious to see what words or phrases Yokomitsu used in the original to work with the Keene translation, the translation is unlikely to be received by as general audience as successful because surface similarity alone does not make for comfortable reading in English.

On the larger scale of structural adjustments in translation, a translator may also play the role of editor and sometimes cut part of the original. To take an example from The Izu Dancer again, Seidensticker omitted two parts: i.e., the scene at a teahouse in the opening pages and the scene at the boat pier toward the end of the work.\(^{21}\) Once again, S. Harrison Watson argues that the translation


\(^{21}\)At the teahouse, the protagonist meets an old couple who run the place. The old man has been afflicted with palsy for long time, and cannot move at all. Although being a stranger, the hero is concerned about the old man's health and wonders why they would not move out of the cold (because of the high altitude) and noisy teahouse (from the traffic right outside). Also at the pier where the hero is about to board a ship bound for Tokyo, he is asked by local miners to take care of an old woman with three grandchildren who is
loses the core philosophy of Neo-Confusianism because of the deletion of the
two episodes, and therefore the story abruptly leaps from the hero being a
misanthrope to becoming a person who can accept other people's kindness.
Watson mentions Seidensticker's recollection of the time when the cuts were
decided upon:

He [Seidensticker] reported that he had to cut the scene at the pier and
the related scenes (a total of about 400 words in English) because of a
word limit imposed by the Atlantic Monthly, the magazine in which his
translation first appeared. He said he forgets why he cut the scene at the
teahouse, but confessed to not having thought deeply about the matter.
Now, years later, he regrets having made the cuts.\textsuperscript{22}

When I discussed the theme of \textit{Izu no odoriko} with others, the readers of
the translated version stated without dissent that they thought the story was
rather simple, with its theme as something akin to love between the protagonist
and the young dancer. For me, on the other hand, as I read it in the original, the
story appeared as a literary gem in which elaborate passages of almost perfect
stylistic structure are narrated in an absolute minimum of words and incident.
Each word and episode seemed to be indispensable element of the story.
Although written in a highly minimalist way, the work contains multiple layers of
meanings. This is why, undoubtfully, Kawabata is called a "\textit{haiku} novelist." It
seems to me that there is very little that a translator can omit when translating a
Kawabata novel. Even when the problem appears to derive from a cultural gap
between Japan and the U.S. (e.g., the book title \textit{Mito Kômon Manyûki} mentioned
earlier), editing out such elements may well lead to a limited view of the work and
thus limited range of appreciation for its readers. Given that Seidensticker had

\textsuperscript{22}S. Harrison Watson, 316.
only limited space in the Atlantic Monthly, certain elements which play significant role in the entire novel have been lost in translation. Although this story is often referred to as "seishun bungaku no meisaku" (a masterpiece of the novel of adolescence) and "kiyoraka na ai" (pure love) for a younger audience,\(^2\) as a reader grows older and gains more experience and knowledge, it may be that he/she will find more meaning in the original. In short, the original has potentially multiple layers of meaning and appreciation. Seidensticker seems to have followed the most common interpretation of this novel (the novel of adolescence) and focused on this theme as his strategy when he was forced to make "adjustments" due to a very practical reason, namely, space limitations. As in this case, a translator may confront a problem which arises from limitation set by others.

I would like to examine another example in the translation of Yukiguni by the same translator. Seidensticker translated this work as Snow Country in 1956, and this translation paved the way for Kawabata to be known internationally and to receive the Nobel Prize in 1968 as the first Japanese novelist ever so honored. It has been often said that Seidensticker's translation made this high honor possible for Kawabata, or even the nation of Japan. There is no question that Seidensticker contributed to the worldwide appreciation of Japanese literature. However, it is interesting that what won the prize is not, strictly speaking, the same work as the original. There is one scene in the novel where the heroine Komako explains about her "fiancé" Yukio.\(^3\) I quote first the Japanese text followed by Seidensticker's translation.

\(^2\)Both quotes from Shin kokugo yōran (Tokyo: Taishūkan Shoten, 1992). This book is widely used as a guidebook for the classes of kokugo (the Japanese language for the natives) at high school level.

\(^3\)Yoshida Seiichi gives a similar comment on this omission in the translation, Yoshida Seiichi, Nihon bungaku no sekaisei, Yoshida Seiichi chosaku shū (Tokyo: Ôfûsha, 1981) vol. 22. 33-35.
"Hakkiri iimasu wa. Oshishô-san ga ne, musuko-san to watashi to issho ni nareba ii to, omotta toki ga atta ka mo shirenai no. Kokoro no naka dake no koto de, kuchi ni wa ichido mo dashiya shimasen keredo ne. Sô iu oshishô-san no kokoro no uchi wa, musuko-san no watashi mo usuusu shitte'ta no. Dakedo, futari wa nandemo nakatta. Tada sore dake."

"Osana najimi da ne."

"Ee, demo, wakarewakare ni kurashite kita no yo. Tokyo ni urarete iku toki, ano hito ga tatta hitori miokutte kureta. Ichiban furui nikki no ichiban hajime ni sono koto ga kaite aru wa." 25

"I'll tell you everything. Very clearly. There does seem to have been a time when his mother thought it would be a good idea for us to get married. But she only thought it. She never said a word. Both of us knew in a vague sort of way what was on her mind, but it went no father. And that's all there is to tell."

"Childhood friends."

"That's right. But we've lived most of our lives apart. When they sent me to Tokyo to be a geisha, he was the only one who saw me off. I have that written down on the very first page of my very oldest diary." 26

Thirty-six pages later, a similar conversation reappears in the original.

"Jyaa, naze inazuke nante iu no? Inazuke de nai'tte koto wa, kono mae yoku hanashita ja nai no? Wasurete'n no ne."

Shimamura wa wasurete iita wake de wa nai.

"Oshishô-san ga ne, musuko-san to watashi to issho ni nareba ii to, omotta toki ga atta kamo shirenai no. Kokoro no naka dake de no koto de, kuchi ni wa ichido mo dashiya ya shimasen kedo ne. Sô iu Oshishô-san no kokoro no uchi wa, musuko-san no watashi mo usuusu shitte ita no. Dakedo futari wa betsu ni nandemo nakatta. Wakarewakare ni kurashite kita no yo. Tokyo e urarete iku toki, ano hito ga tatta hitori miokutte kureta."

Komako ga sô itta no o oboete iru.

Sono otoko ga kitoku da to iu no ni, kanojo wa Shimamura no tokoro e tomatte,

"Watashi no suki na yô ni suru no o, shinde iku hito ga dô shite tomerareru no?" to, mi o nagedasu yô ni itta koto mo atta.

Mashite, Komako ga chôdo Shimamura o eki e miokutte ita toki ni, byônin no yôsu ga kawatta to, Yoêko ga muke ni kita ni kakawarazu, Komako wa danjite kaeranakatta tâme ni, shinime ni mo aenakatta rashii to iu koto mo atta no de, naosara Shimamura wa sono Yukio to iu otoko ga kokoro ni nokotte ita. 27

---

27Kawabata, Yukiguni 344.
The Seidensticker translation for this part omits what was explained by Komako before, and it summarizes as follows:

"Why do you have to call him my fiancé? Didn't I tell you very carefully he wasn't? But you've forgotten, of course."

Shimamura had not forgotten. Indeed, the memory gave the man Yukio a certain weight in his thoughts.\(^{28}\)

Here, too the same question arises. Kawabata worked across segments and sequels of this novel across a period of thirteen years, and published the final version in 1947. It now appears in his *teihon zenshû*, or authorized complete works. It is natural to conjecture that Kawabata did not write the same conversation twice because of his carelessness, but he thought it necessary to repeat the explanation about Komako's relationship with Yukio. In the original, Shimamura repeats the same question probably because the image of Yukio as Komako's fiancé has lingered in Shimamura's mind. For this reason, the second conversation emphasizes how he continues to be somehow disturbed by the thought of Yukio. Komako is, of course, a bit annoyed that Shimamura still makes the same comment about her relationship with Yukio. In the Seidensticker translation, a reader might well be given the same information about Komako's past. However, the tone of the original, which is in part defined by the repeated questions by Shimamura who feels drawn to Komako's past, is lost in the translation.

Given circumstances in which translators are prevented from publishing complete translations, no doubt many will decide to publish a partial translation perhaps because they believe that such a translation is better than none at all. A good translator is, as discussed in Chapter I, a sensitive reader and proficient

writer. These two talents appear necessary also when various factors, e.g., page limitations, force him/her to make some structural change to the translation. There seems to be no definite strategy to solve all the problems which arise from balancing meaning and tone, however easy it is to detect defects or weak points in predecessors' translations.

Social Elements Influencing Translation

The reason this chapter has focused on translations by Edward Seidensticker derives in no means from an opinion that his translations, or those of his contemporaries such as Donald Keene who has been mentioned only peripherally, are of poor quality. To the contrary, it is obvious that these scholars have produced many outstanding translations by which many in an English-reading audience were introduced to the pleasures of experiencing Japanese literature. The reason why I have examined Seidensticker's translations so closely is that in addition to giving us his translations, he has also commented on his philosophies of translation in several articles. This fact enables me to have access to the translator both through his works and his own words.

One of the most interesting insights which Seidensticker makes appears in his book on his Japanese translations entitled Nihongo rashii hyōgen kara eigo rashii hyôgen e (From Natural Japanese Expressions to Natural English Expressions). After he discusses several problems in translation which come from the cultural and linguistic differences between Japanese and English, he continues as follows. Since the text appears in Japanese, I offer my translation here:

Considering the [cultural and linguistic] fundamental characteristics of language as described above, it is surely clear how meaningless it is to do a consecutive, word-for-word translation of a consecutive literary work.
Therefore, one should correctly understand the author's intent in a sentence, paragraph, or chapter, and translate the literary work as if the author were saying or writing it in English. In other words, to translate a Japanese literary work means to write an English book which has the same content and literary merit. Thus, in certain cases, the translator must add what has been lost in the [process of] translation if he/she wishes to bring out the translation to have the literary merit equivalent to the original. In other cases, the translator must delete any unnecessary parts if the process makes the translation have any merit which exceeds what is in the original. In an additional case, [the translator] may need to adjust the structure of the original in order to make the translation natural as an English novel. A translation which has gone through this process may be called an excellent English work not only simply because of the sentences in English but also in terms of the novelistic structure and the literary merits in addition to the value of the English sentences. One may say that, from such translation, readers will receive no impression that the work is translation.29

Judging from this passage, we see that Seidensticker has strong opinions concerning the advocacy of translation that is closer to the target audience. Later in the book, he admits that it is desirable, of course, to convey every meaning of the original into the translation, but says that he believes fidelity to the meaning and fidelity to the "literary merits of the original" (gencho no bungaku-teki kachi) often contradict each other in the process of translation. Although he does not give a specific definition of what he means by "literary merits of the original," he is probably referring to the tone of the work which is created by the author's writing style (word choice, sentence length, punctuation and paragraphing, colloquial or formal speech style, etc.).

In the end, the problem seems to reside not only in a translator's linguistic ability in the source and target languages, but also more deeply in the process of establishing his/her stance between two cultures. Domestication of a foreign literature and culture, or maintenance of an air of strangeness and marginality

exist as two polar opposites, and a translator asks him/herself where to stand in order to produce the best translation from the viewpoint of either the source or target audience. As seen by the success of Seidensticker, Keene, and especially The Tale of Genji by Arthur Waley, translations which are closer to the target audience, i.e., those which accomodate the target audience, have been much more readily accepted by English-speaking readers. If an audience were asked about good translation in general, doubtless it might say that a translation should have exactly the same information as the original both in terms of content and tone. Were meaning and tone to be produced by mechanical replacement of the original text with English (i.e., "translation with an accent"), however, it would result only in wooden and childish scribble which cannot evoke the same feelings as the original for the target readers.

Seidensticker comments that he was always careful to keep his sentences short and clear in English. If a faithful translation sounded rather long and unclear, he did not hesitate to omit words and add paragraphing or punctuation. Donald Keene has also said, "the translator is entitled to resort to every legitimate means at his disposal in order to keep the work he is translating immediate and alive." Writing in 1962, Seidensticker criticized the majority of Japanese translations of English literature as being too literal, by calling them as suffering from "hon'yaku-cho" ("translationese," or "translated tone"). Interestingly enough, it is true that there is a strong tendency for translations from English to Japanese to be "faithful" to the original even to the point of sometimes sentence structure, and this so-called "hon'yaku-cho" has become a style in literary works and it has influenced the Japanese language, as well. For example, the title of a Japanese play Nani ga kanojo o sō saseta ka sounded catchy to the ear of the

30Donald Keene, Appreciation 327.
31Seidensticker, Nihongo rashii hyōgen kara eigo rashii hyōgen e, 213.
audiences, but it obviously came from the syntax of the English "What made her do such-and-such?" which represents a foreign word order for Japanese. Of course, in the case of this play, a playwright purposely used the "hon'yaku-chô" to make the title sound different, catchy, modern and probably Western. This is an example of the effective use of "translationese," but it is also true that some translations read as "Satô ga kirau tokoro no hon" for a relative clause such as "a book that Satô dislikes," tokoro being an early and artificially created form for translating the relative pronoun "that" in English. The fact that there are many translations as such in Japan naturally leads one to assume that Japanese translation has stronger tendency to stay closer to the original than the English translation of Japanese literature, and this may be due to the fact that translators in Japan have been engaged in translating English, over many more years and many more volumes, than has historically been the case in the West (i.e., U.S.). Some may venture a hypothesis that these different tendencies toward text come from the historical relationship between Japan and the West. In other words, Western translators may assume a somewhat paternal, even patronizing, attitude toward the source culture in introducing the obscurities of Japanese culture to an English-reading audience. This attitude is as opposed to the approach of the translators from English into Japanese who have a tendency to introduce the "advanced" Western culture in order to illuminate the uncultivated mind of the public. Certainly, this was the pattern especially in some translations earlier in this century.

