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On Translating Japanese Poetry and Poetic Prose

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Thank you very much. It's a real pleasure to be here. In fact, it's such a pleasure, it's such a beautiful place here, that I'm almost overcome by all this green, fresh air. I'm afraid, though, that some of my green thoughts may be annihilated in this green shade – it's physical poetry to me.

I'm not going to offer a panacea or formula today for translating Japanese poetry. I'm also not going to talk about haiku, because I should confess at the outset that I don't understand the haiku (a modern form) or the modern tanka very well either emotionally or on a philosophical level. But I will try to offer a few remarks about how Japanese poetry has been translated and about problems of translation, especially for poetry and of traditional Japanese poetic prose. For the prose I'll use examples from Saikaku written in what is called haibun in Japanese. Haibun is not prose and it's not haikai poetry; it's a very interesting hybrid beyond genre. I don't know what you'd call it in English. John Ashbery, for example, in *A Wave*, simply calls it haibun. The texts and translations discussed are on the attached supplementary pages.

First, I'd like to suggest that until now there's been a law of diminishing returns in the translation of Japanese poetry. It is that people who've studied it the most generally come up with the least interesting literary translations. I suppose there are two reasons for this. One of them is that the study requires such a great deal of effort that you hate not to display or at least utilize your scholarship. It's also taken many years, and you've become numbed to the original emotional response and intuitive approach that you had before you began studying. So all this scholarship has also acted as a kind of superego or ideological machinery, pushing down on the translations quite heavily. It's ironic that the best translators of Japanese poetry are, in my opinion, mostly non-academic people. Arthur Waley would be an exception, though his learning wasn't institutional and it's hard to call his poetry translations "great." They're competent, and they're better than some of the others, but they're what you might call prosaic, parsed prose more than they are poetry. Waley himself would never have tried to pretend that he was a great poet.

Ezra Pound would be the first outstanding translator; he's the first literary-level translator in most of the languages he put into English, at least into his version of American English. He made translating poems from foreign languages legitimate as modern American poetry, as poetry in English. That translating could be just as important as writing poetry in English was a rather novel idea at the time. He changed the paradigm, and so his translations are fresh even today. He didn't do very many from Japanese, mostly n? plays. He was more attracted, in terms of lyric poetry, to Chinese poetry. Some of his translations are, simply, among his greatest poems.[1] There is an helpful book by Y. Lim Yip on this called *Ezra Pound's Cathay*.[2] The author is a native speaker of Chinese who is also fluent in English and a poet. Yip shows how Pound intuitively, without any knowledge, simply using Fenollosa's notes, some of which were mistaken, came closer to Li Po's meanings (or Ri Haku's meanings) and to some of the other poets' original intent, or what Yip considers their original intent, than did Fenollosa. This was partly because Fenollosa was working with a Japanese scholar, whose Sino-Japanese texts were a long way away from the Chinese of the T'ang period. Pound has an uncanny ability to go into another poetry, into another language and another culture, which is what you need above all to be a translator of poetry. He was not only able to intuit some of the basic strategies which were part of the original poems, but he creatively misinterpreted some of Fenollosa's lines, putting the first line of a following poem as the last line of the previous poem, and so on. Yet these are actually poems in English. They contain monstrous mistakes from the literalist's point of view, and yet they are not that far from what the "original" poets seem to have been working toward. Purists would say these are ridiculous, total mistranslations, would claim Pound is putting two different poems together; but when you read them in English, they are beautiful. And what do you do – is this a poem, is it a translation, what is it? Anyway, Ezra Pound has been a great inspiration for all translators of poetry into English, and he will continue to be. The same can be said for Pound's *Cantos*. The *Cantos* are filled with translations and montages of multiple translations. There are more from Chinese than Japanese, but they also come from some of the minority languages in Yunan Prov-

ince in China and from Egyptian and many other languages and ages. Pound tries to create a universal language, but one which is not a metalanguage. It's still unequalled, and more rooted in history than Joyce's languages. To try to take that poem seriously is a mind-(and mouth-) expanding experience.

Unfortunately, I can't stay with Pound very long, but I'd like to mention that one reason why translation of Japanese poetry into English has stagnated is that since Pound worked on Chinese poetry more than Japanese many other American poets followed him. Pound is so charismatic that there's a something close to a school behind him, although not many of its members would probably like to admit it. Many of these are poets, and they work mainly from classical Chinese. Even Cid Corman, when he translates Bashô (something he does very well), constantly refers to Chinese poets because that is part of the mysterious, anti-modern, anti-capitalist Poundscape that he's trying to travel through.

One other aspect of this charisma is that because Pound was so uncompromisingly experimental he was disowned by most Asian scholars, except for maybe Achilles Fang at Harvard. Fang was a friend of Pound's, but he was so imaginative and eccentric himself that he didn't really have many followers in the sense of respectable epigones. On the other hand, most of the people who read Japanese literary texts are more linguistically oriented or are in comparative literature and are not especially interested in English or American poetry. That's a big difference. Some of the people in Chinese literature – the most famous example would be Gary Snyder – are poets or studied Chinese in order to understand Pound or in order to enlarge their knowledge of poetry, whereas not many people study Japanese literature in order to write or to enlarge their knowledge of poetry.

So there's a marked lack of interest in translating Japanese poetry as poetry in the United States. Except for Edwin Cranston, Howard Hibbett, and a few others, people who are proficient in Japanese language and classical Japanese aren't very interested in the standards of English and American poetry, so what you get is an unreflective translationese, or, worse, a dialect of academese. To me it's a language that exists nowhere. It's an artificial language, an a naive attempt at metalanguage which has no roots anywhere, except in the purple patches some academies like to cultivate out back in their spare moments. It doesn't have to be that way, and it shouldn't.

