

Source-Based Translation and Foreignization: A Japanese Case

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Introduction

Foreignization, as currently understood in Translation Studies, is a concept that is charged with “more emphasis on the ideological pressure against the target-language culture than on the faithfulness to the original text” (Tamaki, 2005: 239). In other words, it is a conscious operation of bringing a foreign flavor into translations in order to counteract the effects of domestication, claimed by Venuti (1995) to be the cause of invisibility of translation and translators. Tamaki, in her 2005 paper, also cautions that the concept of foreignization should not be confused with a literal method of translation. Literal translation does not involve ideological intentions and is a mere translation method.

In this paper, I will attempt to provide a supporting view that source-based translation, often seen in Japanese translation, needs to be understood outside of foreignization in the above sense. Specifically, I will illustrate that Japanese readers, in premodern times, had to gain specific knowledge and adapt to what was required in order to read and interpret texts in a satisfactory manner. This could have been a factor for the source-orientedness of Japanese translations still observed in a certain form today. By examining this background of Japanese text culture, the more source-based translation is shown to be merely a translation carried out by a literal method without any political or ideological intentions. Therefore, the concept of foreignization does not have a place in Japanese translation. The focus of this paper is on premodern times because Meiji period translation situations have already been explored (Morioka 1999; Mizuno, 2005; Sato, 1997; Sugimoto, 1983; Yoshitake, 1959; among others), while the connections between translation and the history of premodern Japanese texts and literature has not been extensively explored. This is a preliminary attempt to make a link between the current translation situation and what had been there *before* the Meiji period, commonly regarded as the exciting time of translation.

In premodern¹ times, those who intended to appreciate Japanese literary texts needed to raise their reading level in order to grasp as much meaning as possible from what they read. The nature of the Japanese writing system and what was the convention of intertextuality in literary texts could have been some of the factors for needing a higher level of reading skills.

The writing system of Japanese began with importation of a foreign language because Japanese did not initially possess letters. They incorporated a foreign language, Chinese, into

the Japanese language. They did this by making Chinese the written language of Japanese, despite the fact that it was a foreign language. Following the incorporation of Chinese writing, readers always had to raise their educational level to read and write due to the structural differences between Chinese and Japanese.

In premodern Japan, mostly religious or philosophical texts, historical texts, and both Chinese and Japanese poems were considered the canon (Kurozumi, 2000). In order to understand these texts, the readers were expected to be suitably educated. In order to fully appreciate Japanese classical poems and to compose poetry, readers had to familiarize themselves with conventions and rules of poetry. This translated into serious studies of poetry.

A Brief History of the Japanese Writing System and Different Writing Styles

As briefly mentioned above, the Japanese did not have a means to write before they imported Chinese. Because Chinese and Japanese are very different languages and from separate language families², users of this imported language had to learn to read and write in a language that was entirely dissimilar from their indigenous tongue.

Even before the ancient period, sometime around the third and sixth centuries, scholars from the continent began bringing with them Chinese texts to Japan³. The Japanese “relied initially at least on persons from the continent ... to read and compose texts [in Chinese]” (Seeley, 1991: 6). This type of writing was mainly used in writings of government and religious (Buddhism) affairs. At the initial stage, the written language was the same as the Chinese language used in China. However, as time went on, Japanese gradually began to utilize the Chinese characters not as Chinese but as Japanese. Reading and writing were initially assigned to immigrants and their descendents from the continent as an official duty; however, as generations went on, their descendants’ Chinese must have deteriorated (Maeda, 1972: 49). Under such conditions, the Chinese began to transform itself into Sino-Japanese, or *kanbun*⁴, in the Japanese context. Such development was “a response to the desire to write Japanese in Chinese characters and in Chinese syntax” (Shibatani, 1990: 359). Reading and writing Sino-Japanese involved a method called *kanbun kundoku*⁵, or “Japanese reading of Chinese texts” which was essentially a translational act⁶ (Wakabayashi, 1998: 58). A reader of such texts needed to reorder the words since the syntax of Chinese is radically different from the Japanese syntax, and this was done with diacritical marks placed next to characters. While manipulating these diacritical marks to follow characters in the Japanese word order, the reader needed to interpret the text in order to understand it as a Japanese text.