Although I do not wish to oversimplify a connection between the translators' attitudes and the history of U.S.-Japan relations, the fact that both Seidensticker and Donald Keene encountered the Japanese language for the first time in the Navy Japanese Language School program, where they studied it as an

32 This play was written by a playwright Fujimori Seikichi written in 1927.
"enemy language" during World War II, may have been a factor in their approach to Japanese culture. Keene recollects the time when he became interested in Far Eastern languages, his first choice being Chinese. He says that initially he did not believe that Japan could have a sophisticated culture because of the historical incidents in which Japan had been so cruel in its destruction of China.\textsuperscript{33} For Seidensticker, who grew up on a ranch in Colorado, the first occasion to be acquainted with Japanese culture was the Navy language program, which was moved to the University of Colorado.\textsuperscript{34} When World War II was over, the former enemy became a backward country which did not have an advanced democracy and that needed the support and guidance of the United States.

It may be said that Japanese culture has been traditionally typified by two sets of dualistic images in the mind of the Western public. One set of images is of a Japan with a long tradition of a highly developed culture. For example, the graceful attitudes of courtiers described in paintings and literature from the Heian period (794–1192), or the the deliberate simpleness, quietness, and understated beauty represented by tea ceremonies, haiku poetry and Zen Buddhist buildings in later centuries, combine to show one side of Japanese culture as highly sophisticated and elegant. This operates in tandem with the other half of the set, namely, of the barbarous side of Japan (at least by the standards of the Western public), which is represented by samurai traditions such as seppuku (self-disembowelment), uchikubi (decapitation of enemies or criminals), or infamously cruel actions displayed during the invasions of the Japanese Army into Asia. The second pair of dualistic images is of a Japan as an unfamiliar country (represented by the above-mentioned elements) and of another Japan as a familiar country

\textsuperscript{33}Keene, \textit{Appreciation}. For Keene's biographical information, see the following book, too. Donald Keene, \textit{On Familiar Terms} (New York: Kodansha International, 1994) 5.

which shares the same mentalities with the Western public as what constitutes "human." In other words, how one views a culture is a matter of viewpoint in which the source culture is seen in terms of difference or similarity to the target culture.

These two sets of dualistic images, whether they are correct or not, have been introduced to Western readers in the course of the history of translation of Japanese literature. There appears to have been trends with regard to which sets of images have been introduced more preponderantly at different times, however, and one can assume that these trends are influenced by what translators think of as "good art" in Japanese literature. The intention of a translator is most likely to convey a positive image of the source culture to his/her audience, unless the translation is to be used as negative propaganda. The definition of the "positive image of the source culture" however, seems to shift depending on two elements: the trend of the times in the target culture and the historical events which influence the relationship between the source and target cultures.

For example, it is not far-fetched to say that English translators of Japanese literature in the 1950s to 70s, or thereabouts, contributed mainly to the dissemination of a positive image of Japan as a country which was rather quiet and decent as opposed to one marked by its cruel side. Translators probably chose certain literary works which represented or reflected this image of Japan. It might also be conjectured that translators may have changed the works in ways to reflect or emphasize the "good art" or the positive image of Japan. As a result, translators all became more or less a "filter" which let through only what they saw as important or positive in the work. In this way, translations, and subsequently critics and readers, have shaped the canon of Japanese literature.
Last, but not least, is the significance of the endeavors of the pioneer scholars in Japanese literature. Inspired by translations by the pioneers, some readers became scholars or/and translators, and teachers to a younger generation. Predecessors's translations are usually considered, first and foremost, as good models or paragons, but then they may also be looked upon as something to be surpassed. I do not intend to suggest that older translations are always poorer in quality, but by the definition of a "good translation," I point to a translation which meets the criterion of the "good art" at a specific time and trend. Pioneer translators made it possible for what used to be called an obscure culture in the Far East to become better known to the wider English-reading public of the world and in some degree escape its sense of isolation imposed both from within and without. Although the beautiful story of the Tale of Genji, once translated into English by Arthur Waley, impressed Seidensticker very much, later he grew to feel the need for a more faithful translation. This strong belief led him to finish the complete translation of the eleventh-century original novel. In this regard, it is possible to improve any translation, as the notion of "good art" shifts along with the changes in the target culture. A translator's agonizing decision over choosing/sacrificing certain meaning or tone of the work is influenced by these historical and cultural decisions.
CHAPTER III

NATSUME SÔSEKI: A MODERN JAPANESE NOVELLIST

Natsume Sôseki (1867-1916) is one of the most prominent and widely read novelists in modern Japanese literature. He was born Natsume Kinnosuke just prior to the dawn of Japan's Imperial Restoration (1868), when Westernization had an enormous influence on the country. During the feudal society of the Tokugawa period (1603-1867), the Natsume family had been a well-to-do townsman family with an inheritable position of nanushi (ward chief), until the Restoration destroyed the traditional social system in which the family had a very close position to the ruling samurai class. Having Kinnosuke as his eighth child\(^1\) at the age of fifty-three, Natsume Naokatsu decided to put out the child for adoption to a childless couple named Shiobara. Kinnosuke spent seven years with this foster parents, but he was eventually sent home in 1875 when the Shiobaras divorced. It was not until 1888, however, that his legal status was settled, and he was officially returned to the Natsume family. More specifically, Naokatsu took Kinnosuke back in 1875 because he was angry with Shiobara Masanosuke (the foster father) who started living with a mistress, and who also had been dismissed from the post of a district chief. It was not Naokatsu's fatherly love towards Kinnosuke that made him decide to retrieve the son, but rather his strong feeling of disapproval over Shiobara's behavior.\(^2\) As for Kinnosuke himself, he felt very uncomfortable at the change because he had been

\(^1\)The fourth son and the third daughter suffered a premature death.
originally told the Natumes were his grandparents. Now, all of sudden, he was ordered to live with the old "grandparents" as his mother and father. His parents never showed him much affection. There was also a too great of a disparity in the ages between Kinnosuke and his elder brothers to allow them to play together.\(^3\) The only source of emotional warmth was a grandmother and a housemaid, who took affectionate care of him. When Kinnosuke was twenty-one, he was finally reinstated in the family, as mentioned previously. In the process, Naokatsu monetarily compensated Shiobara for the costs involved in bringing up Kinnosuke for nine years. Throughout the uneasy circumstances existing between the two families, Kinnosuke found himself always drifting without a real home, and this experience left a psychological scar on him. The huge changes wrought in the Meiji period concerning the traditional family system of the feudalistic Tokugawa period; the ambiguity of a child's position caught between two families; and the role of money which at times took precedence over human emotions. These were the childhood factors that later cast a shadow over his works.

Although Kinnosuke's family life was not without problems, he found pleasure in his studies at school. By 1881, at the age of fourteen, he was already adept at the Chinese classics, and he started writing Chinese poems. His skill was later recognized by Masaoka Shiki, who was then, and is now, regarded as one of the leading *haiku* poets of the twentieth century. The two became close friends when they were classmates at the university preparatory course (Tokyo daigaku yobimon yoka) where they studied before entering the Tokyo Imperial University. Strongly influenced by his friend, Kinnosuke wrote more poems in Classical Chinese (*kanshi*), and in Japanese (*waka* and *haiku*). When Kinnosuke wrote a critique to Shiki's private anthology entitled *Nanakusa-shû* ("Collection

\(^3\) Even the youngest brother was eight years older than Kinnosuke.
of Seven Grasses") in 1889, he used the pen name "Sôseki" ("Gargle Stone," which means "a bad loser" in an old Chinese proverb) for the first time. This is one of the facts which indicates how strongly Kinnosuke (hereafter Sôseki) was influenced by Shiki especially at the beginning of his literary career.

Sôseki's literary interests, however, were not limited to Eastern (Oriental) literature. He learned English in order to enter the Tokyo Imperial University. At the university, he studied English literature under the instruction of a foreign professor named Dickson. In 1892, Sôseki translated a thirteenth century literary work Hôjôki (The Accounts of the Ten-Foot Square Hut) from Classical Japanese into English. He also composed poems in English and wrote critical essays on English and American literatures.

This shift in his interests did not mean that Sôseki's enthusiasm simply abandoned Chinese literature for English literature. He had learned Classic Chinese first, but he incorporated his new knowledge, whether from the East or the West, into the already established foundation of his education. A Chinese poem written in 1899, a year before he went to England, begins as follows:

眼識東西字 心抱古今憂

The opening lines can be translated as "[I] learn the letters of the East and the West. [As my knowledge becomes wider and deeper, my] heart [comes to be able to] sympathize with [people from] the past and the present." As Sôseki suggests in this poem, he simultaneously and equally devoured a wide range of literary works. For example, records reveal that in 1889 he wrote a travelogue in Chinese language entitled Bokusetsu-roku ("Record of Small Pieces of wood") in September of 1889. In the same year, he purchased Emerson's Representative

---

Men on May 3 and English Traits on May 5, wrote a critique and Chinese poems for Shiki's Nanakusa-shū on May 25, purchased Thomas de Quincey's Confession of an English Opium Eater on June 21, wrote an essay in Chinese on July 3, wrote Sanji kanpū (a short essay with waka and Chinese poems) on November 6, and read Matthew Arnold's Literature and Dogma in December.\(^5\)

The integration of the old and new, and the incorporation of the East and the West, formed Sōseki into a writer of versatility and complexity. Although many of the Meiji intellectuals similarly tried to adopt Western culture to their native soil at the time where Western culture was enthusiastically imported into Japan, the majority of intellectuals blindly followed foreign concepts without a consideration of the cultural and historical differences between the East and the West. As a result, they distorted concepts and philosophies from the West in order to force them fit to the Japanese society. There were also people who rejected foreign concepts as something irrelevant to their tradition. Unlike the majority, however, Sōseki was aware that it was important to accurately understand foreign concepts and integrate them into "indigenous thought" without simultaneously destroying the old self or distorting the new ideas.

Central to Sōseki's ability to integrate East and West was the rare opportunity he had to study abroad in Great Britain for two years from October 1900 to December 1902. In 1900, after he taught at three schools; i.e., Tokyo Higher Normal School, a high school in Matsuyama on the island of Shikoku, and the Fifth Higher School in Kumamoto on the island of Kyūshū, he was offered a scholarship by the Japanese government to study in England. This program had no organized program of instruction. The government expected Sōseki to

\(^5\)One can see when Sōseki purchased which books by consulting the dates written on the collection of his books stored in the Sōseki library at Tohoku University. See Ōka Saburō, "Sōseki ni okeru kokon tōzai," Sōseki no chiteki kōkan, vol. 5 of Kōza Natsume Sōseki (Tokyo: Yūhikaku, 1982) 112-133.
improve his command of the English language by merely residing abroad. Sôseki, on the other hand, wanted to conduct study specifically on English literature. The government scholarship was not enough to cover the expense of living reasonably in London and paying for a tuition at a college, however. As a result, Sôseki stayed in his musty middle-class London apartment with almost no communication with the local community. Neither did he have the funds to socialize with people of a higher social echelon who might have been in a position to introduce academic scholars to him. Eventually, he became mentally and physically exhausted as the little money he had for food went almost entirely toward the purchase of many books. In this total isolation and poverty, his feeling of disgust for British society and its people grew stronger. At the same time, he was studying Western culture with amazing speed -- on his own and rather ironical way. Sôseki covered much of philosophy and psychology mostly through his extensive readings; in addition, he occasionally met with W. J. Craig, the editor of The Arden Shakespeare. He learned more about English literature than at any time since he had graduated from Tokyo Imperial University. What is equally important is that his isolation in London was also an experiment in learning and studying the psychology of being introverted and examining his own mind in depth. It was in this way that he learned firsthand the meaning of the individualism in Great Britain without being perplexed by an over idealized image of it as filtered through Japanese society.

In January 1903, Sôseki returned to Japan and was appointed to the First National College (Daiichi Kôtô Gakkô) in Tokyo as an English teacher. He also was soon given a position at the Tokyo Imperial University as a lecturer in English literature. In 1907, Sôseki left his prestigious teaching position at the Tokyo Imperial University because he decided to become a full-time novelist and
columnist under exclusive contract with Asahi Shinbun, Japan’s leading newspaper. During the next decade, Sōseki’s novels were introduced to a newly emergent educated middle class through serialization in a daily paper, which was the most common form of access to the public for novelists during the Meiji Period. Sōseki wrote continuously for the Asahi until 1916 completion of his last novel, Light and Darkness was interrupted by his untimely death at the age of 49.

As mentioned above, Sōseki was different from most members of the elite who led and shaped Japan during the years of rapid modernization and Westernization in that he did not follow the currents of either nationalistic jingoism or blind subservience to Occidentalism. It also explains why he suffered in agony to establish a true sense of identity. The principal characters in his novels are often intellectuals who recognize both the worth and the outmodedness of the values of the Tokugawa samurai / merchant class traditions of old Japan. Being left in an ambivalent state, they find that the only way they can live in an increasingly chaotic society is to isolate themselves and turn inward. Sōseki comes to speak of them as kōtō yūmin (lit., "high class nomads), and these seemingly anti-heroic characters reflect facets of Sōseki’s own personality who ceaselessly sought knowledge from both classic and modern Chinese, Japanese, and Western philosophy, art, and literature, for integration into a philosophical complex.

With this broader viewpoint, Sōseki was able to see the importance of correct understanding of foreign concepts and its integration into the traditional

---

6In addition to Sōseki, Futabatei Shimei, Shimazaki Tōson, Morita Sōhei, Nagai Kafū, Nagatsuka Takashi, Tokuda Shūsei, and Masamune Hakuchō were novelists who wrote for Asahi Shinbun. Yomiuri Shinbun, Osaka Mainichi Shinbun, Tokyo Nichinichi Shinbun, Yamato Shinbun, and Kokumin Shinbun also had a column for the Shinbun Shōsetsu ("newspaper novels"). For more information about Sōseki and the "newspaper novel," see Asai Kiyoshi, "Sōseki to shinbun shōsetsu," Sōseki no jidai to shakai, vol. 4 of Köza Natsume Sōseki. (Tokyo: Yūhikaku, 1982) 284-307.
old self, just as his protagonists try to do. His agony was born from this fact that he knew how difficult it would be to correctly integrate the foreign concepts into himself. A translator of Sōseki's work, therefore, needs to be not only adept at the Japanese and English languages, but he/she must also have significant mastery over the materials which comprise Sōseki's broad and rich cultural background. Clearly, a translation of a work by Natsume Sōseki is a major intellectual undertaking.