Now I'd like to mention a few people I consider to have done a good job translating Japanese poetry into English. First, there's Kenneth Rexroth. I'm sure some of you have seen *One Hundred Poems from the Japanese*.[3] Rexroth lived in Japan, and he seems to have known a little Japanese, though he didn't try to know that much. His translations of waka are generally in a four or five line format; they are sometimes very moving. Rexroth, along with Atsumi Ikuko, John Solt, and some other colleagues, also translated the contemporary poet Shiraishi Kazuko in a nice book called *Seasons of Sacred Lust*.[4]

The Penguin Book of Japanese Verse, another widely available collection, I find generally boring. If there are any contributors here today, I apologize. I just pick it up and then put it down again. Another very widely read anthology is *From the Country of Eight Islands*.[5] Some of Burton Watson's translations are quite good, especially of Japanese Chinese-style poetry. Hiroaki Sato's style, especially for the premodern poems, is often rather prosaic. Unfortunately, I can't strongly recommend the book, although it's worth having as a reference. It's so big that it does cover most of the main poets. That's a real help. Incidently, the book's title contains a translation "error": eight in ancient Japanese was not simply a numeral but a shamanic reference to "myriad" or "countless."

Then there's Cid Corman, who's a delightful poet. He now lives in Kyoto and holds a salon there for a poetry-reading and has a whole group of people around him who love poetry. He has also translated, along with a Japanese colleague, Susumu Kamaike, poems by Kusano Shimpei, one called *Frogs* from Mushinsha, and another called *asking myself, answering myself*, from New Directions. Both are very good. And Corman's translation of Bashô's *Oku no hosomichi* (*Back Roads to Far Towns*) from Mushinsha is the best translation of Bashô's haibun into English so far, and it's usually accurate in details as well. That kind of collaboration I consider the ideal for a poet who doesn't specialize in Japanese. Mr. Sato doesn't seem to work with an Ameri-

can colleague, however. It's very dangerous to recreate poetry alone in a foreign language. Mr. Sato does have a few nice lines, but it's an extremely difficult task.

The poet and ethnoecologist thinker Gary Snyder is of course another outstanding translator of Japanese poetry. He has translated Miyazawa Kenji and a few other Japanese poets. And some of his own poems, especially in *Rivers and Mountains*, read like Japanese or Chinese poetry. Although he traces influences from Bashô, Snyder, like Pound, seems instinctively to prefer translating from classical Chinese poetry.

Thomas Fitzsimmons, an American poet skilled at translating French into English, has also done quite a good job translating Japanese poetry into English. He edited and translated the anthology *Japanese Poetry Now*[6] and has done a number of other poetry translations, notably of Ôoka Makoto and Yoshimasu Gôzô. He also edits the Asian Poetry in Translation: Japan series from Oakland University at the Katydid Press. I should especially advertise the fifth book in the series, called *Dead Languages: Tamura Ry?ichi, Selected Poems 1946-1984*, which I myself did! There are eleven volumes in the series already, and it continues to grow. They are distributed by the University of Hawaii Press and appear in their catalog. Fitzsimmons understands only basic Japanese and works with Japanese colleagues. He claims that if he did understand written Japanese, it would hurt his translations. Either you know it well or not at all. When you start learning a little bit of Japanese, you think you've mastered more than you actually have.

Thus there has been a yawning bifurcation between Japanology and literary energy and quality. Some of the younger workers in the field, including me, are trying to rectify this. The American poet Robert Brady, who lives in Kyoto, has made some beautiful contributions to the Katydid Books series, Eric Selland in San Francisco has also been doing some excellent literary translations of contemporary poets for various magazines, and John Solt in Amherst, Massachusetts is now concentrating on translating surrealists and other modernists.

None of the poet-translators I've mentioned so far, with the sometime exception of Solt, are primarily academics. There was one exception, however: Ralph Hodgson, an English poet, who came to Japan to teach before the war. He was part of an official project to translate the *Man'yôshû* into English, but his English versions in collaboration with Japanese scholars are anything but officialese.[7] It's an anthology, but it's still the best general translation of the *Man'yôshû* into English. The first volume of a projected complete translation has come out,[8] but I think it was done too quickly, perhaps under the pressures of academe. Aside from the linguistic aspects, some of the lines are flat. And the translations are often much shorter than the originals. The ch?ka, the long poems, are sometimes many lines shorter than the original. If you want to do that, you have to be a very good poet. If you want to change the form of the original beyond recognition, you have to come up with a new kind of significant form to replace the one you've effaced. And I don't think the translator has done that. I hope he will in the second volume. I'm sure he's gotten some feedback over the first one. The Princeton *Man'yôshû* translation would be a good example of an intelligent, well-intentioned academic project. Also the *Kokinshû*. Two complete translations of that imperial anthology came out at almost the same time. One version[9] is an attempted exact syllabic form – 5-7-5-7-7 English syllables – and I generally have a hard time reading it, although occasionally there is a good line. Helen McCullough, who is extremely knowledgeable and a sensitive reader, came out with a syllabically based translation too,[10] one which unfortunately I find mostly prosaic. I don't quite understand why people who take pleasure in world literature would want to go through every single poem in English. If these complete translations were intended only for specialists, on the other hand, they ought to have more and deeper scholarly notes. Perhaps it's the academic idea that when in doubt follow the exact contours of the original, at least until you get to the back cover. Or perhaps it's somehow related to the American economy's current efforts to cover the globe, to grasp it completely.