Sino-Japanese can therefore be considered an early translationese⁷ since the Japanese learned to use the Chinese writing in their own way, using various techniques. For example, Tsukishima (1977) uses a term *yakudoku*⁸ (read and translate) to explain this method of *kanbun kundoku* (1977: 95). This first translationese, Sino-Japanese, in a way determined what was

considered literary. In other words, the premodern Japanese literary canon was influenced by Sino-Japanese because it was the only way to read and write, at least at the beginning, along with the authority that it gained as a writing system.

Along with Sino-Japanese, a hybrid style, *wakankonkōbun*⁹, also developed. In the early hybrid style, some native-Japanese words/expressions and grammatical elements were included in Sino-Japanese writings. For example, native-Japanese words such as proper nouns and names were written in *Man'yōgana*¹⁰ which are “Chinese characters employed as phonograms in texts down to and including the Heian period”¹¹ (Seeley, 1991: 190). Also, some honorific expressions or auxiliary verbs were added in such a way that was not natural as Chinese (Seeley, 1991: 27; Maeda, 1972: 66). As the hybrid style developed, more and more Japanese elements were incorporated into the texts, and various degrees of hybridity could be found. With this effort to try to write Japanese elements within Sino-Japanese, creative works of individuals became active as well (Mitani et al., 1988: 66). In later periods, larger portions of Japanese elements were used in the hybrid style and they evolved into a style where masculinity was emphasized with a heavy use of various Sino-Japanese words and expressions. At the same time, the texts were more comprehensible as Japanese because more Japanese was used. Some examples include *Heike Monogatari*¹² (*The Tales of the Heike*) written in the mid-thirteenth century and *Taiheiki*¹³ (*Record of the Great Peace*) written in the mid-fourteenth century.

While Sino-Chinese was being used as the major writing system, in the ninth century *kana*¹⁴ began to develop based on Chinese characters. Kana is a simplified phonogram script or syllabary, and there are two different types: *katakana*¹⁵ and *hiragana*¹⁶. Katakana developed out of diacritic marks for adding inflections and other grammatical information in Sino-Japanese texts. These simplified characters varied initially (e.g. for a given syllable, there were multiple forms), becoming conventionalized over time to develop into a set of katakana as the Japanese use them today.

As for the development of hiragana, it followed a slightly different path. Until kana came into use, *man'yōgana*, mentioned above, was used to write down Japanese words, often within Sino-Japanese texts and also for writing Japanese classical poems in a collection of poems called *Man'yōshū*¹⁷. More extensive use of *man'yōgana* over time led to the “evolution of phonograms of the cursivized variety”, called hiragana (Seeley, 1991: 70). Hiragana script is basically a set of highly cursivized Chinese characters that represent Japanese syllables. As with Katakana, at the beginning, there were many characters to one syllable, but became what is used today. Texts written in kana using Japanese grammar is called *wabun(tai)*¹⁸ or classical Japanese. *Wabun(tai)* was based on the Japanese language used in the Heian period (794-1185) (Twine, 1991). This classical Japanese changed little until recent years in the Modern period.

The development of more simplified kana scripts in the Classical Period (794-1185) encouraged the indigenous Japanese culture to develop and flourish. Some representative examples include classical poetry, tales, diaries, and essays. However, these genres of literature

were not considered major at the time. The genres in the literary canon in the late Heian and early medieval periods were considered to be the following “from top to the bottom: (1) Buddhist scriptures; (2) Confucian texts; (3) histories such as the *Records of the Historian* (*Shih chi*, *Shiki*); (4) Chinese belle letters (*bun*) such as the *Anthology of Literature* (*Wen hsüan*, *Monzen*), a collection of Chinese poetry and literary prose; (5) Japanese classical poetry (*waka*); (6) vernacular tales (*monogatari*) and stories (*sōshi*), as well as diaries (*nikki*) and related writings in the kana syllabary”¹⁹ (Shirane, 2000: 4). In other words, the major canon was in Sino-Japanese, and less major were the ones written in kana. However, *waka*, Japanese classical poetry, was regarded much higher than other genres of writings in hiragana.