Another point to be considered by a translator is the historicity of Sōseki. As his works were written at the turn of the century, his theme, diction, and the way his fictional characters react in certain situations are a reflection of his times. Because of this, the modern Japanese-reading public sometimes feels lost and finds it helpful to have annotated text of his novels in order to better understand certain incidents and objects from the period but also how people reacted to certain situations a century ago. A feel for how increasingly distant Meiji has become is an important element in appreciating his novels although an excessive attempt to keep the period quality in the translation could result in a disastrous and nonsensical translation.

If we review the history of his translations, we find Sōseki's enormous popularity in his own day soon led to translations of his works into foreign languages. *I Am a Cat*, which is the first English translation of his maiden work, *Wagahai wa neko de aru* (1905-6), appeared in 1906. His second novel, *Botchan* (1906), was translated as *Botchan: Master Darling* in 1918. However, it was not until after World War II that Sōseki's works were introduced to Western audiences on a wider scale and came to be recognized as "masterpieces of the psychological novel." This is especially true of his later works, such as Sōseki's most famous novel, *Kokoro* (1914), which deals with such universal themes as the
evils of material acquisition, love, and alienation. Only as the Western craze for
the exoticism of Japanese culture subsided in the postwar years did these deeper,
psychological aspects of Sôseki's novels gain recognition.

The following is a list by work, and in chronological order of appearance,
of Sôseki's major novels which have been translated into English:

Wagahai wa neko de aru. 1905-1906.
Shibata, Katsue, and Motonari Kai. I am a Cat. Tokyo: Kenkyusha, 1961;

Botchan. 1906.
Môri, Yasotará. Botchan; Master Darling. Tokyo: Seibundô, 1918; Tokyo:
Kinseidô, 1947
Watson, Burton. "Botchan" (Chapter One only). Modern Japanese Literature.

Kusamakura. 1906.
Owen, 1965; Chicago: Regnery, 1967
Kōfu. 1908.

Sanshirō. 1908.

Sorekara. 1909.

Mon. 1910.

Higan-sugi made. 1912.

Kōjin. 1912.

Kokoro. 1914.
In the course of his career, Sōseki's major themes and his writing style changed as he came to write of the deeper aspects of human psychology. From I am a Cat and Botchan to Meian, one can see a marked shift from a comical, even picaresque, narrative to one of the very dark, somber and ruminating tone. Though the core of his novels remains human relationships as represented by love, money, or solitude, Sōseki's approach changed over time. Among his works, I choose focus on Botchan and Kokoro because they represent two pinnacles within Sōseki's career, with Botchan representing the best of his early comic style and Kokoro, the somber work from late in his career. In addition, they are Sōseki's most widely read works, and they are also the works which have been translated by more than one translator. I would like to examine specifically how translators have attempted to re-create Sōseki's voice in the different linguistic, cultural, and temporal context of, in this case, the English language.
CHAPTER IV

TRANSLATION COMPARISON: NATSUME SÔSEKI'S BOTCHAN

NSZ: Natsume Sôseki's original text of Botchan published Iwanami Shoten (1906) Vol. 2.
Môri: translation by Môri Asatarô (1918)
Sasaki: translation by Sasaki Umeji (1922)
Watson: partial translation (Chapter One only) by Burton Watson (1956)
Torney: translation by Alan Torney (1972)

Strategies: Getting Between the Author and the Translators

A process of writing may be defined as re-creation of a writer's inner world as faithfully as possible in letters. When a work is translated into another language, a translator plays a role as a reader who interprets the original work, and a writer who attempts to convey as much as possible the meaning and tone that he/she extracts from the original work into the target language. In this chapter, I would like to turn to a discussion of the original author's strategies or the crucial point of the work, as well as an examination of translators' strategies for re-creating the same effects.

1 Other translations in the text are all by the present writer unless stated otherwise. Also, as Burton Watson translated only Chapter One, please note that his translation for many of the following examples are not available.
Translating the Word "Botchan": Cultural Connotations

In certain situations, the hero's nickname, "botchan" means something similar to the now largely outmoded phrase "young master" in British English, or perhaps "junior" in the case of American English.² For example, Kiyo (the maid at Botchan's house) views him in an affectionate way as "young master darling," and values highly his personality as the embodiment of a pure and honest spirit. Her words such as "you are straightforward and of a good disposition"("anata wa massugu de yoi gokishô da")³ and "you are a person of few wants, and your heart is unsoiled" ("anata wa yoku ga sukanakutte, kokoro ga kirei da")⁴ show Kiyo's affection for him in a manner that is almost like a grandmother. The word also shows her respect for the young hero as her master, as shown in her words such as "... being an old-fashioned woman, Kiyo thought her relationship to me was similar to the one for retainers to their lords in the feudal periods"("... Kiyo wa mukashi-fû no onna dakara, jibun to ore no kankei o hôken-jidai no shûjû no yô ni kangaete ita").⁵ Given her respect and affection for Botchan, she continues to use what essentially indicates a position or family status name as his nickname even after he becomes a man and starts life on his own. In fact, we never do learn his real name. Likewise, Botchan continues to feel a strong tie with Kiyo throughout the story as if she were his real grandmother and retainer.⁶

In Japanese, the term "botchan" also has a connotation of "naiveté."⁷

When Nodaiko, a double-tongued art teacher, refers to the protagonist as

²In addition to the case it is used to indicate a son of someone of a high position, "botchan" is much more commonly used in modern Japan as an honorific title to call the son of another family.
⁵Natsume, "Botchan," 251.
⁶Her name "Kiyo" means "purity."
"botchan," he is labeling the protagonist as naive young man in the derogatory sense. As Doi Takeo, a Japanese psychologist, comments on Botchan's personality as "a grandmother's boy (obâ-san ko)" or "overprotected child (kahogoji)," it can be said that the protagonist is a naiveté who is not tactful in interpersonal relationships resulting from Kiyo's blind devotion in the role of a servant/grandmother who unconditionally praised him for any deeds.

Natsume Sōseki completely substituted the protagonist's real name with this nickname in this novel. He even chose this nickname as the novel's title. These facts show Sōseki's intention to emphasize the two major characteristics -- the status of "respectable young master" and "naiveté" -- as important parts of the hero's personality. As a result, this novel has become a so-called "timeless novel for the young" ("eien no seishun shôsetsu") because so many people long for the passion and honesty of adolescence which are personified by the young hero, Botchan. The other characters (except Kiyo) in the novel are also caricaturized and known by their nicknames, and their personalities are described in rather one dimensional terms represented by the nicknames. The storyline itself is rather simple, and Botchan's tale of struggle against local vice is uncomplicated by any inner turmoil, so that readers can simply enjoy seeing the hero defeating his enemies as personified by Redshirt (Aka-shatsu) and Clown (Nodaiko).

---

10 A Japanese catch phrase on the front cover of Botchan in the Kôdansha English Library Series.
11 Doi continues in The Psychological World of Natsume Sôseki as follows: "The reason we derive great satisfaction from his actions is that we are secretly in agreement with him. Whether it be Meiji Japan, when the novel was written, or contemporary Japan, society is rife with characters like Redshirt and Clown who are attuned to the times and profit by their awareness. Likewise, the number of people who have been duped by such men and who belong to the class of wan Kogas is by no means small. That is why we feel for a moment spiritually renewed by a Botchan who is determined to go his own way even if it means his own downfall." (12-13)
Given the significance of the nickname, all four translators introduced in this thesis have acknowledged it to some extent in their handling of this novel. However, the outcome varies among them.

1) The protagonist's nickname as the title of the novel:

NSZ: Botchan

Môri: Botchan: Master Darling\textsuperscript{12}

Sasaki: Botchan\textsuperscript{13}

Watson: Botchan (Additional explanation in the preface: "The title is hard to translate: it is a familiar form of address for boys, something like "sonny."")\textsuperscript{14}

Tourney: Botchan (Additional explanation in the introduction: "The word botchan is untranslatable because of the many nuances it contains. It is basically a form of polite address used to the sons, generally while they are children, of well-to-do families. It is akin to the rather archaic English phrase "the young master." Yet, being a diminutive, it carries a nuance of affection not contained in the English. On occasion, the word may also imply that the person so referred to is, because of his background, rather spoiled and self-willed.\textsuperscript{15}

Môri's subtitle only conveys the aspect of the affection and the respect that Kiyo feels for the protagonist. Watson's explanation in his preface does not cover all nuances, either.

2) In this scene, Botchan complains about Kiyo's contradiction in still calling him "botchan" with the -"chan" (commonly attached after a child or adolescent's name) while she thinks of him as a very highly respectable man who can earn enough money to buy a house at the moment of graduation:

NSZ: \textit{Sonna ni erai hito o tsuramaete, mada botchan to yobu no wa iyo iyo bakagete iru.} (251)

\textsuperscript{12}Yasotarô Môri, \textit{Botchan: Master Darling} (1918; Tokyo: Kinshodo, 1963) 1.

\textsuperscript{13}Umeji Sasaki, \textit{Botchan} (1922; Rutland, Vt.: Charles E. Tuttle Company, Inc., 1968) 1.


\textsuperscript{15}Allan Turney, Botchan (Tokyo: Kodansha International, 1972) 7.
Môri: But then how absurd to call such a "great man" "Darling." (22)

Sasaki: For all the great things she said of me, she still called me by that name [the fond name of "botchan" (boy-master)]. (26)

Watson: It seemed more absurd than ever, if I were really such a great man, for her to keep on calling me botchan as if I were a child. (133)

Torney: It really was ridiculous that she should still call someone as eminent as she thought me to be "Botchan." (21)

If Môri's "darling" seems too old-fashioned for contemporary readers, then Sasaki's translation is too explanatory, and lacking in a literary quality.

3) In the scene where Nodaiko ridicules Bothan's naiveness in his conversation with Aka-shatsu:

NSZ: "Ano otoko mo beranmee ni nite imasu ne. Ano beranmee to kitara, isami-hada no botchan dakara aikyô ga arimasu yo." (377)

Môri: "He is like that young tough, isn't he? Why, as to that young tough, he is a winsome, sporty Master Darling." (262)

Sasaki: "That swearer is an interesting character; he is such a hasty, driving, simple boy; there is a charm about him." (182)

Watson: no translation available.

Torney: "Like the rough one that's always using such vulgar, downtown-Tokyo language. He's such a spirited, dashing young boy. There is a certain charm about him." (166)

This passage, of course, further compounds the problem for the translator. Not only is the term botchan used, but it is set in contrast to a term that is equally difficult to translate, namely, beranmee, a person who rattles off a torrent of words in an argument, rolling his "r's" in the style of agitated Edo speech. Finally, the construction of "to kitara" (lit., "when it comes to the topic of," "speaking of") also appears to pose problems for the translators.
Personalities Expressed Through Speech Styles: How to Reproduce the Same Effect in Translation

In this novel, Botchan is portrayed as a lovable young man who is passionate, straightforward, simplehearted, foolhardy, and uncalculating to judge circumstances correctly, and these traits of him derive from his actions and behavior as described in the story. In addition, his simple and frank speech style is another important factor in portraying the above-listed traits of our hero. Obviously, Sōseki knew how effective different speech styles could be in revealing the personalities of the characters. He fills the novel with numerous dialogue passages which contrast people's different personalities. For example, Botchan's personality is most vividly conveyed to a reader as the narrator of this story. Because the text is written in a rather casual and colloquial style, it is as if Botchan is talking directly to his audience. He speaks largely in standard Japanese, with occasional uses of Tokyo or Edo dialect in direct speech.

One of the main themes of Botchan is the conflict between the city and the countryside, as represented by Tokyo and Matsuyama. (Although Botchan never mentions the name of Matsuyama per se, it is obvious, from the description of this town in Shikoku, that Sōseki had it in mind as this model.) Sōseki uses the Edo (Tokyo) and rustic Matsuyama dialects in a very effective manner as the elemental cause of the conflict in the novel. They are also the strongest weapons for both sides in the comical battles that ensue between Botchan and his students. Though the way in which Botchan's students trick him looks innocent and simple, it is their manner of speech what vexes the young Tokyoite teacher most because, for him, the students are apparently making fun of him by giving noncommittal answers, through the repeated use of the "(zo) na moshi," for
example. "Na moshi" means something close to "isn't it right?" in the Matsuyama dialect which is the roundabout speech pattern in the region, unlike the preference of straight speech in Tokyo. Had the students spoken in the less ambiguous Edo dialect, doubtless Botchan would not have felt the same level of irritation. To begin with, Botchan has a low opinion of country-bred people because he thinks they are not as sophisticated as Tokyoites. Moreover, he comes to feel that people in the countryside are not necessarily simple. To the contrary, they are "sneaky" and out to trick him. Ironically, the more Botchan claims the students are unsophisticated bumpkins, the more clearly the episodes demonstrate to the reader that the one who is too simple-minded is, after all, Botchan. Although exaggerated to a certain extent, Botchan's dialectal frustrations probably parallel what Sôseki himself experienced when he taught at a high school in Matsuyama from April 1895 to March 1896.

The translators employ different wordings in order to convey the nuance of the Matsuyama dialect. In the following situations, the speech discrepancy between Botchan and his students is comically described.

4) This is a scene from Botchan's first teaching day at the high school. Botchan feels somewhat intimidated at the sight of the well-built country lads when he entered the classroom, and tries to maintain control over the class by intentionally speaking fast with rolling "r" sound in the style of agitated Edo speech. This is intended to prevent any student from catching him off guard and making fun of him as a new teacher. However, inevitably, one of the students asks a question in the rather slow and roundabout Matsuyama dialect. Botchan feels even more irritated when he hears the dialect.