I think that one of the other reasons is that, as I said, most people in academe don't read English poetry fiercely and have lost their ear for English; or else they've been too influenced during the translation process by the scholarship in which they themselves have invested so much time, spirit, and money. The original work somehow looms larger (more menacingly?) than their own "mother" tongue, which is taken for granted and un-

questioned, as if the translator's home were his or her castle. It's a little different in European poetry, where translations exist in a hotly contested zone between languages in which every line must count, where translation is a life-and-death matter for the translator and his or her readers and critics.

I'd like to preface my remarks on translating by mentioning a book by Robert Bly which I truly love. It's called *The Eight Stages of Translation.*[11] Bly is, of course, a leading American poet. He was the only poet who could successfully write surrealistic antiwar poems during the sixties and win the National Book Award for it. Now he's writing nature poems, pretty nature and mystical poems. But he's written a wonderful book on translation. He has a sort of Scandinavian intensity and introspection which make it a very weighty small book. It makes you take your craft, very seriously. I'd briefly like to go over his eight stages, because no one in the East Asian field has come up with anything this good yet. Bly writes mainly about translating from German, although he also translates Scandinavian prose and poetry.

Bly's first stage is making a literal version. My Japanese versions in the handout are basically literal versions. After you make that, you put it aside and try, in the second stage, to understand the poem: what does it mean? Of course, that's a big assumption, that a poem does mean something. But Bly is a firm believer that a poem does have a basic concept or some kind of central image structure and that it's the translator poet's duty to try to understand the poem to the best of his or her ability and not simply translate the words, which are only a surface linguistic structure. The translator must also have an emotional resonance with the poem. If you don't have it, Bly says, you might as well quit. If you can't get a feeling for the poem, then don't translate it. The third stage is to think of your version of the poem as an English poem. Then you take the versions from first two stages and redo them. You try to make the poem into an English poem.

Then, after you do that, the fourth stage - if you're from the United States - is to make the translation into an American poem. Bly is very sensitive to nuances and levels of speech and to how different the languages of Britain and the United States are. He points out that Rilke was writing at a time when both high and low languages existed in German as viable poetic media. In England I suppose that's still true, due to the rather strict class boundaries remaining in English society. Language is a thoroughly social phenomenon. If you're writing for American readers, you have to write in American, which is very different from British or Australian or Indian or African English. So you do it into (North) American. I might add that Bly is apparently insensitive to the various class and race-related varieties of English that compete for the title of "American English"; his candidate for that honor seems discernibly white and middle-class. The number of languages whose nuances and hidden power pockets a translator has to negotiate is surely higher than the simple high/low distinction mentioned by Bly.

The fifth stage is to catch the tone of the poem. This is a little different from the meaning; it's an intuitive, almost musical experience. You just have to sensitize yourself to it, to the poem as it exists in both the original and the translation. The sixth stage is to memorize the poem in the original language. Of course, if you're working on a long Hitomaro chôka, that might be a little difficult, yet it's not impossible. If you're translating a nô play, however, it might be quite a job. After you've memorized it, you can repeat it over and over, and words and phrases will start coming up unconsciously, when you're not thinking about it. Now you're working on a subliminal level, where forms swoop and dart despite your best efforts to control them.

Then, in the seventh stage, you show what you've done – all your revisions, especially your latest draft – to a native speaker of that language for criticism. This should be someone who's sensitive to poetry. Poetry is a somewhat specialized taste, and if you show it to someone who's not interested in poetry, he or she might simply tear the translation apart or not be interested in what you're doing. So you show it to someone who can sympathize with you and who understands to a certain extent the poem as a poem in the original language. Otherwise, in Bly's memorable phrase, you might end up kicking at the poem instead of translating it. And then, only after you've received the opinions and criticisms, do you make your final draft. That's the eighth and last stage.

Bly's is, of course, a very pragmatic approach. He tries to bring the poem into English – into a version of American English – as a living organism. It's a debatable notion, but a very appealing one nonetheless. Bly is less interested in the theory of translation as such than in producing powerful poems. He has an innate sense that his poems represent something that he intends and expresses and that he struggles for. So he tries to re-create this intentional process in the translation process. To read Bly's book is a humbling experience. Translators won't be able to use it to show off their virtuosity or to build platforms for their own verbal needs.

Bly uses the plain style because he's a Protestant-culture type of person, at least with regard to language. He's against all rhetoric, what he considers decorative tropes and additions to the original. He has a "natural," open style, and you can read the book again and again, finding new delights each time. There's another valuable book on translation, which unfortunately deals with Chinese poetry but is equally stimulating. It's called *Nineteen Ways of Looking at Wang Wei.*[11] The authors give nineteen versions of a four-line classical Chinese poem by Wang Wei, an eighth-century philosophical Buddhist poet and painter. The characters are given in the first version, while the modern Mandarin pronunciation with tones is second version. These are followed by a literal English translation, actually a very difficult thing to do. That's the third version. Then follow sixteen different English versions by various poets, with comments by the editors. Certain classical Chinese poems have collected a variety of translations by different writers, many of them poets, and this book reveals a wide spectrum of approaches, worldviews, sensitivities to language, and concepts of poetry. Is poetry, for example, a kind of musical game, a spiritual experience, or even linguistic mysticism? There are so many types of translations that the editors don't try to judge which is best, although they do talk about which versions they think work better. Mr. Weinberger has a very nice phrase I'd like to share with you. He writes, "Poetry is that which is worth translating." That's a real jolt of energy for a translator.