From about the fifth century to the ninth century, for about 500 years, the only written language used was Sino-Chinese and the hybrid style (Kurozumi 1999: 214). It was around the 10th and 11th centuries, that literature written in kana developed (Kurozumi 1999: 215). However, official documents were written in either Sino-Japanese or the hybrid style, and Sino-Japanese remained the official language even after the development of kana (Kurozumi, 1999; Twine, 1991). Therefore, educated individuals were still expected to read and write Sino-Japanese, or at least the hybrid type. Both Sino-Japanese and the hybrid style were used for the following throughout the classical, medieval, and early modern periods: (1) imperial edicts; (2) written communications to the emperor; (3) biographies; (4) historical documents and records; and (5) inscriptions (Seeley, 1991: 126). Sino-Japanese was used in some of these even until the end of the World War II (Twine, 1991). Sino-Japanese’s official status remained stable, as is evident in the representation of Chinese-origin literary works in the early premodern Japanese literary canon. Sino-Japanese remained the force determining the canon of Chinese-origin literary works until the mid-Meiji period, when different literary canon was formed that raised the status of kana-based literature (Shirane, 2000).

To sum, in premodern times, three broad types of writing styles in Japanese were identified: Sino-Japanese, the hybrid style, and classical Japanese.

Premodern Readers’ Tasks: Sino-Japanese and the Hybrid Style

In this section and the one that follows, the focus is premodern reader’s tasks in reading. In particular, cases with Sino-Japanese and the hybrid style, as well as with literary texts in classical Japanese poetry will be discussed. On one hand, Sino-Japanese and the hybrid style were unquestionably hard to read and write because they were greatly different from colloquial Japanese. On the other hand, classical Japanese poetry had other types of hurdles that readers needed to overcome.

Intensive learning was required to read and write Sino-Japanese and the hybrid style. The numbers of Chinese characters used were literally tens of thousands, and the readers were expected to learn them. Even though not all of those characters were used all of the time,

learning enough characters to read and write texts in Sino-Japanese or the hybrid style must have taken years.

As mentioned above, in *kanbun kundoku*, or Japanese reading of Chinese texts, one has to rearrange the word order of the Chinese texts in the mind to read it as Japanese by utilizing the diacritic marks. Main order-indicating diacritic marks, called *kunten*²⁰, include the following: a character inverter that inverts a pair of adjacent characters (*re-ten*²¹), a phrase inverter that inverts phrases that contain more than two characters (*itten, niten*²²), another phrase inverter that involves more than two phrases at a time (*jō/chū/ge-ten*²³), and a combination of a character inverter and other phrase inverters (Mitani et al., 1988). These marks were placed on the lower left side of characters. Morphological information such as grammatical inflections also had to be added and was indicated by placing diacritic marks on the lower right side of characters. An example is shown below.

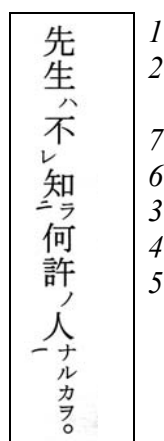


Figure 1. The first sentence of *Goryū Sensei Den* by Tao Yuanming (Tō Enmei)²⁴ from Mitani *et al.* (1988: 327)

In Chinese, the characters are read from the top to the bottom in the order they appear. However, in *kanbun kundoku*, the characters are read in the order that is shown in the Italicized numbers that are placed outside of the box. The reader of Sino-Japanese had to be able to rearrange the word order in this way to decode the sentence as Japanese. At the same time, they had to supply the information provided by the diacritic marks on the lower right side. This sentence reads in Japanese as: “Sensei wa izuko no hito naru ka o shirazu²⁵” where the underlined parts are grammatical particles and inflections, and the English translation is: ‘As for this master, one does not know where he is from.’ Once the Sino-Japanese is read as Japanese, it is closer to classical Japanese but with a ‘foreign’ tone of Chinese because the words and expressions that are typical to Chinese remain.