NSZ: . . . beranmee-chô o mochiite itara, . . . "amari hayakute wakaran kere, mo chitto yuruyuru yatte okuren kana, moshi." to itta. Okurenkana, moshi, wa namanurui kotoba da. (262)

Sasaki: ... freely using slang expressions. ... "Will you not please speak a little more slowly?" "Will you not please" is a hatefully moderate expression. (41)

Watson: No translation available.

Turney: ... using the rough, punchy language of downtown Tokyo, ... "You're speaking too fast. I can't understand what you say. If it's all the same to you, could you speak just a bit more slower, like?" "If it's all the same to you? 'Like'? What kind of spineless language is that? ..." (36)

Turney chose to update the joke by using the word, "like" which came into colloquial use as a filler word after 1960.

5) One day, Botchan finds scribbling on the classroom blackboard which says, "Tempura sensei" (Mr./Professor Fried Prawn).

NSZ: ... tempura o kutchâ okashii ka to kiita. Suruto seito no hitori ga shikashi yon-hai wa sugiru zo na, moshi to itta. (267)

Môri: ... I asked them if it was in any way funny for me to eat tempura noodle. Thereupon one of them said, -- "But four bowls is too much."
(58)

Sasaki: I demanded if it were not right for one to eat tempura. Then one of the boys replied that it was all right to eat tempura, yet four bowls were too much. (47)

Turney: ... and I asked them what was so funny about fried prawns, to which one of the pupils replied, "But four bowls! That's a bit much, like." (41)

The translations by Môri and Sasaki fail to convey the tone of the dialect in this passage. Turney repeatedly uses the phrase "like" as an equivalent for the Matsuyama dialect "zo na moshi" in order to convey the sense of indirectness.

It would be wrong to suggest, however, that Sôseki's portrayal of the Matsuyama dialect is totally negative. For example, he allows the character of Mrs. Ogino to use the dialect in a way that reveals its positive aspects. In the conversations between Botchan and this elderly lady, the negative aspects of
slowness and indirectness that give the dialect its bad name, now give the reader the impression of a character who is warm-hearted and gentle.

In contrast to a stereotypical approach in which all country people are seen as dumb, or its patronizing converse, that they are simple and honest, Sôseki shows the complexity of life by having various people talk both in city and countryside speech. In the case of city speech, it is best personified by Kiyo who is the most reliable and honest person in Tokyo. At the same time, Sôseki does not forget to balance good and bad characters by describing Botchan's brother as "sly." Or, a comparison is drawn between Botchan and Nodaiko, who are both Tokyoites. Their speech tells us that not only locality but also personal differences make people's speech styles different. Via the character of Nodaiko, who talks in a very roundabout, sly and toadyish way (e.g., using "gesu" at the end of sentences in the manner of professional jesters), Sôseki reminds us that not all Tokyoites are straightforward and good-natured. Characteristics represented by different speech styles seem almost impossible to convey in translation because there are no English equivalents whose meanings overlap with their Japanese counterparts. As we saw in the examples above, all the translators equally struggle to re-create the same effects of the original text, but the results are decidedly different.

Indirect Speech Form in the "Reportive" Narrative

The narrative style which Sôseki chose for this novel is one of the important factors which makes the work successful. In Botchan, the protagonist plays the role of a narrator throughout the novel, but he is by no means omniscient. Instead of distancing himself from the story to gain an all encompassing view of the behavior and emotions of all the characters, Botchan is
hemmed in by the fictional world created by Sōseki, and therefore, he is capable of observing, and then telling, only a very limited part of reality. The linguist S.-Y. Kuroda calls this type of narrative style as "reportive" and contrasts it with a "nonreportive" style in which the narrator is not directly related to the fictional world in the novel, and therefore, is able to narrate more objectively and from a broader perspective. In addition to Botchan's simplistic speech style which displays his impulsiveness and simplicity, his position as a member of the story also suggests that he has a very limited, simple perspective even though he is the only narrator for the entire story. Being so naive, Botchan himself does not realize how limited his viewpoint is, although the fact is clearly apparent to the reader. Even the very nature of the fact that the work is entitled "Botchan," instead of "Ore no Matsuyama de no taikendan (Story of My Experiences in Matsuyama)" reminds us that there exists someone who watches over Botchan and knows that the hero is not seeing all aspects of the incidents in the story. This specific narration gives this novel its special charm, namely the comical elements generated from the gap between reality and Botchan's perception. It also gives the reader the vicarious emotion of accomplishment through the mental growth of Botchan which widens his perspective to what actually happens in the backstage of life.

The primary reason why this novel has been immensely popular in Japan is that this "reportive" narrative style allows a sense of immediacy for its readers.

---

16 For more information in terms of its linguistic aspects, see S.-Y. Kuroda, The (W)hole of the Doughnut: Syntax and its Boundaries (Ghent: E. Story-Scientia, 1979), esp. a chapter titled "Reflections on the Foundations of Narrative Theory, from a Linguistic Point of View" 207-234.
17 This fact seems relevant to what Doi Takeo argues about a role of a reader of this novel. In the reading of the novel, he/she is made to look at Botchan through Kiyo's eyes, and thus comes to have the similar affection that Kiyo had for the hero. See Doi, The Psychological World, 10.
18 For example, the narrator uses the phrase "goran no tōri no shimatsu de aru" (as you can see) after he explains how his parents used to worry about his future, as if he expects the reader to be in front of him and agree with his words. See NSZ, 243.
Botchan gained the vast popularity because of the hero's personal idiosyncrasy (honest, short, and straightforward) which was vividly emphasized by his speech style. In addition, the reportive narrative style functions to bring the protagonist and the audience into intimate relationship. This type of narrative style is similar to Japan's traditional oral literature in which a narrator told (or chanted) his story directly to the audience. The reader can feel a bond between him/herself and the narrator as if the hero Botchan is narrating his own story in front of the audience.

In order to reproduce what makes this novel most charming in the original, some important points need to be considered in attempting a translation. First, the tone of Botchan's speech has to be conveyed in order to bring to life the charm of the hero. I have already discussed this point in my analysis of different speech styles. Second, a translator needs to pay heightened attention to the treatment of dialogue in the text, so that the comical elements generated by the information gap between Botchan's perception and our more all knowing insight is reproduced in the translation.

Botchan has many dialogue passages. Roughly half of them are embedded in the indirect speech form instead of being independently quoted in direct speech. Take, for example, the following form the novel's opening paragraph:

6)
Shinchiku no mado kara kubi o dashite itara, dôkyûsei no hitori ga jôdan ni, ikura ibatte mo soko kara tobioriru koto wa dekimai. Yowamushi yaai to hayashitateta kara de aru. (NSZ, 241)

If the text is translated as indirect speech by following the syntax of the original text, it would read as follows, but note that the translation does not convey the rhythm and color of the original dialogue which directly quotes what Botchan's schoolmate exactly says:

57
It was just that, as I stuck my head out of a second-floor window of the
new schoolbuilding, one of my classmates jokingly said that I probably
couldn't jump from there no matter how much I bragged, and bantered at
me that I was a coward.

Syntactically speaking, the original is written in indirect speech. But, seen
from a pragmatic viewpoint, the question arises if the use of the subordinate
clauses in translation is really a faithful translation -- does it give the audience the
same experience as the audience of the original? According to some linguists of
Japanese, this type of dialogue which is embedded in a matrix sentence is not
actually an equivalent to the English indirect speech. More specifically, the
Japanese language grammatically allows both the direct and indirect quotes of
other speakers' words to be embedded in subordinate clauses.

The unique characteristics of Japanese direct/indirect speeches in written
language has much to do with the arbitrary demarcation/punctuation system. It
seems that the formation of an arbitrary demarcation and punctuation systems in
Japanese has been influenced by the strong oral tradition in the literature and by
the importation of Chinese writing. In the early history of Japanese texts, official
documents were written in Chinese which had no demarcation system. After the
invention of kana (phonetical transcription) in the tenth century, people started
using kana for personal writings. Later, they began using a mixed text of kanji
(Chinese characters) and kana. Through this process of adopting and inventing
writing systems, Japanese did not develop a demarcation system in their writing
until they were strongly influenced by Western writing systems in the nineteenth

---

19For example, Florian Coulmas discusses the characteristics of direct and indirect speech in his article:
"Direct and Indirect Speech in Japanese." Direct and Indirect Speech, ed., Florian Coulmas. Berlin:
Mouton de Gruyter, 1986.
125-31 for more detailed information.
century. For example, neither spacing nor punctuation marks is employed in classical literary works such as "The Tale of Genji" (ca. 1001). Although punctuation is found in later literary works in the Edo period, their usage, especially the comma, has been rather arbitrary compared to its English equivalent. One good example of the random use of punctuation can be found in the works by Ihara Saikaku (1642-1693), a writer from the Edo period. In the Meiji period, with the rush to import Western culture (especially English language) after two and half centuries of national isolation, many writers began to grope for a new way of writing. They sought an innovative writing system which would reflect contemporary spoken language. Given the historical and experimental reforms taking place in the writing system, the era when Natsume Sôseki wrote his novels was one of the most turbulent times for writers. The challenge faced by writers was to establish their own writing styles, yet to make it something accessible to their audience. Therefore, his fairly arbitrary punctuation (mainly period, comma, and quotation marks in the case of Japanese writing) is attributed, to some extent, to the time when Sôseki was experimenting with different writing styles in a transitional period.

However, it is also obvious that Sôseki had his own strategies in the effective use of punctuation marks in writing of Botchan. There are potentially three layers of speech styles in this story: First, indirect speech style embedded in the matrix sentence of the reportive narrative; second, direct speech style embedded in the matrix sentence of the reportive narrative; and third, direct speech style quoted as an independent dialogue set off by quotation marks. Examples of these three layers are as follows:
7-1) Indirect speech style embedded in the matrix sentence of the reportive narrative:

(a) Sōshitararei no anigaore o oyafukō da, ore no tame ni, okkasan
ga hayaku shindanda to itta. (NSZ: 243)
Then, my brother said, that I was not filial, and that it was on account of
me that Mother died young.

The use of "ore" in the subordinate clause indicates that this sentence is
the indirect speech similar to English indirect speech because there is a shift in
pronoun from "omae," (you, lit., the person before me) which would have been in
a direct quote of the brother's words, to "ore," (I) which Botchan uses to refer to
himself.

(b) Ore wa muron iranai to itta ga, [Kiyo ga] zehitsuake to iu kara,
kariite oita. (NSZ: 245)
Of course, I said that I didn't need it, but as [Kiyo] said to use it (lit., "Use
it!") so I borrowed it [the money].

In each case of (a) and (b), "to itta" which is same as English "said that"
replaces "said, '........'." It is the existence of the particle to (for which there is no
English equivalent) that makes all of this possible in Japanese. The sentence
"zehitsuake" is in an imperative form delivered in a rough tone. Considering that
the housemaid Kiyo would never use impolite speech to Botchan, it is clear this is
spoken through the narrator's own words even though the phrase is embedded in
the matrix sentence.

7-2) Direct speech style embedded in the matrix sentence of the reportive
narrative:

Ore o mirutabi ni koitsu wa dōseroku na mononinwanaranaito, oyajiga itta.
Every time he saw me, Father said "this fellow (lit., "this one here") would
never amount to anything."
From the context, it is clear that "koitsu" refers to the narrator himself. In the original, the words of the father are directly quoted without quotation marks, but there is no confusion in understanding the sentence because there exists the Japanese phrase particle "to" which acts like the English quotation marks, "...".

7-3) Direct speech style quoted as an independent dialogue marked by Japanese quotation marks:

*Kiyo wa tokidoki daidokoro de hito no inai toki ni "anata wa massugu de yoi gokishô da" to homeru koto ga atta.*
Sometimes in the kitchen when no one was around, Kiyo praised me, (saying) "you are straight, and you have a good nature."

Being similar to English direct speech form, Kiyo's words are directly quoted as they were spoken with the quotation marks.

These three options contribute to revealing the extent to which Botchan is able to comprehend the speaker's intention, and how close he is to the speaker. When he uses the first indirect style, he (at least thinks he) knows the speaker's intention, and reports the conversation from his own perspective. By contrast, the dialogue which is set off by quotation marks, which is the third option, means that the narrator is psychologically distant from the speaker of the dialogue, and thus he does not have the ability nor take an interest to report the speaker's words through himself. The second level has a nuance that mixes the two.

In the original text of Botchan, conversations in indirect speech are more or less colored by the protagonist's limited perspective. As a result, they are all reproduced or played back from Botchan's viewpoint. Although our young man grows smarter as the story progresses, at first he seems so simple-minded that he believes in whatever people say about him without confirming its truth or falsity. As a matter of fact, it is this disparity between truth and what Botchan believes
that gives the work a comical tone from time to time because a reader can see the irony that lies between the actual situation and Botchan's reception of it.

By way of contrast, direct speech is used in stylistic opposition to indirect. More specifically, direct speech is employed for situations in which Botchan does not think he has complete control over incoming information. For example, the scheme laid by Redshirt (Aka-shatsu) and Clown (Nodaiko or Noda) only gradually reveals itself to Botchan because Botchan has paid so little attention to other people's business. When Botchan is out on the sea on a small fishing boat with Redshirt and Clown, the two teachers start a secret conversation. Although Botchan tries not to pay attention, he becomes interested in the topic once he overhears words such as "grasshopper," "fried prawn," and "dumplings" because, as he surmises, Redshirt and Clown are obviously talking about him. He had been the brunt of a student prank that involved releasing grasshoppers in the student dorm which he was supervising one night.

8)
They were saying something between giggles, but it only came in snatches and I couldn't get the gist of it.
"What? Not really! . . ."
"... No, it's perfectly true . . . doesn't know, so . . . It's a shame."
"Never! . . ."
"Put grasshoppers . . . I mean it."
I hadn't really been listening up till then, but when I heard Yoshikawa [Nodaiko] say "grasshoppers," I suddenly pricked up my ears. For some reason he'd emphasized that word so that I heard it clearly and had deliberately slurred what came after. I continued to listen without moving.
"Fried pawns . . . Ha, ha, ha, ha, ha!"
"Stirred up . . ."
"Dumplings too?"
(Turney 69)

The dialogue of Redshirt and Clown is in the direct speech set off as an independent dialogue marked by quotation marks. What Sōseki emphasizes
through the use of direct but elliptical narrative in this dialogue is that a grasp of an entire matter is something that lies beyond the naive young man's reach. As he cannot fill in the blanks, so to speak, he has no choice but to reproduce the conversation directly in its bits and pieces of innuendo.