The comments on each translation in *Nineteen Ways* are often poetic themselves. For example, after the book was finished, the author-editors obtained a translation of the same poem by Professor Peter Boodberg, formerly of the University of California at Berkeley. Mr. Weinberger describes Boodberg's distinctly unique translation as being "like Gerard Manley Hopkins on LSD." Boodberg is so passionately literal that the poem sounds visionary. It's perhaps the most poetic translation in the book. To me, it is a real mystery that a perfectionist scholar could produce that kind of poetry in English. I haven't seen that level of translation in Japanese yet, which is a shame. It think that is because the syntactic and other structures of classical Chinese and English mesh in ways that the structures of English and Japanese, Korean, or any other of the so-called Altaic languages do not. The genetic relationship between what is called Japanese and the continental Altaic languages has yet to be firmly established, although some fascinating parallels and cognates have been proposed. If all these languages are in fact genetically related, however, an "Altaic poetics," or perhaps "Nineteen Ways of Looking at Altaic Poetry" might prove useful to future translators of Japanese poetry into Indo-European languages at a preliminary stage in their work.

And this is the crucial point: how do your "mother" language and that of the original poem intermesh? Do they like to act up? Wrestle? Make clandestine love? Make brazen love? These transactions also include an ideological dimension. Another reason why poems translated from Chinese have generally been more successful in English than translations from Japanese is that there exists a whole "Orientalistic" culture in contemporary English supporting its readership. There's an image of China that's been created in the West over the past two centuries that is connected with exoticism, Romanticism, and even imperialism. In spite of Japonism, English has not been connected with Japan and Japanese as deeply, while in France there has been a whole cult of Japan, a flagrant utopian realm of fantasy which certain classes, from connoisseurs of erotic films to literary philosophers like Roland Barthes, more or less seriously connect with "Japan." Thus Ôshima Nagisa can make certain films in France but not in Japan, even though, ironically, the films he makes in France must conform to French expectations of Japan. This nearly total substitution of esthetics for Japanese history has not affected the English-speaking world quite as strongly, whereas there is a definite cult of "China" in English that's been around for a long time, a sort of romantic, pastoral, organicist, vaguely Buddhistic, Taoistic, Shangri-la type of image which popular culture in the United States and other Western countries at-

tributes to China. This still vital image cluster includes memories of successful missionary work done in China, subliminal associations between *The Good Earth*, Abe Lincoln, and *My Ántonia*, and even Pentagon intelligence on China's northern frontiers. English translations of Chinese poetry can rather directly redirect and reproduce these fragmented yet Romantically associated preconceptions, whereas Japanese (and other Altaic languages) can't.

What is "Japan"? The popular image of Japan in English-speaking countries is very unclear, perhaps because so many Japanese political and economic systems have competed and asserted themselves in the last century, perhaps for more ominous reasons. Nevertheless, I'm personally glad the image is fuzzy. It proves there's still hope for translators to try to create something. We can't rely as easily stereotypes. That danger is pointed to by George Steiner in another context. Steiner would be rather pessimistic about translating from Japanese into English, since he believes it is more important to translate between languages that are closer together in structure. More people have translated from them, there's more of a tradition of working between them, and there's more critical awareness of the difficulties of translating. On the other hand, if you're translating from Urdu or Chinese, Steiner argues, there's just not enough critical crossreferencing, not enough knowledge on the part of critics and others who read the translations. Translations fall, so to speak, out of the blue, and they appeal to rather gross (in the sense of unrefined) basic stereotypes in the culture as a whole, not to literary appreciation.

Not wanting to sound too pessimistic, I'd simply like to reiterate that it is no more difficult to define what translation is than to define what poetry is. I'm not going to perorate on this, but if you'll allow me, I'd like to read a famous poem by Wallace Stevens on the subject, one which some of you may know: "Thirteen Ways of Looking at a Blackbird," a poem which inspired the title of Nineteen Ways of Looking at Wang Wei. I'll read only a few of the thirteen ways:

I
Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

II
I was of three minds,
Like a tree
In which there are three blackbirds.

III
The blackbird whirled in the autumn winds.
It was a small part of the pantomime.

IV
A man and a woman
Are one.
A man and a woman and a blackbird
Are one.

V
I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

The poem goes on. It's very beautiful, a masterpiece in the early Wallace Stevens style. Of course, the poem is about poetry, the blackbird indefinable. The narrator tries to view it in many different ways, but the bird ex-

ists only in the innuendoes between the thirteen different fragments. He or she can never see the poetry; there's no definite object he or she can call poetry, no ars poetica defined by the tradition. This poet of the imagination squints, trying to catch poetry in the gaps between the images, not in the images themselves. When you arrive at this kind of point of view, poems (or are they the innuendoes after the poems?) become very difficult to translate indeed. Yet Wallace Stevens did help one Asian poet in his efforts to translate. In the preface to his translations of traditional Korean *hyangga*, Peter Lee writes that Wallace Stevens helped him to improve his English versions. So Wallace Stevens was certainly not completely against translation of poems, and he himself tried his hand at a few French poems. Still, once you reach the point at which poetry is no longer a definable object, at which you try to transfer or translate that object which is not an object into another language, which of those thirteen versions are you going to choose? Or do you choose the white spaces between?

All this gets a little hairy, as you can see. In fact, even at Harvard University, the bastion of iambic pentameter, the following view has been expressed. I'll read only one sentence from Professor Barbara Johnson's essay on translation:

> If the original text is already a translatory battle in which what is being translated is ultimately the very impossibility of translation, then peacemaking gestures such as scrupulous adherence to the signifier are just as unfaithful to the energy of the conflict as the tyranny of the swift-footed signified.[13]