Additionally, there were different schools for kanbun kundoku that utilized methods different from the standard system mentioned above. Each school had their own secret techniques of applying diacritic marks called *okoto-ten*²⁶ (Seeley, 1991). A dot placed in various locations and in shapes signified oft-used grammatical and inflectional endings. In this way, the ‘translator’ or a person who placed information on the original Chinese text did not write them all in with phonograms, or katakana. In other words, it was to economize the effort of preparing, or translating, the text into Sino-Japanese. It goes without saying that the reader needed to learn by heart what all the dots referred to in order to read the Sino-Japanese texts with these notations. The *okoto-ten* systems were often used for Buddhist sutras and Chinese classics (Seeley, 1991). Figure 2 shows the types and locations of marks and their associated meaning in relation to a character that is shown as a box.

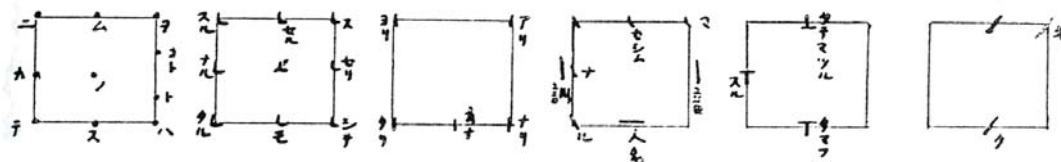


Figure 2. Okoto-ten diagram (Seeley, 1991, Appendix 6)

Although it depends on the degree of its hybridity, the hybrid style does not require as much effort with learning as Sino-Japanese. In the later hybrid style, most of the syntactic structure was Japanese, or, at least, the word order was that of classical Japanese. However, Chinese-specific expressions and words were always part of the hybrid style, so the readers were not spared with learning those.

As seen above, learning to read and write was no easy task for premodern readers who were required to learn thousands of Chinese characters while learning grammatical rules and expressions that were entirely different from their spoken variety of language. Essentially, for reading and writing, they had to learn a different language that was neither wholly Japanese nor Chinese.

Premodern readers' tasks: Classical Japanese Poetry

Classical Japanese texts in premodern canon include poetry, vernacular tales, stories, and diaries as mentioned above (Shirane, 2000). Of these genres, classical Japanese poetry, *waka*, occupied a much higher status in the canon, and classical Japanese poetry required readers to raise their educational level if they were to fully appreciate literary texts. A representative of classical poetry is *waka* consisting of 31 syllables, in groups, in the order of 5-7-5-7-7 syllables,

even though poems with other formats existed. Keene (1993) describes the essence of waka in the following quote:

A waka could not tell a story, nor enunciate moral truths, nor could it fully convey religious devotion; but by a meticulously exact choice of words the poet could enable the reader to reconstruct the world from which the precious few drops were distilled in the poem's brief compass. (Keene, 1993: 2)

This quote summarizes well what both readers and writers of waka had to do. The poet had to pick the right words, and the reader had to reconstruct the poet's intentions.

Although it existed from early on, as shown in *Man'yōshū*, classical Japanese poetry (waka) flourished, and seven imperial waka anthologies were compiled over a period of about three hundred years from Nara to Heian to Kamakura periods (Mitani et al, 1988). Especially, the Heian period waka were considered to be of high quality. The first imperial waka anthology *Collection of Old and New Japanese Poems (Kokinshū)*²⁷ was compiled around 913 and functioned as a model on which to base later poems. By the time the eighth imperial anthology *New Collection of Old and New Japanese Poems (Shin-kinshū)*²⁸ was created around 1201, the Heian classics were functioning as sources for creating more poems. In particular, Fujiwara no Shunzei²⁹ regarded the *Collection of Old and New Japanese Poems (Kokinshū)* as “literary code and pretexts” (Shirane, 1990: 82). For example, the diction of waka was restricted only to those used in the three imperial anthologies³⁰; in other words, a poet had to use words found in these anthologies (Shirane, 2007). Readers and writers of waka, then, had to be thoroughly familiar with the poems of these anthologies and know in what contexts and scenes a particular word or expression was used. Shirane (1990) cites an example of this type of intertextuality with a poem by Fujiwara no Shunzei from the seventh imperial waka anthology *Collection of a Thousand Years (Senzaishū)*³¹:

Yū sareba Nobe no akikaze Mi ni shimite Uzura naku nari Fukakusa no sato	As evening falls, The autumn wind along the moor Sweeps through me – A quail raises a plaintive cry In the deep grass of Fukakusa.
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(pp. 72-73)³²

When one reads it casually, it is merely a nice poem describing an evening scene. However, this poem is loaded with implied meanings. All the words that appear in this poem were used in poems from *the Collection of Old and New Japanese Poems*, and the poet Shunzei was more than aware of what types of imagery and connotation each word can trigger. The reader's task

is to know the imageries and connotations packed in this poem in order to fully appreciate the depth of meaning it contains. Fukakusa (literally ‘deep grass’) is the name of a country village to the south of Kyoto, and this village is a secluded place away from all the actions in the capital; therefore, “the poet’s feelings of loneliness and desolation . . . are embodied or projected in . . . the image of the quail crying in the deep grass” (Shirane, 1990: 73). The images of deep grass and quail can be referred back to scenes in *The Tales of Ise (Ise Monogatari)*³³ where the deep grass can mean a man’s neglect and quail’s cry conveys the piercing sadness and loneliness (Shirane, 1990; Ichiko, 1978). The first line “As evening falls (Yū sareba)” is the same beginning as poems that appeared in *the Collection of Old and New Japanese Poems (Kokinshū)* as shown in the two poems below. These original poems depict individuals who are lamenting for the loss of their love. Even though the same line is used, it is not considered stealing a line or plagiarism but a technique to elicit the rich imageries from the original poems.

Yū sareba	<i>As evening falls,</i>
Itodo higataki	My sleeves are harder
Waga sode ni	Than ever to dry –
Aki no tsuyu sae	Even the autumn dew
Okisowaritsutsu	Joins my tears.

(*Kokinshū*, Volume Love I, No. 545, Anonymous)
(Shirane, 1990: 73)

Yū sareba	<i>As evening falls,</i>
Hitonaki toko o	I dust and clean an empty bed –
Uchiharai	
Nagekamu tame to	Have I become one
Nareru wagami ka	Whose fate is to grieve?

(*Kokinshū*, Volume Love II, No. 555, Anonymous)
(Shirane, 1990: 73)

Shunzei’s opinion on waka is that “poetry is born of poetry” (Shirane, 1990: 80). The literary world of Heian classics determines “the standard of beauty, or the poetic/aesthetic essence of things” (Shirane, 1990: 80). A poet creates a new poetic scene by rearranging and revaluing the meanings that are associated with words that were already used in the earlier poems of the Heian classics.

Later in the medieval period, classical linked verse (*renga*)³⁴ gained popularity. Renga was a form of a very long waka made in collaboration with a few participants taking turns creating the upper phrases and lower phrases³⁵ (Endo & Itagaki, 1994; Mitani et al., 1988). As the title of Steven D. Carter’s 1983 article indicates (*Rules, Rules, and More Rules*), there are numerous

rules in writing renga. One of the three basic rules³⁶, a particular topic or category should not be continued too long or repeated too often within a renga sequence (Carter, 1983), requires participants to be familiar with choosing topics with different imageries and connotations. In other words, the prerequisite for the participants in a renga session was the knowledge of classical Heian poems. Without this knowledge, they were not effective participants in composing a renga because they would not be able to associate the topics with appropriate connotations.