In the case of "direct speech style embedded in the matrix sentence of the reportive narrative," this style is often used to simultaneously describe how strongly Kiyo and Botchan are connected to each other, and to convey the tone of Kiyo's voice which sounds like a loving mother or grandmother for Botchan. First, the fact that Botchan often uses the reportive narrative shows that there is a strong relationship between Botchan and Kiyo which consists of deep affection and mutual dependency -- the relationship that is very similar to the (grand)mother-son relationship. This notion can be closely related to what Doi Takeo defines as "amae" (mutual dependency) and the sense of "ittaikan" (the feeling of oneness). 21 Because Botchan feels as one with Kiyo and cannot be objective about her, it is assumed that Botchan does not feel like separating even Kiyo's words as independent utterances in the reportive narrative. The following is an example of this type of narrative.

9)  
Sorekara Kiyo wa ore ga uchi demo motte dokuritsu shitara, issho ni naru ki de ita. Dôka oite kudasai to nanben mo kurikaeshite tanonda. Ore mo nandaka uchi ga moteru yô na ki ga shite, un oite yaru to henji dake wa shite oita. Tokoro ga, kono onna wa nakanaka sôzôryoku no tsuyoi onna de, anata wa doko ga suki, Kôji-machi desu ka Azabu desu ka, niwa e buranko o okoshirae asobase, seiyô-ma wa hitotsu de takusan desu nado to katte na keikaku o hitori de narabete ita.  
(NSZ: 247)

Kiyo was also planning to live with me if I started living independently and had my own house. . . . She begged me over and over to let her live with me. I replied, yeah, I would. But she was a woman with a remarkable imagination. Where do you prefer? A house in Kôjimachi?

21Doi, The Psychological World, 13-16.
Or one in Azabu? There should be a swing in yard, one western style room was plenty, etc. etc. She went on and on in this fashion, planning everything just as it suited her, and listing everything to herself.

As Botchan feels close to Kiyo and knows she means what she says, he narrates her words through the reportive narrative in which he filters her speech. At the same time, by incorporating the direct speech style into the reportive narrative, the passage conveys the tone of Kiyo's voice in a direct manner. More specifically, the speech style of her utterances, "dō ka oite kudasai (please let me stay with you)," "anata wa doko ga suki (Which place would you like [to live]?," "buranko o okoshirae asobase (Would you please have a swing in your garden)," indicates that Kiyo speaks to Botchan in the mixture of affectionate (i.e., grandmother-grandson relationship) and polite (i.e., master-servant relationship) tones. He cannot do the same thing with Redshirt and other double-faced people, however.

While this embedded form is a common practice in Japanese writing, in English it is used in less frequency. The quotation style for conversational text seems more common in English. It is because, as indicated in Example 6, too many embedded sentences would make the text sound stiff and longwinded. This is the case because the Japanese indirect narration is not exactly equivalent to its English counterpart. Unlike in the English text, direct speech can be incorporated as is into the reportive narrative style in Japanese text without grammatical influence on the main clause. In contrast to English, therefore, this reportive narrative with the embedded direct style speech gives actual description of the dialogue speakers' personality and emotions, in addition to the narrator's own, because the character's speech style. e.g., dialect, vocabulary, politeness, etc. can be directly conveyed in the reportive narrative.

64
When dialogues are quoted in a narrator's own words, it is called the indirect speech style. In addition to Example 7-1, the following is another example of indirect speech style in the reportive narrative. The imbedded indirect speech is Kiyó's dialogue.

10)  
Soreni shitemo hayaku uchi o mote no, sai o morae no, kite sewa o suruno to iu.  (NSZ: 249)

And then she went on, "[I should] have a house, get a wife, . . ." and then [she would] come to take care of us.

In this case, Kiyó's words are converted into the mediated speech via the narrator's own oral style and perspective.

Possible variation #1:  Sore ni shitemo hayaku ouchi o omochi asobase, okusama o omorai nasai, maitte osewa o itashimasu to iu.

Possible variation #2:  Soreni shitemo hayaku uchi o motsu yô ni, sai o morau yô ni, kite sewa o surukara, to iu.

He could have quoted exactly what Kiyó said in the sentence: e.g., variation #1. He also could have used a more polite form "yô ni" in the reportive form: e.g., variation #2. Instead, Botchan uses the nominalized form "-- mote no, -- morae no, -- suru no" indicating that he has recomposed her speech in his own words after filtering it through his own perspective. He might well have made her advice more emphatic by the repeated use of "koto" (do this, do that). His choice of "mote no, morae no, suruno" shows clearly that he feels slightly annoyed at Kiyó's meddling, i.e., her litany, or list of things for him to do.

In conclusion, the three levels of direct and indirect speech styles in the original text appear to have the role of emphasizing how Botchan is either subjective or objective in dealing with each speaker. In translating the text in English, however, this indirect speech style simply does not work on account of
syntactical differences between Japanese and English. As shown in Example 11, Turney's translation which uses only direct speech style quoted as an independent dialogue set off by quotation marks reads more smoothly and it conveys the intended atmosphere by relating the speaker's personality through his/her style of speech. At the same time, this form loses the subjective or mediated nuances of the original which is directly narrated by Botchan to the reader.

11) NSZ: . . . hitori ga hikaru koto wa hikaru ga, kiresō mo nai to itta. Kirenu koto ga aru ka, nandemo kitte miseru to ukeatta. Sonnara kimi no yubi o kitte miro to chūmon shita kara, nanda yubi kono kurai kono tōri da to migi no te no oyayubi no kō o hasu ni kirikonda. (11)

Mōri: . . . when one of them chimed in that the blades gleamed all right, but seemed rather dull for cutting with.
"Rather dull? See if they don't cut!" I retorted.
"Cut your finger, then," he challenged. And with "Finger nothing! Here goes!" I cut my thumb slant-wise. (2)

Sasaki: . . . when one of the boys said that bright as it shone it was a dull knife after all. I told him that it was sharp and I could cut anything with it. "Well," said he, "try it on your finger!" "Look here," said I, and I tried it on the thumb of my right hand. (3-4)

Watson: . . . when one of them said that the blade would shine all right, but it did not look as though it would cut. I replied that it would cut anything. He said that if that was so he would like to see me cut my finger. I said that a finger was no problem, and cut slantwise across the nail of my right thumb. (125)

Tourney: . . . when one of them said, "It shines, all right, but I bet it won't cut."
"What do you mean, won't cut? It'll cut anything," I replied, accepting the challenge.
"All right then, let's see you cut your finger," he demanded.
"A finger? Huh! It'll cut a finger as easy as this." So saying, I cut diagonally into the back of my right thumb. (9)

Sample translation: One of them said the blade gleamed in the light but it didn't look sharp enough to cut anything.
I said, taking up the challenge, "Who says it wouldn't? It'll cut anything."
"In that case," came the reply, "let's see what it does to your finger!" And with that, I took a diagonal swipe and pressed the blade against of my right thumb. "What'd you mean? See, it cuts all right."

The point to be conveyed by this passage is that Botchan is prepared to sacrifice himself (i.e., even cut his own finger) in order to make a point, just as he sacrifices his job in Matsuyama in order to get even with the sneaky Redshirt and Clown later in the story. In that sense, the episode of the knife in the opening of the story foretells what will happen because of his foolhardy, but lovable, sense of being right, and also how naive he can be. With regard to the problem of conveying the effect of this indirect speech of the original, it seems that there is no such effective strategy in English translation. However, a translator needs to be careful about the appropriate use of the direct and indirect speech styles in an English translation because the decision could produce a different nuance and tone. Moreover, at times, it is difficult to see which dialogues embedded in the matrix sentence are actual direct quotes or indirect ones. The sample translation in Example 11 was done with this attempt on mind.

A Play on Words, Jokes

Another element which gives the original a comic tone is the interjection of wordplay and jokes into Botchan's narrative. As a native of Edo, Botchan is adept at a very quick and witty remarks or wordplay. This too is one more thorn in the side of the translator. In this case, the wordplay is further complicated by its being a play on dialectal impressions.

12) Botchan confronts his students' trick one night. He catches one of the students and asks why they released grasshoppers in his bed. The
student replies what they put in his bed were locuses (inago), and not grasshoppers (batta).

NSZ: "Berabô me, inago mo batta mo onaji monda. Daiichi sensei o tsukamaete namoshi ta nanda. Nameshi wa dengaku no toki yori hoka ni kuu mon ja nai." to abekobe ni varikomete yattara "Nameshi to nameshi to wa chigau zona, moshi." to itta. Itsunade tatttemo namoshi o tsukau yatsuda. (274-5)

Môri: "Shut up. They're the same thing. In the first place, what do you mean by answering your teacher 'A-ah say'? Ah-Say or Ah-Sing is a Chink's name!"
For this counter-shot, he answered:
"A-ah say and Ah-Sing is different, -- A-ah say." They never got rid of "Ah-say." (75)

Sasaki: "A locust and a grass-hopper are the same, only different in name. Moreover, 'don't you see?' is an extremely impolite expression to your teacher. What is your Namoshi? Nameshi is eaten only when you take dengaku." At this rebuff, he said that Namoshi and Nameshi are not the same. This fellow would not give up his dreadful Namoshi* to the last.
footnote: * Here is a play on words, namoshi and nameshi. It is entirely beyond my power to render them into appropriate English. (58)

Turney: "You damned idiot! A grasshopper and a locust are the same thing. And while we're about it, stop finishing confounded sentence with 'like.' It sounds like 'tyke,' and if that's what you're trying to call me come straight out with it and don't mumble." I thought that would shut him up, but no.
"Like and tyke are different, like," he said.
Like like like! That's all you ever heard out of them. (53)

At a glance, Sasaki's translation appears to convey all the meaning of the original. However, his translation is only confusing and it does not evoke a laugh in its audience. There is no pleasure to be derived from reading this explanation of the Japanese terms. One can see that Turney has freed himself from the frame of the original wordplay and created his own rendition by using a totally different word "tyke" for "nameshi." Doubtless he understood his duty as a translator to convey the comical tone of his translation, instead of reproducing the Japanese text word by word. At the opposite end of the spectrum, Sasaki seems to be
trapped by the preconception that faithful translation lies solely in an exact word-for-word replay. The following two examples reveal the same tendency of each translator in which they decide where to position the translation along the spectrum of either being faithful to meaning or to tone.

13) In this scene, Redshirt, Clown and Botchan are out in the ocean on a fishing boat. When they see an island with a beautiful pine tree floating on the water, Clown suggests that it would be beautiful to imagine Raphael's Madonna on a rock of the island. Redshirt replies with a secretive laughter, saying, "Let's not talk about Madonna."

NSZ: Madonna darô ga kodanna darô ga ore no kankei shita koto de nai kara, katte ni tataseru ga yokarôga, ... (284)

Môri: As it was none of my business whether it was a Madonna or kodanna (young master), they let pose there any old way. but ... (95)

Sasaki: I did not care a pin whether it was Madonna or ko-danna (young master). They could place her or him anywhiere they pleased. (70)

Turney: Madonna or belladonna, it was all same to me. He could put what he liked up on the rock. (64)

Turney is successful in conveying a comical tone brought out by the play on words. And yet, all three translations have sacrificed the aural effect of the repetition of darôga and karôga.

14) NSZ: Batta darô ga settâ darô ga, hi wa ore ni aru koto ja nai. (288)

Môri: Grasshopper or grass-stoppers, I was not in the wrong. (102)

Sasaki: Were it a batta (grasshopper), or a settâ (a kind of sandal), the fault did not lie in me. (75)

Turney: Grasshoppers or clodhoppers, I wasn't the one to blame. (69)
Mōri uses "grass-stopper" by replacing "hopper" with "stopper." This does not have a comic effect. Sasaki, again, gives up conveying the comic tone in his translation. Which is more important, to introduce the Japanese words "batta" and "setta" to the English audience so that they learn that there is a play on word here? Or to let the audience know the tone of the text?

Wordplay is not used in English for comic effect in the same way as the share, or pun, is used in Japanese. Does a translator still need to recreate it even if it does not have the same effect on the audience? Turney is best not only at recreating the tone, but also the meaning: batta for "grasshopper"; clodhopper for "rustic person" and "heavy shoes." This is probably due to the fact that, as a native speaker, he has a more extensive vocabulary at his command than the other two translators. He is also free from the preoccupation that he should translate "faithfully" literally word for word.

Examples 15 and 16 require cultural background information in order to understand the jokes.

15) Badger is a nickname for the headmaster of the high school. The headmaster asks Porcupine, a mathematics teacher who has been popular with his students, to resign because of "circumstances beyond his control." In actuality, it is because of the schemes laid by Redshirt and Clown. The following is Botchan's reaction to the news.

NSZ: "Sonna saiban wa nai ze. Tanuki wa ōkata haratsuzumi o tatakisugite, i no ichi ga tentō shitanda." (371)

Mōri: "That isn't fair. Badger probably had been pounding his belly-drum too much and his stomach is upside down." (252)

Sasaki: "That is an unjust judgment, as unfair as could be. The Badger has beaten his belly-drum too hard and the bowels are probably upside down" (176)

Turney: "What kind of a trial is that? You know how a badger is supposed to beat its belly like a drum when it's contented? Well, our
Badger must have beaten such a tatoo on his that he's addled his brains." (160)

Turney's translation conveys both the comic tone and the cultural background information about badgers in Japan. By explaining that badgers are believed in Japan to beat their bellies, this joke makes sense in English.

16) Botchan teaches Porcupine a good phrase for quarrels.