Of course, Johnson is referring to structuralism and poststructuralism and how most translation as we know it, as we have practiced it, deals mainly with what many would call the signified rather than the slippery, material signifiers. And of course she and Derrida and a number of other people are very skeptical of the idea and the practice of simply translating or transposing signifieds. These writers are trying to move toward a theory of translating the sign, which they view as an ambiguous, contradictory, unbalanced collocation of both signifier and signified. Ambiguous because it's always changing and jostling, it's dynamic. A collocation because it's not a stable unity. The relation between sound and meaning is never stable in any language, they argue, and when you try to translate, you are forced to assume that there is some solid signified (they would call it the transcendental signified), a meaning or referent which is above the differences between languages and within languages and even within signs and is thus transcendental. And this meaning is assumed to be subject to clean, stable definition. Meaning owns itself; it's a kind of substance which inheres in a word. Of course, Johnson, Derrida, and others deny that this is possible, arguing, as many structuralists would also, that all meaning is a function or value between differential series of intersecting signifying chains, and that when you define a word, you can only define it in terms of other links in one chain, and then other chains, and on and on; all the links are ultimately missing. Of course, Derrida tries to follow some of these chains to their limits – which then turn out not to be borders but new centers of other chains. He's also a gifted "attempted-translator" of both ideas and words. A playful poet himself, he often writes about poetry. *Difference in Translation*, which contains Johnson's essay, also includes an attempted translation of one of Derrida's essays, the title of which can't be translated because it depends on wordplay and overlapping meaning. But the "translated" essay is nevertheless quite challenging, especially, perhaps, to translators who believe they can catch 90% or more of the "meaning" of the original. Reading the essay, you're forced to try to come in contact with the reeling signs or whatever it is that makes possible Derrida's original text. On this level, a translator becomes one who has to understand the delicate power balance between all the words and sentences of the entire text. To find a single exact balance is impossible; to find a passable one extremely difficult. It's perhaps there, however, that a scholar might have some impact on translation. If you're humble or poised or daring enough, you can perhaps hear some of what's circulating through the original language, to the chain lightning, so to speak, of intertwining sound, image, meaning, and ideological polarities as they mesh and scrape at high "speed" during the process of reading. This is not, obviously, the sort of problem for which you will find help in dictionaries and rationalized textual commentaries.

Textual commentators are usually among the most ardent believers in stable signifieds. Japanese literary scholars are no exception. Especially people working on *Tales of Genji* (also translated as *The Tale of Genji*) or

the *Man'yôshû*, those two Great Classics that are widely believed to "express" the essence of the "Japanese" sensibility and even national identity. There's such a long tradition of exegesis on these famous courtly works in Japanese that it's extremely difficult to look at them in a new way. There are simply too many of what you might call "lineages": accepted meanings, ideologies passing for philology, translations into modern Japanese. Almost every major classical text, especially in the Sh?gakkan series of Japanese classics, contains a modern translation into Japanese just below it. I don't suggest using that series because you might find yourself translating at third hand – from a modern Japanese translation of premodern Japanese. It's often very unclear that the modern commentator-translator knows enough about the text to be able to reproduce many of its nuances in modern Japanese, which does not have as wide an emotional range or poetic register as classical Japanese. These modern cribs or ponies, clinging to the text, look overly legitimate. It's easy to use them, great scholars write them, and they seem to make sense. I suppose, though, that if you read them critically, they're still helpful, as long as you don't take them too seriously.

There are three main series to refer to for classical literature. The first is the Iwanami Nihon Koten Bungaku Taikei, which is now being superseded by a new Iwanami series, the Shin-Nihon Koten Bungaku Taikei. Then there's the series by Shôgakkan, the Nihon Koten Bungaku Zenshû. There's also a series by Shinchôsha, the Shinchô Koten Bungaku Shûsei, some of which are very useful. Unfortunately, the texts in the Shinch? series have interlinear translations in reddish orange print. It's really annoying, although it is continuing a methodology from the Edo period, when scholars would annotate Chinese texts in red ink. In some ways it's also reproducing the old notion, one that also comes from confucian studies, that it is possible to adequately explicate the "original meaning" of a text. There's something audacious about that assumption which can sometimes move the dustiest translator to tears, but it can easily become pedantry to the highest degree. You might also be interested in the *Nihon Hyôshaku Zenchûshaku Sôsho* series published by Kadokawa. It's by no means complete, but it includes rather good annotated editions of certain classics, including *Kôshoku ichidai otoko* or *Life of a Sensuous Man*, one of the works translated in the supplementary materials. The volumes in this series present enough historical information for you to gain some sort of leeway with the text you're reading, so you're not at the mercy of people claiming that this is the meaning of this phrase and this is the meaning of that phrase. Some volumes don't even give you a true modern Japanese translation and simply present a lot of original material, "background" texts which you have to read and decide for yourself as to how they might reflect or refract on the text you're translating. The original texts quoted can sometimes be so difficult that you're never completely sure how to interpret them. It's a real labyrinth. Again, though, this isn't necessarily a drawback, since it's far from clear that any text, in any language, can be reduced to a string of definitive interpretations.

It's all too easy to fall into pedantry. It's trapped many people in Japanese studies, and it's truly sad, a special species of *mono no aware*. Maybe that's one reason Arthur Waley didn't want to visit Japan when he was invited. He had a romantic image of Japan, and I suppose he didn't want that destroyed by seeing modern Japanese militarism and industrial development. You can almost understand that, except for its refusal to see literature interacting with history and ideology. It's easy to see why a translator might want to isolate herself or himself in the Kyoto hills. It might help him or her resist reducing ancient historical dialects to the logics of modern Japanese.