Towards the end of the medieval period, a type of renga called *haikai renga*³⁷ became popular after the death of a renga master Sōgi³⁸. The reason for the decline of renga was not only the death of Sōgi, but the increasingly complicated rules (Mitani et al., 1988). Haikai renga did not require as many rules and aimed to have more amusing tones; as a result, it became widely accepted even to common people, which was not the case until then (Endo & Itagaki, 1994). The opening verse (5-7-5 syllable) of the haikai renga became a new independent form of poetry as *haiku*³⁹ which was made famous by Matsuo Bashō⁴⁰. Bashō also wrote *haibun* (haikai prose)⁴¹, “a new genre that combined Chinese prose genres, Japanese classical prototypes, and vernacular language and subject matter” (Shirane, 2002: 206). In Bashō’s haiku and haibun, references to the classical texts are frequent. For example, a poem shown below appears to be merely about octopus traps and a summer night; however it is far richer.

Takotsuboya	Octopus traps –
Hakanaki yume o	Fleeting dreams
Natsu no tsuki	Under the summer’s moon

(Shirane, 2002: 184)

In this poem, the octopus traps with trapped octopi inside implies “the troops of the Heike clan who were massacred on [the] shores at the end of the twelfth century” and the octopi are having “fleeting dreams” not knowing that they are about to be harvested” (Shirane, 2002: 184). The expression the “summer moon” (natsu no tsuki) has a meaning of ‘a short summer night’ from the classical tradition, meaning in this poem, the life of octopi that is ending shortly (Shirane, 2002). Readers who are familiar with the history of the Heike family as depicted in *The Tales of the Heike (Heike Monogatari)*⁴² would see the Heike troops in these octopi. Additionally, in Bashō’s haibun, *Narrow Road to the Deep North (Oku no Hosomichi)*⁴³ is also filled with intertextuality. First of all, this journey was Bashō’s tribute to his admired poet-priest Saigyō⁴⁴ who lived four centuries before his time; and another aim of the journey was to visit other locations associated with classical poems (Shirane, 2002; LaFleur, 2003). Because of the nature of this haibun, references to Saigyō were inevitable. Additionally, there are many other instances of intertextuality found in this piece of writing. At the very beginning of the text, an

example of intertextuality is a reference⁴⁵ to *An Account of My Hut (Hōjōki)*⁴⁶. As well, a quote from Du Fu's classical Chinese poem⁴⁷ was used as a leading prose to a haiku below.

Selecting his loyal retainer, Yoshitsune fortified himself in the castle, but his glory quickly turned to grass. "The state is destroyed; rivers and hills remain. The city walls turn to spring; grasses and trees are green." With these lines from Du Fu in my head, I lay down my bamboo hat, letting the time and tears flow.

Natsugusa ya	Summer grasses –
Tsuwamonodomo ga	The traces of dreams
Yume no ato	Of ancient warriors

(Shirane, 2002: 220-221)

This passage and poem were written in Hiraizumi⁴⁸, one of the places Saigyō traveled to, and it is also a place where Minamoto no Yoshitsune⁴⁹ had been defeated in a battle. Fujiwara no Yoshitsune was depicted as one of the major characters in *The Tales of Heike* as well as in *Gikeiki*⁵⁰ both of which were tales made in the medieval period. In short, even within such a brief excerpt shown above, various imageries from other texts and historical references are intertwined. Premodern readers who were familiar with a wider range of classical texts were able to appreciate the depth of these literary texts.

Conclusion

For premodern readers, knowledge of various classics was essential in order to appreciate literary texts. In regards to Sino-Japanese and the hybrid style, an extensive knowledge of these was necessary. With poetry and other texts, knowledge of prior classical poems and texts enabled readers to gain not only the surface understanding but also a deeper understanding. This was due to the intertextuality and other textual references that were common practices in premodern Japanese literature. In this way, premodern readers of Japanese literary texts had to raise their educational level in order not only to understand what they read but to truly appreciate what they read.