NSZ: "Haikara-yarō no peten-shi no ikasama-shi no nekokkaburi no yashi no momongâ no okappiki no wanwan nakeba inu modiozen no yatsu to demo iu ga ii." (348)

Mōri: "Better say, -- 'a high-collared guy, swindler, bastard, superswanker, doubleface, bluffer, totempole, spotter, who looks like a dog as he yelps.'" (207)

Sasaki: "High-collar hypocrite, swindler, impostor, rogue, juggle, mongrel, detective, snarling cur." (145)

Turney: "You should have said: foppish, swindling, mountebank, wolf-in-sheep's clothing, cheating-tinker, fly-by-night, dirty, spying if-they-barked-you-couldn't-tell-'em-from-a-dog-rougues." (133)

Botchan explains that these words are the stock words he has filed away for when he has a quarrel. A straight translation would not be appropriate because the kenka kotoba (fighting words) differ with culture. As an Edokko (child from Edo district which is present-day Tokyo), famous for its frequent fights, he has an especially rich vocabulary for fighting words, which are rattled off in the fast delivery typical of a rakugo storyteller.

Mistranslation

In addition to the problem of correct interpretation of the intent of the original author, mistranslations can arise from a translator's linguistic incompetence. The first type of mistranslation arises from the translator's
misinterpretation of the original text. When a translator is not familiar enough
with the source culture, or when he/she is not so competent in the source
language, this type of mistranslation occurs. The following is obviously a
mistranslation which came from Watson's lack of knowledge about the different
use of the word "hito," whose connotation one needs to understand from the
context. In the case of Turney's translation, it appears he has left it vague to
cover other possibilities such as the meaning of "hito." Whatever the case, it is
clear from the context that "hito" refers to Botchan. Môri and Sasaki are correct
in translating the word as referring to Botchan.

17) NSZ: Oyaji wa nannimo senu otoko de, hito no kao sae mereba kisama
wa dame da dame da to itta. (243-44)

Môri: Father did nothing, and always said, "You're no good" to my face.
(7)

Sasaki: Father would do nothing, whenever he saw me he would tell me
that I was a good-for-nothing fellow. (16)

Watson: My father never did anything. Whenever he met anyone, he
always told him that he, --the other person -- was no damn good. (126)

Turney: My father was the kind of man who did nothing, and who
would only have to catch sight of your face to come out with, "You're
useless!" (13)

Turney's interpretation of "myô na byôki mo atta monda." has led him
astray.

18) NSZ: Ato kara kiitara kono otoko wa nenga nenjû akashatsu o
kirunda sôda. Myô na byôki ga atta monoda. (257)

Môri: I heard afterwards that he wears a red shirt all the year round.
What a strange affliction! (7)

Sasaki: I was told afterwards that he had on nothing but a red shirt all
through the twelve months. A strange fancy! (34)
Turney: I learned later that he wore this red shirt the whole year round because of some rareillness. (28)

The second type of mistranslation is caused by the translator's incompetence in the target language. The translator may use an English equivalent taken out of context from a dictionary, if he/she does not have the ability to choose the best word in each case. For example, the following sentence appears after Botchan's words about Kiyo's extreme kindness. Botchan says, "It was as if she were proud of me because she had created me herself." Then, he describes his reaction.

19)
NSZ: Shôshô kimi ga warukatta (245)

Môri: I felt even chilled through my marrow at her constant attention to me. (9)

Sasaki: I felt rather suspicious. (18)

Watson: It made me feel uneasy. (127)

Turney: It was weird. (14)

Môri's translation does not fit in this context because it sounds too serious and conveys almost a feeling of disgust or horror. There are two possible processes by which this mistranslation came about. One is that Môri did not correctly understand the nuance of the original sentence. Môri may have translated the original as having a meaning similar to Japanese "sesuji ga samuku natta," which is incorrect because it means stronger fear or disgust than "kimi ga waruku natta," especially with the word "shôshô." The other possibility is that he was not so well versed in the target language as to reproduce the original's nuance into English. His description, "feel chilled through one's marrow" sounds
too harsh and too stilted in this case. It does not appear to be a common English idiom, either.

Coincidentally, another interesting point here is that the word "weird," which Turney used for "kimi ga warui" was more commonly used in the 1960-70s, and it may sound to the contemporary ears as a little outdated. As we saw before, a similar problem arises from his use of "like" as an English equivalent to "na moshi." Although his translation still reads naturally and can hardly be said to be too dated, it may become dated and obsolete quickly because his choice of diction is strongly influenced by the times in which he translated this work. This question raises, in turn, a second issue of how close a translation should be to the period of the original. Should the language in the translation sound old because its original was written a century ago? The majority of translators set a goal of producing an "audience-friendly" translation. That is to say, it is more important that the translation be read without giving the reader a sense of excessive datedness or foreignness. This is always an issue of dividing the certain point between familiality and unfamiliality in the process of translation. A translator is commonly expected to produce "audience-friendly" translation. However, too much familiarity by the use of contemporary and trendy words will also make the translation sound alien in a shorter time.
CHAPTER V
MCCELLAN AND KONDO'S KOKORO

In this chapter, I would like to examine two translations of Kokoro\(^1\) (1914): the first one by Kondō Ineko (1941),\(^2\) and the second by Edwin McClellan (1969).\(^3\) This chapter's focus is on the difference in the tones of these translated texts. Not to mention the linguistic difficulties (i.e., no two words share exactly the same semantic range), different interpretations of the original by translators is of greater significance which results in varied translations. Compared to Botchan which is a fairly simple didactic story, Kokoro would be susceptible to more varied interpretations because the story is much more elaborate in terms of crucial metaphors which describe psychological aspects of human being. For this reason, what each translator recognizes as the central theme may be different from one another, and thus, the tone of the translation could vary depending each translator's focus of the novel.

I would like to concentrate on the different tones of the translations by McClellan and Kondō, and discuss what brought about such differences.

---
\(^2\) Kondō Ineko, Kokoro (Tokyo: Kenkyusha, 1948).
The Significance of the Word "Kokoro"

Most writers pay extra attention to the title of their work because a title corresponding closely to the text adds a special finishing touch to the work as an embodiment or a summation of the novel. Considering this fact, a translator also must exercise special care with regard to translating the title. Like Botchan, translation of the title of Kokoro poses the first and one of the most vital problems that a translator faces. Since the Japanese word "kokoro" has a very general and broad meaning, the translator needs to learn what connotation the word possesses in this particular novel by doing a close reading of the text, and by collecting background information such as historical, social and biographical data.

The word "kokoro" has several dictionary meanings. The kanji (Chinese character) for the Japanese word "kokoro" is לב, and this hieroglyph originated from the shape of the internal organ, the "heart," which is situated in the "center" of the body and has a chamber on each side of the center part. לב. Having derived its meaning from this essential organ which pumps the blood and is therefore central to sustaining and controlling life, this kanji character has come to encompass a variety of meanings ranging from "core," "mind," "thought," "spirit," "soul" and even "discretion" in addition to its physiological definition as the "heart." Selection of an English word or phrase as its translation depends therefore on how, and for what effect, the word is used in the text.

---

4Kōdansha hyōjun kanwa jitea. 1974 ed.
In the case of the novel *Kokoro*, a passage which was quoted from a Chinese philosopher and that appeared on the cover of the first edition is one of the useful sources which helps us to detect what Sõseki intended to convey by *kokoro*. *Kokoro* was originally serialized in a newspaper, and thus, Sõseki progressively developed a theme as it was being serialized in the newspaper. Therefore, his use of the key word *kokoro* appears to have multiple layers of connotation, instead of having one specific meaning. Doubtless, it evolved as he wrote. For example, Sõseki’s remarks about how he chose this title suggests that he originally implied a rather general and broad idea by the word *kokoro* at the beginning of the series in the *Asahi Shinbun* (Asahi Newspaper). Just before he started the serial, he explained to Yamamoto Matsunosuke, the chief of the features section, that his next serial for the newspaper would be a collection of short stories appearing under different titles, but he had decided to use the word *kokoro* as the cohesive title for the entire series so that the Asahi could use it for the preview for the upcoming series. The first "short story" titled *Sensei no isho* (Sensei and his Testament), however, became much longer than Sõseki had planned. In fact, having allowed the story to consume his time allotment, he ended the serial at the completion of *Sensei no isho*. When he published this story in book form a month after the completion of the serial on the newspaper, Sõseki did not keep the original title, *Sensei no isho*, however. Instead, he retitled this single story as *Kokoro* which consists of three sections entitled respectively *Sensei to watashi* (Sensei and I), *Ryõshin to watashi* (My Parents and I), and *Sensei to isho* (Sensei and his Testament). Text that was originally planned to be a part of a

---

5This serial appeared in the Asahi from April 20 to August 11, 1914. Sõseki’s letter to Yamamoto is dated March 30, 1914.
larger picture was now given a role as representing the entire theme of "kokoro." Thus we see in the novel a shift in the meaning of the key word "kokoro."

When Kokoro was published as a book, Sôseki did all of the design for the book cover which included a passage quoted from the Chinese Confucianist Hsün Tzu -- which was located in the center of the front cover combined with the word "kokoro" in kanji. From this fact, some scholars have argued that the leitmotif of the book version of Kokoro (i.e., originally Sensei no isho) is Hsün Tzu's ethical view that human nature is evil, and thus, in need of being guided by a mentor in order to become good. Sôseki also wrote an advertisement for the novel in which he says, "to those who are eager to grasp their own hearts, I would like to recommend this novel which is capable of grasping people's hearts" [jiko no kokoro o toraen to hossuru hitobito ni, ningen no kokoro o torae etaru kono sakumotsu o susumu] (my emphasis). As these details concerning the publication of the novel suggest the word kokoro does not seem to mean "heart" as merely a part of human anatomy but rather the existence of the human being itself which requires guidance through direct contact with a mentor.

When Kondo Ineko translated Sôseki's Kokoro in 1941, she decided to use the original title as it was, and she added a note of explanation in her afterward:

---

6Etô Jun argues the significance of this Confucian philosophy in Kokoro on the ground that Sôseki himself designed the front cover of the book by quoting a passage from Hsün Tzu which explained the existence of man as a being who cannot see truth because the truth is covered and therefore man needs to be guided to the right direction. For more information, see the following sources:
Etô Jun, "Sorekara to 'kokoro'," Sôseki no sakuhin (ge), vol. 3 of Köza Natsume Sôseki (Tokyo: Yûnikaku, 1981) 49-158;
The word *kokoro* is an extremely difficult one to translate: the meanings of mind, heart, soul and spirit seem to be all contained in this single word, and yet it is not simply heart, or soul, or spirit. As the French translation of this novel gives it, "the [poor] human heart" [Le Pauvre Coeur Des Hommes by Horiguchi Daigaku and Geroge Bonneau in 1939] may perhaps be nearest to what Sōseki meant by this word. The translator, however, thought it best to leave the word as it is.  

Edwin McClellan, who also translated *Kokoro*, commented in the foreword to his translation that the best rendering of the Japanese word "*kokoro*" he had seen was Lafcadio Hearn's "the heart of things." Although he once used "the heart" as a literal translation of the title in reference to this novel in his article, he did not seem to think it a good idea to translate the title into English as the title of this novel. As a result, he too kept the original title, "kokoro," in his translation.

Both translators chose not to translate the word *kokoro* into a set of specific English word or phrase because it appears they did not think there was a perfect English equivalent which would transmit the multiple levels of meaning which, arguably, Sōseki developed as he wrote the novel. It may be said that they decided to avoid any wrong impression from any English title. As the most important word in the novel remains in Japanese, however, it cannot resonate to an English-speaking audience or offer any special connotation, and therefore it cannot transmit the importance of multiple layers of meaning. That a translator ought not to evade his/her responsibility to convey both the tone and the meaning of the original as correctly as possible in the target language goes without saying, but in reality there may be cases where he/she decides to give up looking for an

---

7Kondō, 287.  
8McClellan, vi.  

79
English word and uses the Japanese of the original. In defense of both Kondo and McClellan, it can be argued that they candidly acknowledge this limitation to the reader by pointing out the multivalent, even enigmatic, meaning of kokoro. One might even go so far as to say on their behalf that to entitle the translation in a foreign word has at least the serendipitous side-effect of heightening the enigmatic nature of the work.

Of course, when a heavily freighted word appears repeatedly in the text, it definitely becomes necessary to find an English equivalent. Otherwise, the recurrent use of a Japanese word as a key word could make the text incomprehensible for the target audience. As a result, the translator has to make certain choices of English equivalents through his/her interpretation of the meaning of the Japanese word in the text. Depending on the word choice, or diction, employed by each translator, translations of the same text may come to have very different tones overall.

In the case of Kokoro, it may be argued that the key word kokoro is described both in literal and metaphorical senses. In other words, it appears in the novel as not only the tactile, concrete, and physiological image as the internal organ "heart" but also the abstract and spiritual image of "mind" or "soul." In many cases, for example, shinzo, mune, futokoro, or hara (all meaning something similar such as "heart," "bosom," or "stomach")\(^\text{10}\) are used to describe the anatomical, and in other cases, used as metaphors to describe the characters' states of mind. In either case, a reader receives a physiologically visual image. In this manner, the use of "kokoro" and other related terms creates vivid and graphic focal points in

\(^{10}\)Shinzō [心臓]: heart, specifically the anatomical organ. Can be used metaphorically but less so than kokoro;
Mune [胸]: chest, breast, heart, lungs, mind, feelings, etc.;
Futokoro [腹]: bosom, pocket, purse, heart (mind);
Hara [腹]: abdomen, belly, bowels, stomach, heart (mind), womb, etc.
the text: which stood in sharp contrast to the rest of the story which has a somber, dark tone. Take, for example, the following terms which are used in the literal and metaphoric expressions related to physiological aspects and that recur with considerable frequency:

- **chi** (blood);
- **chishio** (blood, blood flow, blood "tide");
- **futokoro** (bosom);
- **hara** (abdomen, belly, stomach; heart, mind);
- **harawata** (guts);
- **hāto** (heart);
- **kettai**; (a pause in the pulse);
- **kinniku** (muscle);
- **mune** (bosom, chest, heart);
- **myaku** (pulse);
- **shinzō** (heart, core, center);
- **shinzō no chōryū** (flow from the heart);

While the majority are used metaphorically instead of as literal descriptions of physical organs, nonetheless these words arouse vivid and graphic images, which are also intensified by the use of certain verbs which modify them. The following is a list of visceral and graphic descriptions from the original. Each example is followed by a verbatim translation, the McClellan translation, the Kondo translation, and a short comment on the meaning of the original words and the way they are treated in translation.