It's nevertheless important to try to recreate some of the historical era that produced and was produced by the work you're translating. Modern Japan can give you all sorts of distorted notions of what "classical" Japan was like, or, better, what premodern Japans were like. Not only the culture but the language in the narrow sense. It's obvious that the language of contemporary Japan has been strongly influenced by the Indo-European languages. A lot of them were imported in a sort of "revolution from above." In fact, the Japanese language was virtually recreated during the Meiji period and continues to be recreated. Actually, major changes began even before that, in the Edo period, based mainly on the imitation of classical Chinese, which is hardly a highly logical language, but which is more amenable to propositional logic than classical Japanese is. The collection of languages known as Japanese was already in the process of becoming more rational even

in the Edo period, and then, after the Meiji Restoration – or, better, Reconstruction – many people who were in Chinese studies, or their sons or grandsons, participated in the creation of a new language. Together with the influence of Indo-European language structures and European-American industry, Japanese came to be regarded and used much more as a tool – a linguistic technology akin to metallurgy or dentistry. The things translators are continually complaining about today, all the large, dynamic lapses and ellipses and ambiguities in the Japanese language, these are hardly noticeable to a person who reads classical literature, because there are so few of them in modern as compared with classical texts, where they are cultivated and considered things of beauty.

In the last century or so, Japanese sentences have been wrestled, whittled, shrunk, kicked, and beaten down to something like the size of rational propositions. Cultural conflicts accelerate linguistic change, and Japanese has changed radically since 1868. For example, the *-ta* or past "tense" marker developed. At the time it was basically alien to the Japanese language. In fact, many scholars would argue that there's not a true tense system in classical Japanese and hardly one in modern urban Japanese dialects. There was aspect but not tense in the Indo-European sense. Many Japanese scholars use this distinction to point out a fundamental difference between feeling empathetic continuity with the past and being able to think in terms of a historical past which is different from yourself, which is separate and inaccessible and which may be a creation of industrial society and its linguistic structures. Some have even suggested that modern industrial capitalism as opposed to earlier mercantile capitalism was made possible by Indo-European linguistic structures. No one yet knows.

The urban Japanese past tense made possible a new genre of writing that narrated about the past instead of relying on the aspectual expression of time relations in premodern texts – texts in which it's not at all clear that there's any true past temporality or even any notion of separate, inaccessible time spheres. Nevertheless, the cribs, the modern Japanese translations on the bottom of the pages, almost all use the past tense. This *-ta*, which seems to have come from the verbal ending *-tari*, was not a past tense form but a marker of emphasis or completion. But it came to be used as a past-tense marker, beginning with the intellectuals and power elite, because they sought to emulate those advanced languages which had highly developed tense systems. The temporal structures in the Indo-European languages of modern Europe seem to differ from that of Japanese – or from other Altaic languages. For example, my wife is Korean, and she tells me she has the same feeling, that in Korean there's no highly developed system of objectively tiered time in spite of the existence of a modern "tense" system.

"Standard" Japanese was recreated not only in structure and grammar but in its lexicon. Whole new vocabularies were produced, especially from new combinations of Sino-Japanese characters, some of which were even reabsorbed by the Chinese. So the language most of us as translators use, live in, and even live through, is a distinctly new one, one that's fully as schizophrenic as contemporary American English in its various competing versions. You can't rely on it very far to translate classical Japanese literature, especially poetry. You have to learn the basic grammar and, more than that, the conventions and the assumptions, because so much is strenuously unsaid. There is also a grammar of silence and resounding intervals, but that's not necessarily a drawback; you don't need to feel forced to fill in the blanks, to rationalize or "improve" the text. The translator is given a chance to be as concise or as suggestive as the original is.

Concision and suggestion nevertheless remain hard to achieve in English translations of Japanese court poetry, as opposed to the Chinese shih, in which the images are comparatively clear and pictorial and don't need to be explained or expanded. While there is much ambiguity, classical Chinese poems generally show more on the surface, present definite material, often a wealth of imagery. So, in addition to the factors I mentioned before, it's easier for an English-speaker to accept translations from classical Chinese. Perhaps this esthetic of imagistic "objectivity" is related to classical Chinese poetry's cosmopolitanism, it's assumption of self-assertion and empire and a notion of a past, present, and almost a future.

In Japanese poetry, even the court variety, the reader always feels close to shamanism. In fact, I would say shamanism is probably the base note underlying all Japanese literature, especially poetry. Not only shamanism as it appears in possession images and scenes in certain songs, stories, and novels but as it informs the basic structures of premodern Japanese writing. In shamanism, at least theoretically, you break down distinctions between past, present, and future. If you're dealing with the past, it also becomes the present: the past is present during the act of narration. It's not a past that is separated from the present by some sort of definite historical distance, a time corridor with sections that are earlier and later that is guarded by male warriors and bureaucrats. It's something to be recalled, recreated. There's a sort of emotional reconstruction of a time that's not here in the present but that "shadows" what seems to be the solitary, unique present. It's a time sense which is alien to contemporary caucasian English. It sounds, frankly, weird. I don't yet know how to recreate these in translation. Perhaps some of you can help me.

This problem is linked to another, the floating, shamanically unstable "subject" in Japanese utterances and texts. It's also related, I suspect, to gender, since the vast majority of shamans throughout Yamato, Ryukyu, and Japanese history have been women. I don't feel comfortable with the hypothesis of an absolutely separate "female" mode of discourse as opposed to a "male" one, but I expect a methodology will soon be developed that can deal with both "female" and "male" fields of discourse dialectically, respecting the differences while refusing to fall into a form of dualism. Unfortunately (or perhaps fortunately!) I don't have time to touch on gender today.