This historical account of Japanese writing and literature differs from the current situation in the USA where ethnocentrism and monolingualism dominate ideologically. Again, foreignization is a concept with the intention to change such superiority of monolingual culture (Venuti, 1995). In other words, for foreignized translation to function against the monolingual superiority, there has to exist monolingual superiority (Tamaki, 2005). Although Japan is considered largely a monolingual country, this type of monolingual ethnocentrism does not

appear to have existed. Japanese translation tradition is based upon the practice of raising the reading level to the texts throughout the tradition of Sino-Japanese and premodern Japanese literature. Translation methods used for European languages from the 16th century on in Japan were born out of this historical background of writing and literary systems. This eventually paved the way for source-oriented translation in Japanese. By examining this background of Japanese text culture, the more source-based translation found in Japan is shown to be merely a translation carried out by a literal method without political or ideological intentions. The concept of foreignization, loaded with ideological agendas, does not fit well in the Japanese translation traditions.

Notes

¹ The premodern period of Japanese literature includes the following periods: Ancient Period 古代前期・上代 (710-794), Classical Period 古代後期・中古 (794-1185), Medieval Period 中世 (1185-1600), and Early Modern Period 近世 (1600-1867) (Endo & Itagaki, 1994).

Generally speaking, Japanese literature is considered premodern until the Meiji period's Genbun'itchi Movement 言文一致 in which the writing styles were reformed and a modern colloquial style was developed (Twine, 1991).

The finer breakdowns of periods within the afore-mentioned periods are as the following: the Ancient Period covers Nara (710-794); the Classical Period covers Heian 平安 (974-1185); the Medieval Period includes Kamakura 鎌倉 (1185-1333), Muromachi 室町 (1333-1568); the Early Modern Period covers the Edo 江戸 period (1600-1868); and the Modern Period covers Meiji 明治 (1868-1912), Taisho 大正 (1912-1926), Showa 昭和 (1926-1989), though a period after 1945 is often considered the contemporary period.

² Japanese belongs to the Altaic language family and Chinese to the Sino-Tibetan (Crystal, 1987).

³ The time when this inception happened varies among different sources (e.g., Kurozumi, 2000; Mitani et al., 1988; Maeda, 1972). According to *Nihonshoki* 『日本書紀』 (720) and *Kojiki* 『古事記』 (712), a Korean scholar Wani 王仁 was the first one to bring ten volumes of Chinese texts *the Analects of Confucius* (*Rongo*) 『論語』 and a poem with a thousand letters to teach Chinese characters called Senjimon 『千字文』 to Japan in 284 (Maeda, 1972, p. 47).

⁴ Kanbun 漢文 literally means Chinese texts in the Japanese context. It is referred to as “Sino-Japanese” (e.g., Twine, 1991) or “Sinico-Japanese” (Shibatani, 1990), since it became a part of the Japanese language. I adopt Sino-Japanese as a translation of kanbun.

⁵ Kanbun kundoku 漢文訓読 practices became more common following the later Nara Period (710-794) (Tsukishima, 1977). When talking about styles, there are different kinds within Sino-Japanese kanbun 漢文; however, in this paper I use the hypernym “Sino-Japanese” to include these various kinds of Sino-Japanese-derived styles.

⁶ While some scholars think that kanbun kundoku was a method for ‘reading’ Chinese, some scholars argue it to be translation. For example, “the Japanese were especially eager to carry out kundoku. . . . They transposed the word order of Chinese texts in order to read it as their mother tongue; in other words, they worked toward translation” (Yanabu, 2004: 186, my translation). The “transposition” of word order is argued to be “the foundation of translation techniques” (Kawamura, 1981: 15, my translation). Kanbun kundoku is a “great translation method of placing diacritic marks (kunten) in order to read as Japanese” (Kamei, 1994: 10, my translation).

⁷ Translationese, as used throughout my candidacy examination papers, is a neutral term to refer to the language used in translation without any negative associative meanings.

⁸ 訳読

⁹ 和漢混淆文

¹⁰ 万葉仮名

¹¹ Heian Period (794-1185)

¹² 『平家物語』

¹³ 『太平記』

¹⁴ 仮名

¹⁵ 片仮名

¹⁶ 平仮名

¹⁷ 『万葉集』 In *Man'yōshū*, the script system of using Chinese characters to represent Japanese syllables was used; thus, the name manyōgana was given to the script system. *Man'yōshū* is considered to have been compiled by Ōtomo no Yakamochi 大伴家持 (718-785) sometime after 759 (Mitani et al., 1988).