1) NSZ: *Watakushi wa wakakatta. Keredomo, subete no ningen ni taishite, wakai chi ga kō sunao ni hatarakō to wa omowanakatta.* (13)

**Verbatim:** I was young. However, I did not think [my] young blood would work so easily vis-à-vis all human beings.

**M:** I was very young, it is true. But I think that I would not have behaved quite so simply towards others. (8)

**K:** Though young, I did not presume that my youthful enthusiasm could so easily work on other human beings. (9)
Comment: The image "blood" plays a very important role in this novel. The blood is a symbol of life because it gushes out of one's heart (cf. key word discussed above) and circulates throughout the body. Sôseki uses this image very effectively in this passage in order to describe the young-blooded student's passion towards Sensei by using the "wakai chi" (young blood) as the subject of the sentence. Moreover, while context implies the speaker's (i.e., my) blood, the statement also suggests a universal principle, i.e., that the blood of all young people is stirred and attracted to at least some other human being(s) in youth. Note, however, that both translators avoid use of the word "blood."

2) NSZ: *Ima made kokoroyoku nagarete ita shinzô no chôryû o chotto niburaseta. Shikashi, sore wa tanni ichiji no kettai ni suginakatta. Watakushi no kokoro wa go-fun to tatanai uchi ni heiso no danryoku o kaifuku shita.* (19)

Verbatim: [The sight of a shadow across Sensei's face] slowed down for a second the tide from my heart which until now had flowed so smoothly. However, [as for the pause] it amounted to no more than a momentary interruption [of my pulse]. My heart gained back its usual elasticity in less than five minutes.

M: I remember that I felt then, though only for a passing moment, a strange weight on my heart. Soon after, the memory of that moment faded away. (12)

K: I felt the pulse which had been pleasant and quick die away. But it was only for a moment. My heart recovered its usual elasticity in about five minutes, . . . (14)

Comment: "Chôryû" is composed of two *kanji*. The first character means "tide" and the second, "stream." Instead of using words such as "blood" or "vein," Sôseki chose a more graphic and poetic image of blood in swift circulation. This image stands its vivid contrast with the word "kettai" in the second sentence. The medical term "kettai," which is not commonly used in daily conversation, is used to describe the shock that the student receives when he sees a dark shadow cross Sensei's face. The visual image from the *kanji* is strong because the first means "to knot" and the second, "to stagnate," thus the juxtaposition of the swift flow of the young blood and its stagnation. "Danryoku," or literally "elasticity," is another word which turns this metaphor into something more tactile, even though the student speaks metaphorically. For the student, the heart is full of life, young, and
fresh. It is something so vigorous that it would push back one's finger if he/she touched it. From these graphic expressions, the reader gets the image of a heart and pulse which stops, momentarily stunned, and then recovers its elasticity as a living organ. The shock the student explains at witnessing the expression on Sensei's face is made palpable. McClellan avoids both "chóryâ" (tide) and "danryoku" (elasticity), and replaces their tactile imagery with more abstract expressions such as "weight on my heart" and "memory."

3) NSZ: Sensei no wa ikita jijitsu rashikatta. ...chi ga atsuku nattari myaku ga tomattari suru hodo no jijitsu ga tatamikomarete iru rashikatta. (42)

Verbatim: Sensei's appeared to be [based on] lived fact. ... It seemed that a fact/truth which would alternately make the blood hot and stop the pulse was contained within it.

M: Sensei's opinions, it seemed to me, were not merely the result of cloistered reflection. ... [And this sense of reality came] from his own experience. (31)

K: The sensei seemed to have arrived at his realization as the result of actual experience. They [His conclusions] seemed to have sprung from powerful events at which time his blood had boiled and his pulse had jumped. (36-37)

Comment: Kondô's translation of "chi ga atsuku nattari" may give the wrong impression to the reader because "for blood to boil" refers to anger but Sôseki's Japanese refers to excitement or passion. On the other hand, McClellan completely omits the metaphor of the blood and pulse, and simply describes them as "reality from his own experience." Both translators have "abstracted" the original, especially McClellan with his use of [un]cloistered reflection for "ikita jijitsu."

4) NSZ: minagiru shinzô no chishio no oku ni, katsudô katsudô to uchitsuzukeru kodô o kiita. (64)

Verbatim: [I] heard [my] pulse continue to beat "katsudô, katsudô (action, action)" in the depths of the heart's blood stream (lit., blood tide) which brimmed nearly to the point of overflowing.
M: It seemed that with each heartbeat, the yearning within me for action increased. (49)

K: I heard the beat of my rich blood in the depth of my heart, which seemed to be repeating, "Do something, do something." (57)

Comment: Once again, McClellan's translation gives the impression that the passage is more abstract, clean, and uncluttered.

5) NSZ: niku no naka ni sensei no chikara ga kuikonde iru to itte mo chi no naka ni Sensei no chi ga nagarete iru to itte mo, sono toki no watakushi ni wa sukoshi mo kochô de nai yô ni omowareta. (64)

Verbatim: It would not have sounded an exaggeration in the least had I said that Sensei's power was biting (gnawing) into [my] flesh, and his blood was flowing in [my] blood.

M: Indeed, it would not have seemed to me then an exaggeration to say that Sensei's strength had entered my body, and that his very life was flowing in my veins. (50)

K: If I had said in those days that the sensei's power was penetrating my flesh, or his life was flowing in my blood, it would never have sounded at all extravagant to me. (57)

Comment: McClellan replaces the strong image of "kuikonde iru" with the less graphic "entered." Also, both McClellan and Kondo alter "Sensei no chi" with the abstract "his very life."

6) NSZ: Zawazawa to ugoite ita watashi no mune ga ichido ni gyôketsu shita (148)

Verbatim: My chest (heart), which had been rustling (being stirred), coagulated all at once.

M: My heart, which had till then been so restless, seemed suddenly to freeze. (123)

K: I felt my bosom, which had been restless till then, freeze at once. (138)
Comment: "Gyôketsu" means "coagulation" or "freezing." Although this metaphor reminds one of the coagulation of blood, it seems acceptable to use "freeze" as well.

7)
NSZ: . . . hara no naka kara aru ikita mono o tsuramaete. . .
(154)
Verbatim: . . . [you] tried to grasp something alive (in) [my]
stomach (guts) . . .
M: . . . to grasp something that was alive within my soul . . . (129)
K: . . . to catch something alive from my being . . . (144)
Comment: For "hara no naka," which is literally in [my]
stomach/abdomen,
both Kondo and McClellan use indirect and abstract descriptions,
"within my soul (M)," and "from my being (K)."

8)
watakushi no shinzô o tachiuwatte atatakaku nagareru chishio o
susuru to shita . . . (154)
Verbatim: [you] tried to cut open my heart and suck (sup) the
warm blood flowing out of it.
M: You wished to cut open my own heart, and see the blood flow.
(129)
K: . . . to sip the warm blood running in my body, by cutting my
heart. (144)
Comment: the verb "susuru" here, in combination with "blood,"
presents very graphic, almost animalistic, imagery. It also causes
one to recall old stories about blood brotherly love both the East
and the West in which two men pledge their sincerity to each
other by cutting a finger and mixing the blood on the fingers.
McClellan condenses or summarizes the meaning of the metaphor
as "to see the blood flow." The passion and sign of sincerity
connoted in the original thereby disappears in the translation.

9)
NSZ: shinzô o yabutte sono chi o anata ni abisekakeyoo to shite
iru nodesu. Watakushi no kodô ga tomatta toki, anata no mune
ni atarashii inochi ga yadoru koto ga dekuru nara manzoku desu. (154)

Verbatim: [I am] about to tear open [my] heart and spray/shower the blood on you. I shall be happy if new life can dwell in your heart (breast) when my heartbeat stops.

M: Now, I myself am about to cut open my own heart, and drench your face with my blood. And I shall be satisfied if, when my heart stops beating, a new life lodges itself in your breast. (129)

K: Now I am going to destroy my heart myself, and pour my blood into your veins. I shall be happy if a new life can enter into your bosom, when my heart has stopped beating. (144)

Comment: Neither translator successfully manages the imagery with full fidelity. The verb "yaburu" here gives the image of more animalistic action than "kiru." "Kiru" means to cut with something sharp, e.g., knife, which leaves a sharp and straight slit, in contrast with "yaburu" which leaves ragged, torn and wide opening. Here, in response to the passionate approach by the student, Sensei is showing his passion and sincerity, saying that he is willing to destroy himself without a help from anybody (even a tool such as a knife) all for the student. Sensei does not hesitate to show his innards and blood to the student. This stands in contrast to his comments about his wife, e.g., "I don't want to show her my blood." The scene also reminds us of K's suicide. On that occasion too, Ojōsan (his present wife) is excluded and not allowed to see the bloody sight.

10) NSZ: Soshite soko [isei no soba ni K o suwaraseru koto] kara deru kāki ni kare o sarashita ue, sabitsukikakatta K no ketsueki o atarashiku shiyō to kokoromita no desu. (210)

Verbatim: And by exposing him to the air emanating from there [i.e., by having K sit next to the opposite sex -- Okusan and Ojōsan, in this case], I attempted to renew K's blood which had begun to grow rusty.

M: And, I thought, when he had once become accustomed to that atmosphere which the presence of women seems to bring about, he would become less of a recluse and more lively. (180)

K: I attempted to expose him to the feminine atmosphere, and then renew his blood which was beginning to rust. (203-204)
Comment: This metaphor brings about the imagery of the heart which is renewing old blood. McClellan extracted the core meaning of the sentence, and turned it into more accessible metaphor by using a word "recluse." The image of "heart" and "blood" disappeared.

11) NSZ: Atama no dokoka ikkasho o tsukiyabutte, soko kara yawarakai kūki o fukikonde yaritai ki ka shimahita. (220)

Verbatim: [I ] felt as though I wanted [for his sake] to pierce a point somewhere in [K's] head and blow in a gentle air (breeze) from there.

M: I would feel like hammering a hole somewhere in his head, so that a gentle, warm breeze might blow into it. (188)

K: I wanted to break some part of his head, and pour some fresh air into it. (213)

12) SNZ: shinzo no shûi wa kuroi urushi de atsuku nurikamarama no mo dôzen deshita. Watakushi no sosogikakeyô to suru chishio wa, itteki mo sono shinzo no naka e wa hairanai de, kotogotoku hajikikaesarete shimau no desu. (220)

Verbatim: It was as if [the surface of K's] heart were coated with a thick layer of lacquer. As for the blood [tide] that I tried to pour [over K's heart], not even a drop would penetrate into his heart, and it was repelled [lit., to bead and roll off] totally and completely.

M: It was as though his heart was encrusted with a layer of black lacquer, so thick that no warm blood could ever penetrate through it. (188)

K: From my point of view, his heart was, as it were, thickly covered with black lacquer. All the blood that I was going to pour was repelled, not even a drop of it were getting into that heart. (213-214)

Comment: In this passage, Sôseki uses the word "shinzo" twice. Although "shinzo" is more typically used to refer to the anatomical organ of the heart, in this case, Sôseki uses this term in both its physical and abstract senses. K's hard-heartedness is turned into a lacquered vessel so smooth and glossy it repells all warmth -- even
the blood that is needed to sustain life. Both translators use the words "heart" and "blood" in their translations.

13) NSZ: Ishi ka tetsu no yō ni atama kara ashi no saki made ga kyū ni kataku natta nodesu. Kokyū o suru danryoku sae ushinawareta kurai ni kataku natta nodesu. (237)

Verbatim: All of sudden, [I] hardened from my head to the tip of toe like a stone or steel. [It was a fact that] I hardened to the extent that I even lost the elasticity to breathe.

M: Whatever it was, its physical effect was to make me feel rigid from head to toe, as though I were a piece of stone or iron. I do not think that I even breathed then. (204)

K: I was suddenly hardened from head to foot as if I were stone or iron. I became so stiff that I even lost the elasticity of breathing. (231)

Comment: Once again, "danryoku" (which appeared in Example 2) is cut out from the McClellan translation.

14) NSZ: "Ore wa sakuryaku de katte mo ningen to shite wa maketa no da" to iu kanji ga watakushi no mune ni uzumaite okorimashita. (266)

Verbatim: "Even though I won in [my] scheme, I failed as a man." This thought arose in my chest like [in the motion of] whirls.

M: "Through cunning, I have won. But as a man, I have lost." My sense of defeat then became so violent that it seemed to spin around in my head like a whirlpool. (228)

K: The thought, "I have failed as a man, even if I have triumphed in my scheme," arose like a whirlwind in my breast. (260)

15) NSZ: . . .watashi wa fusuma ni hotobashitte iru chishio o hajimete mita no desu. (268)

Verbatim: [It was then that] I saw the blood which had gushed forth on the sliding door for the first time.
M: I saw the blood on the wall. (230)

K: I saw for the first time on the sliding door the blood that had burst forth from K's body. (262)

Comment: For the first time in the novel, the word "blood" is used as a description of actual blood, instead of as a metaphoric expression. Kondō tries to convey the nuance of "hotobashite iru" (lit., gushing out) in her translation by adding "the blood that had burst forth from K's body" because she obviously thought this image was important. By mentioning that the blood had "burst forth" from K's neck, the vigorous power of the imagery of the "alive" and pulsating blood is effectively contrasted with the now "dead" and dried blood on the sliding door.

Another point is the matter of the translation of "fusuma."