The problem of the subject is, nevertheless, related to the problem of identity, including the identity of a language. It would like to read you a short quotation now from Walter Benjamin. His is an extreme position – extremely stimulating. When Benjamin translated Baudelaire, he wrote a preface to his translation called, "The Task of the Translator."[14] It is impossible to summarize Benjamin's whole argument, but following quotes suggest a few of its main concerns:

> In translation, the original rises into a higher and purer linguistic air, as it were. It cannot live there permanently, to be sure, and it certainly does not reach it in its entirety, yet in a singularly impressive manner, at least it points the way to this region: the predestined, hitherto inaccessible realm of reconciliation and fulfillment of languages. The transfer can never be total, but what reaches this region is that element in a translation which goes beyond transmittal of subject matter.... it... remains unsuited to its content, overpowering and alien. (p.75)
>
> In the same way, a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel. (p.78)
>
> It is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work. (p. 80)

Benjamin gives as an example of a successful translation Höderlin's version of Sophocles in a language that is neither ancient Greek nor German. It's in a kind of language between those languages which constitutes a swerve toward the universal pure language that Benjamin envisioned. Benjamin is less of a reductionist than a poet and a shaman who lived in a culture and language from which shamanism had been uprooted and exiled.

Benjamin has a notion of glimpsing (of hearing indistinctly yet definitely) language itself, as it was

"before," as it were, the Tower of Babel. He never claims to be able to return that or to be able to demonstrate it logically, but he argues that a successful translation should be able to stand in an exact zone where two languages interact and thus change both in the process. By doing that, he says, the original becomes indebted to the translator, because the translation brings out aspects of the text which it could not have achieved or al-

lowed in its original language. Further, the translator can glimpse things in the text which the author could never have noticed.

Of course, the translator is also indebted to the original work, since her or his translation is something which could never have been written in her or his language alone. It's a new creation resonating in the gap between two languages that cannot be reduced to either of them. Benjamin has a vision of all the world's languages coming together that is not Esperanto at all but a much deeper interpenetration. It's the achievement of dialectical communication (and non-communication) through the creation of new languages that in some way only translations can trigger. So in some ways the translation is superior to the original. I don't think Benjamin is being the least bit arrogant here.

Benjamin has put forward a very important theory that gives re-creation a crucial place in a universal interaction of languages. After reading Benjamin, we can no longer pretend to be innocent and ignorant of the fact that translation is a heavy obligation and a real task, something very important for the human species. It's not just that "a translator is a traitor," as they say in Italian. That's one aspect of it, of course. But every author is also a traitor. He or she can never realize his or her intention to the degree he or she would like. She or he may not even know what she or he is writing about. Wallace Stevens is of course a very good example. But no author, even Sophocles, has ever been the same after a good translation.

Needless to say, this level of translation has not yet been reached in translations from Japanese into English, though some people like Waley's translation of *Genji* and claim it is a kind of start. As I said, Waley's often competent and smooth and has a certain aristocratic style, so in a sense he stands out in the prose translation world, but people who understand the historical background, premodern Japanese, and also modern English and American literature, as well as the language in which (and through which) they themselves live, generally feel that there have yet to be achieved translations approaching Benjamin's ideal in which the original is indebted to the translation. That may be simply due to structural differences between Japanese and English and to the fact that translation from Japanese literature has still not been going on long enough. Translation between European languages is a high-pressure business, especially when you're working on, for example, the *Iliad* or the *Odyssey*. They've been translated again and again, and you can stand on the earlier translators and learn from them, see their limitations and certain things they could do which you can't do. This constant chatter between translators – like Benjamin's friction between languages – creates a high goals and an even higher level of self criticism. You initially aim much higher than when translating Japanese poetry, because in Japanese poetry there's not much to measure yourself against. In my opinion the translation of *Genji* which would put Murasaki Shikibu in the translator's debt has yet to be made.

Let's look briefly at a few of the texts I've given you. A lot of you probably know what a waka is – not what its "ontological status" is, but some of its characteristics. But just in case, I brought some examples. The first is from the *Man'yôshû*, from the third book, number 318. It is a translation by Mack Horton, who teaches at Berkeley, that is part of an interesting paper, "The Japanologist's Box," which was delivered at the Association for Literary Translation in 1989. If you write to Mr. Horton care of the Department of Oriental Languages at Berkeley, I'm sure he'd be glad to send you a copy. The paper is constantly enlightening and includes an overview of various theories of waka translation. As you may know, the term tanka is mainly used by modern poets; modern waka poets prefer to use the word tanka to distinguish themselves from the classical waka poets, because modern tanka are written in the waka form but are also influenced by European models. So the tanka would be more like a modern waka, although the term tanka or "short song" is used in a few places in the Man'y?sh?. It's not a modern term.[15] Waka is thus virtually synonymous with tanka, the short, five-unit written poem, while the ch?ka, or "long song," is the longer written poem. Kenneth Rexroth has done some beautiful translations of these long poems.

I chose *Man'yôshû* 318 because Mr. Horton has compared it with Mr. Sato's translation of the same poem. Horton argues in this paper that the two-line format in English, which Sato adamantly defends, is less helpful and has an inherently debilitating effect on the translator working in English, because of the effect that the

poetic line has on the reader of English. The line has been a basic unit in English and American poetry for so many centuries that when you come to the end of one there is a definite which you can feel, a physical break in the flow. At least most readers feel this. Even Marianne Moore and e.e. cummings and poets who wrote in similar ways all used the line, playing against it (or line-inspired meters) even when they rejected it. You can usually, though not always, see why lines of free verse are broken where they are. In stricter poetic forms, there are prosodic or dramatic reasons for breaks, which are often accentuated by the use of rhyme.

The line in English definitely still has its uses. It goes back at least as far as the Anglo-Saxon period, when there were four (or sometimes three) beats or stresses to the line. I think it's probably fundamental to the stress system of English. For better or worse, there's something "intuitively" satisfying about a line, and when one breaks you don't have to be Tennyson to feel it as a physical, breath-linked, rhythmic unit. Even when there's enjambment, you feel that the poet is, as Robert Frost put it, running waves across rocks. You "hear" the unmoving rock and the waves pulling against it. This tension between the moving and the unmoving is exhilarating. It's not a "natural" phenomenon, yet most English speakers still feel it even in the late twentieth century. It seems to be one of the major ideologies of English-language poetry.