¹⁸ Wabun(tai) 和文(体) or classical Japanese is also called *gabun(tai)* 雅文(体) or *bibun(tai)* 美文(体) (Twine, 1991). These other two terms have a positive connotation in that *gabun(tai)* means ‘elegant writing (style)’ and *bibun(tai)* ‘florid prose (style)/beautiful writing (style)’.

¹⁹ *Records of the Historian (Shih chi, Shiki)* 『史記』

Anthology of Literature (Wen hsüan, Monzen) 『文選』

²⁰ 訓点

²¹ レ点

²² 一・二点

²³ 上・中・下点

²⁴ 『五柳先生伝』 陶淵明

²⁵ 先生は何許の人なるかを知らず。

Sensei wa izuko no hito naru ka o shira-zu.

master TOP where of person be whether OBJ know-NEG

‘As for this master, [one] does not know where he is from.’ (TOP=topic; OBJ=object; NEG= negative)

²⁶ 乎古止点

²⁷ 『古今集』 Collection of Old and New Japanese Poems (905)

²⁸ 『新古今集』 New Collection of Old and New Japanese Poems (1201)

²⁹ 藤原俊成 (1114-1204)

³⁰ These three imperial anthologies are referred to as *Sandaishū* 三代集 which include *Collection of Old and New Japanese Poems* 古今集 (905), *Later Collection of Poems* 後撰集 (951), and *Collection of Gleanings* 拾遺集 (1007).

³¹ 千載集 *Collection of a Thousand Years* (1183)

³² This poem is number 258 in the volume Autumn I of *Senzaishū*.

³³ *Ise Monogatari* 伊勢物語 is a collection of tales with embedded poems, and it is said to have been made around 938-956.

³⁴ 連歌

³⁵ An upper phrase (kami no ku 上の句) is the first 5-7-5 syllables, and a lower phrase (shimo no ku 下の句) is the following 7-7 syllables.

³⁶ The three basic renga rules include the following: 1) Each verse in a sequence must be able to stand alone in terms of both grammar and meaning; 2) Each verse must be able to be combined with the preceding verse to make a complete poetic statement; and 3) A particular topic or category should not be continued too long nor repeated too often within a renga sequence (Carter, 1983).

³⁷ 俳諧連歌

³⁸ 宗祇 (1421-1503)

³⁹ 俳句

⁴⁰ 松尾芭蕉 (1644-1694)

⁴¹ 俳文

⁴² 『平家物語』

⁴³ 『奥の細道』 (1694)

⁴⁴ 西行(1118-1190)

⁴⁵ “The month and days, the travelers of a hundred ages: / The years that come and go, voyagers too. / Floating away their lives on boats, / growing old as they lead horses by the bit, / for them, each day a journey, travel their home. / Many, too, are the ancients who perished on the road. / Some years ago, seized by wanderlust, I wandered along the shores of the sea” (Shirane, 2002: 211).

⁴⁶ *Hōjōki* 方丈記 was written by Kamo no Chōmei 鴨長明 in 1212.

The beginning of the text reads: “The current of the flowing river ceases not, and yet the water is not the same water as before. The foam that floats on stagnant pools, now vanishing, now forming, never stays the same for long” (Shirane, 2007: 624). The foam in this passage refers back to Vimalakīrti Sutra, or Yuima Gyō 維摩經 (Watson, 1997; Nagao, 1974; Yanase, 1971).

⁴⁷ Du Fu (To Ho) 杜甫 (712-770) was one of the major poets of Chinese classic poetry. The reference is from a poem called *Spring View* (*Shunbō*) 春望. The quote used by Bashō is from the first two lines of the poem.

⁴⁸ 平泉

⁴⁹ 源義経 (1159-1189)

⁵⁰ 義経記

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