_Fusuma_ is a sliding door in a Japanese-style room, which partitions a room from a storage section or an adjacent room. In this scene, Sensei first sees K lying on his face with his feet toward Sensei's room. If we conclude from the fact that Sensei sees K's blood on the _fusuma_ only after he checks K's testament and turned his head back, we can hypothesize that the "fusuma" that Sensei mentions here is the one which divides his and K's room -- and not on the opposite side of the room which Sensei would have seen when he entered the room. It is very important to mention that the _fusuma_ is a slide door, instead of a wall, because it plays an important role in the scene. It is surely the same _fusuma_ across which Sensei saw K's dark figure standing and calling his name on the other night. On that night, it seems that K wanted to tell Sensei something, but he was unable to unburden himself. The fact that K's blood gushes toward Sensei but does not successfully penetrate to the other side of the _fusuma_ where Sensei slept holds great symbolic significance in terms of the never-successful communication between K and Sensei.

16) _Shikashi sono kao ni wa odoroki to osore to ga, horitsukerareta yô ni, kataku kinniku o tsukande imashita._ (270-271)

Verbatim: However, surprise and fear gripped tightly the muscles of [Okusan's] face as if they were carved there.

M: I could see unmistakable signs of fear and shock in her [Okusan's] eyes. (232)

K: But surprise and fear gripped the muscles of her face, as if they were carved there. (265)
Comment: This is the scene in which Okusan sees the sight of K's suicide after being guided to the room by Sensei. By personifying Okusan's "fear" and describing that the fear is gripping the muscles of her face, Sōseki tried to heighten the visual image of the scene. Although Okusan promptly took care of the incident, this description shows the great impact that the sight of K's death had on her. At the same time, it also shows that Sensei is always an "observer" even in an emergency. The first thing that he did in K's room was to read his testament -- even before touching the body. There are other scenes where Sensei observes things with a rather cool eye, and this aloofness is one of the important images of him in the novel. Though space does not allow a more detailed discussion of this subject, it is important to note that this visual description of Okusan by Sensei suggests that Sensei is always "watching."

17) NSZ: karakami no chishio wa, kare no kubisuiji kara ichido ni hotobashitta mono to shiremasita. [ . . . ] Sōshite, ningen no chi no ikioi to iu mono no hageshii no ni odorokimashita. (271)

Verbatim: It turned out that the blood on paper [of the sliding door] was the blood which gushed out from the nape of his [K's] neck. [ . . . ] And I was surprised at the vehemence of the power of human blood.

M: I learned that the blood which I had seen on the wall [ . . . ] had gushed out in one tremendous spurt. [ . . . ] I marvelled at the power of human blood. (233)

K: It was clear that the blood on the sliding-doors which I had seen [ . . . ] had gushed all at once from his neck. [ . . . ] I was surprised at the vehemence power of a man's blood. (266)

18) NSZ: Osoroshii chikara ga doko kara ka dete kite, watakushi no kokoro o gui to nigirishimete sukoshi mo ugokenai yō ni suru no desu. (283)

Verbatim: [It was a fact that] a terrible power appeared from nowhere, and it gripped my heart so tight so that I could not move in the slightest.

M: A frighteningly powerful force would rush upon me from I know not where, and grip my heart tight, until I could not move. (243)
K: A tremendous power appeared from somewhere, and gripping my mind, made me unable to move an inch. (277)

Comment: Sensei explains to the student that, everytime he tries to live positively, the unknown power grips his heart and prevents him from being active. The personification of the "power" enables the graphic description of Sensei's fear and agony.

The most obvious characteristic drawn from the examples listed above is that the key word "kokoro" (or other words such as "shinzô," "mune," etc., with similar connotations) is always treated by the author as something concrete and physiological rather than a merely abstract concept. The function of the human mind is commonly regarded as abstract, but, by deliberately using the words "kokoro," "hâto," "mune," "shinzô," and "hara" in metaphorical descriptions, and always with powerful verbs which make the metaphor quite graphic -- not to mention the gory literalness of some of the scenes -- Sôseki conveys a message that even the mental activities of human beings are based in something tactile and concrete. This relates also to a major theme in the novel, namely that one cannot truly know another person unless he has access to the often nitty-gritty details of his past. This is the opinion and obsession of the young student, and why he presses Sensei for a recitation of his dark secrets. As the most important embodiment of this concrete and tactile image, the internal organ "heart" is portrayed as something essential that is located in the center of the body. Beating steadily, it creates the flow of blood which circulates to the extremities. In this way, the heart and blood are symbols of life. By contrast, the head is what contains the brain which is considered to control the largely logical activities of a person's
personality without interference from the emotions. The concepts of "*atama de kangaeru*" (to think with the head) and "*kokoro/mune/hara de kangaeru*" (to think with the heart) are therefore juxtaposed in *Kokoro* as, quite literally, "cerebral" versus "visceral" images. The following passage is an example in which the two functions are contrasted. In this scene, the student comes to feel sympathy for Sensei's wife, and he begins to experience a feeling of unity with her as someone who also agonizes to learn Sensei's secret:

19) NSZ: *Okusan wa watashi no zunô ni uttaeru kawari ni, watakushi no hâto o ugokashi hajimeta.* (52)

Verbatim: Instead of appealing to my brains, his wife began to move my heart.

**M:** . . . and I found that she had ceased to appeal to my mind and that she had begun to move my heart. (39-40)

**K:** Instead of appealing to my mind, she began to impress my heart. (45-46) (My underlining)

For the word "hâto (heart)," Sôseki effectively used an combination of *kanji* and its reading. The *kanji* compound reads "shinzô," and it usually means the heart as an internal organ. To this *kanji* compound, Sôseki added a phonetically unconventional reading for the *kanji* as "hâto" which refers to an emotional constitution or the center of one's being which does not possess any physical shape. In this way, he gave the word two distinct layers of meanings, namely, "heart" as something tactile, and the "heart" as something abstract. This fact suggests that Sôseki intended to stress the fact that, although it is commonly considered
abstract, "kokoro" is not only invisible and enigmatic but also something with a definitive shape and that exercises an actual impact on one's body.\textsuperscript{11}

In the same way, Sōseki appears to argue that it is important to consider people's feelings, emotions, and thoughts as something having a concrete shape. For example, the reason that Sensei brought his friend K to Okusan's house to live is described as his wanting to "renew K's blood which was beginning to rust" by putting him in the company of women.\textsuperscript{12} However, when his strategy to "derusticate" K's blood turned successful, ironically K became Sensei's rival in love for Ojōsan. Sensei says that he and K had never been able to talk about "love" without ending in vague abstractions.\textsuperscript{13} Driven by the anxiety of loss in love, Sensei tried to tell K that he also loved Ojōsan. At that time, he felt like "asking in K's head to blow in some gentle fresh air into it"\textsuperscript{14} -- namely, to talk of "love" as something in real life. However inflexible and abstract K may have seemed to Sensei, Sensei felt a strong need to communicate with him on the level of genuine human emotion. When they go on a trip to Chiba together and take a long walk along the seashore for several days, Sensei begins to feel that he should candidly reveal the direct and simple truth that he also loves Ojōsan, instead of talking about an abstract concept such as "being human."\textsuperscript{15} Sensei could never translate this idea into action, however. At the same time, K could not completely expose his inner world to Sensei,

\textsuperscript{11}Another possible interpretation of the word "hāto" in terms of the heart in an abstract sense is that it comes from the association with "romance" (sweetheart), which was something new in the Meiji period. In this particular scene, Shizu (Sensei's wife) and the student feel closer to each other.
\textsuperscript{12}NSZ, VI, 210.
\textsuperscript{13}NSZ, VI, 219. Sensei explains that K and he could talk about everything, and they, on rare occasions, talked about love. However, he explains, their talk always ended in an abstract discussion, and they preferred to talk about books, learning, their future plans, and so on. This shows that K and Sensei did not have a relationship in which they could talk from the "heart," but only the "head." This fact leads them to the final tragedy of betrayal and K's suicide.
\textsuperscript{14}NSZ, VI, 220.
\textsuperscript{15}NSZ, VI, 225.
either. K tried to establish deeper communication with Sensei on several occasions by confessing his love for Ojōsan by having a talk in Ueno, and by opening the sliding door that partitioned his room from Sensei's and calling out Sensei's name at midnight. He was not totally ready, however, to admit to Sensei that, like other mortals in this world, he was susceptible to human emotions. Having no one else in whom to confide, K committed suicide by slashing his neck with a knife as his means of escaping from the dilemma of choosing between the purely abstract world of ascetic life and the physical world of reality and emotion. His blood gushed from his neck in the direction of Sensei's room as if he were still crying for help from his best friend. Although the vehemence with which the blood burst forth was so strong, it could not penetrate the sliding door which divided the two worlds of Sensei and K. The sliding door seems to stand as a symbol of the inability of the two men to communicate to each other. If only they had reached out and pushed the door aside, they could have removed the barrier and expressed their true emotions and feelings without the interference of their cerebral decisions. The tragedy occurred because neither of them could go one step further.

As this bloody scene plays such an important role in the novel as the focal point of the distinction Sōseki attempts to construct via the metaphorical depictions of the abstract versus the concrete, omitting the visceral tone of the scene distorts the tone of the entire work. I would argue this distinction is not an isolated passage. I have already cited nineteen examples; in addition, the novel's reference to General Nogi's

---

16NSZ, VI, 268. As discussed in the example 15, from the description of Sensei's course of actions, it is clear that this sliding door is not any other doors in the room but the one between Sensei's and K's room. Regarding the symbolism of the blood on the door, Komori Yōichi indicates a similar point. Komori Yōichi, Kōzō to shite no katari. Tokyo: Shōyōsha, 1988.
junshi (joining one's lord in death) or shinjū (double suicide with his wife Shizuko) reinforces and supplements the meaning of the blood imagery in Kokoro. 17 When Nogi immolated himself by seppuku on the day of the state funeral for Emperor Meiji, his wife also followed him to the grave. The reaction of the general public was divided, with one group admiring the General's loyalty to his lord, and the other being displeased by the outmoded barbarity of the way he used to kill himself. Although there is no specific description of the Nogi incident in the novel, the mere mention of seppuku (self-disembowelment) is likely to raise images of a vividly bloody scene in the mind of the reader. Nogi did not hesitate to involve his wife in this gruesome act. It was an acceptable way to behave for a man who subscribed to old-fashioned code of bushidō (or the way of samurai warrior). The reader would clearly know how bloody the death of Nogi and his wife's would have been.

In Sensei's case, the reader is not informed of the specific depiction of his death. Yet his letter to the student contains passages so vivid and passionate that they substitute for an actual death scene. After living for so many years after K's death like a "mummy,"18 which has no heart or blood circulating in its body, Sensei finally decides to reveal his dark past to the student. Sensei believes that he can reveal even his most grotesque aspect to the student because the student is a "youngblood" and has a strong heart. Moreover, he thinks the student will understand that "commonplace ideas passionately expressed are more alive than new ideas delivered from a cool and rational brain (head)."19

17Nogi Maresuke (1849-1912). A famous General who fought in the Seinan Civil War (1878) the Sino-Japanese War (1894-95), and the Russo-Japanese War (1904-1905). He committed seppuku on the day of the Meiji Emperor's funeral. His wife followed him by slashing her throat by a small sword.
18NSZ, VI, 150.
19NSZ, VI, 169.
When one considers all of these points, it is clear that the visceral or physical quality of the imagery in this novel has crucial significance. If we suppose that the words uttered by Sensei are the words of Sôseki, he seems to repeatedly tell the audience through the use of these graphic images that thinking with the heart is more important than thinking with the head. In a comparison of the translations by McClellan and Kondô, the most obvious difference is the treatment of the corporeal or visceral imagery with regard to anatomical terms. McClellan replaces many of the metaphorical expressions with abstract description. In Example two, for instance, the description of the blood flow, the interruption of the pulse, and the elasticity of the heart are all reduced to a short and simple description of only an abstract nature.

No doubt the first reason for omissions of the graphic description derive -- if one follows the translator's remarks in the foreword of the translation -- is that McClellan attempted to "retain the simplicity of the original writing style." Just as McClellan omitted some redundant expressions in other parts of the novel, he may have felt that to treat the text literally (e.g., translating metaphorical expressions as they are) would have the effect of making the English more verbose, especially because English tends to be longer than Japanese in writing. The second reason would be that McClellan probably did not think the anatomical and graphic terms would be accepted by the English-reading audience because they give a strong impression of barbarousness. The image of blood may have had such a strong impact on the audience, moreover, that they threatened to take over the somber and more understated aspects of the novel, and thereby destroy the image of the work as representative of high

\[^{20}\text{McClellan, vi.}\]
culture. Inevitably, translators adopt a stance or position vis-a-vis the source and target cultures as either somewhere closer to the former or the latter. In McClellan's case, it appears that he was pitching his translation to a version which was closer to the target audience. This means a translation which is more readily accepted because it seems less foreign or negative in terms of word choice. Ironic as it may sound, it can be said that the McClellan translation is easier for Western audiences to understand because the focus of his translation strategy is directed to more abstract treatment of the novel's psychological elements.

Moreover, if a translator's intention was to introduce the highly sophisticated and delicate aspects of the Japanese work and temperament of the Japanese, perhaps he/she would tend to omit any touch of barbarity, such as represented by Seppuku, in the original. A translator who opts for a stance closer to the original culture, on the other hand, feels a responsibility to keep the original tone in the translation by retaining the style of the original wherever possible.

Consciously or unconsciously, usually translators try to convey a positive image of the original in translation. Since this is true, it can be assumed that what McClellan perceived as the most positive image in Kokoro resided in the somber tones of a highly psychological novel. In other words, for him the kokoro which resides in the head may have been the more important of the novel. For Kondô, on the other hand, she seems to have found great value in the relationship between the two men -- Sensei and Student -- who are tied by a strong bond of "thinking with the heart, feelings and emotions" which cannot be calculated by logic.
As a comparison of the differences in tone of the two translations reveals, it can be said that a translator's conceptual interpretation of a work has profound influence on how he/she re-creates the original work. It is a factor that is as important as other factors such as the linguistic and cultural differences discussed in chapter four.
BIBLIOGRAPHY