So if you put a waka in two English lines you get something like Sato's translation:

> Coming out on the beach of Tago, I look: pure white. On Fuji, the
> lofty peak, the snow's falling.
> (From the Country of Eight Islands, p. 58)

Any rhythmic reason for the break between "the" and "lofty" is lost, as is the fact that the waka consists of five units or "lines." Of course, whether or not the structure of the waka should be mimetically reproduced or suggested is itself a large question. Are the five lines of the waka important? If you think they are, then the style used by Mr. Horton is clearly superior, because you read it slowly and in rhythmic units:

> Past Tago Cove,
> I round the bend and gaze:
> there, brilliant white,
> on Fuji's lofty peak,
> lies newly fallen snow
> ("The Japanologist's Box")

It's slightly too wordy for my taste, but it's obviously a valiant version. Here I would like to point out only one of the things Mr. Horton has done. The poem in Japanese, as he points out, is based on a movement of tension and suspense followed by release, so you go from the general toward the specific. It's almost like a cinematic zoom-up, though in a zoom-up there's usually no pause in the movement. The poem's movement from a horizontal view of the general landscape to looking up and focussing on the big peak is reconstructed rather nicely by Mr. Horton, but it falls somewhat flat in the two-line translation, especially since the second line is indented. There's no poetic reason I can find for the two-line format.

Sato elsewhere argues that waka should ideally be in one-line English translations, but that the format of a printed book in English, according to which the width of the page is normally less than its height, requires the translation to break itself into two lines. The single line format is preferable, Sato argues, because when you read waka in imperial anthologies – in modern printed editions, no less – they are printed in one unbroken line. From this he deduces that the waka is essentially a unilinear poem. However, it's clear from all the references made by waka poets and critics that waka are considered to consist of five different *ku*, as they are called. It's a notion apparently taken from Chinese poetry. These five different units are very important, and they are often described as if they were parts of the waka body, the head and chest, and so on. In fact, poets often composed over time in various orders. They might compose the last *ku* first and only later go back to the first and second *ku*. Further, in imperial anthologies waka were never written in a single line – they formed at least two lines, and sometimes three.

That is the kind of mistake the translator can make when he or she relies only on modern annotated editions. Some people take the Iwanami series too seriously; it's red covers symbolize a classical literary orthodoxy as powerful as that in, say, France. The prestige of the canon. If Iwanami does it, then it must be worth reproducing. Mr. Horton also analyzes these and other important aspects of translating waka into English in his important article.

There are other ways of translating waka in two lines. Mr. Seidensticker puts them into two English lines in his version of *Tales of Genji*. I'm afraid, however, that most of them rather flat. Seidensticker does not seem to base his waka translations on a theory. He just seems to want to get past the waka as quickly as he can.

The five waka units or lines are, I feel, important for another, historical reason. In prewritten Japanese poetry, in oral poetic traditions in Japan and the Ryukyus, most songs proceed by parallel couplets. These are a little different from the balanced couplets in the Chinese style. They are clearly shamanically oriented. I would guess they exist above all to help the singers enter trances. Singers can repeat slightly differing lines over and over again and "ride" on their physical music and repeating rhythms. Couplets are also found in ch?ka, a later, written form; but the waka's five lines prevents the neat inclusion of couplets. At least one of the two-line units has had to be eliminated; there's been a kind of unity imposed (again from "above") by excision. This notion of poetic unity is very important for the waka. It seems to be related to the notion of imperial, or at least Yamato unity. This is not the place to pursue this claim,[16] but I'd like to suggest that the waka brings with it a complex historical and ideological argument that insists on the importance of the five units, an argument which makes the form not a trance song but a secular, written form participating in the political culture of the Yamato court.

I personally find Mr. Horton's five-line English translation scheme more satisfying, although I do not understand the two lines that are indented, miming the five-syllable lines in the Japanese. To me, that's a little strange in English. It may stem from Helen McCullough's translation style; most of her students are now doing it, because they respect her so much. Look below at McCullough's translation of Man'y?sh?, Book 8, No. 1646 contained in her book *Brocade by Night*, a very scholarly study of the Kokinsh? and its making.

> How sad it would be
> were it to melt tomorrow!
> Let us drench ourselves
> in the snow that has fallen
> on this seed-black evening.

Her translation is quoted in a review of *Brocade by Night* by Edwin Cranston called "A Web in the Air," in *Monumenta Nipponica*. Mr. Cranston gives this as an example of her style and then reproduces Pierson's prose translation in a footnote below:

> (1/2) In the snow of this night (black as a nubafruit), / (3) come let us all get wet! / (4/5) For the next morning, if it disappears, how regrettable it would be.

After that Mr. Cranston gives a translation by his student Carl Kay:

HHHHHHHOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOWEEEEEEE
EEEEEEEEEEEEEEEEEEEEEE
Snow!

SNOW!

lets you and I go play in the snow
we cant wait for tomorrow we gotta do it NOW

anthracite night anthracite night in the anthracite night like leopards
like leopards like leopards running like leopards like leopards LEAPING

and landing

blackberries blackberries blackberries

OHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHYEAAHHHHH
HHHHHHHHHHHHHHHHH
wooooooooooooooooooooooooooooohaaaaaaaaaaaaaaa

are you nice and wet
I'm nice and wet

It's a very interesting experiment. Mr. Cranston is one of the leading waka translators; in fact, he's coming out with a book on the history of waka from Stanford University Press that is filled with sensitive translations. From an authority like that, this recognition of the validity of various types of translation is very refreshing. Mr. Cranston himself writes poetry; to me, that's a really good sign. Anyway, I like this translation. I'm not sure it can be pulled off again, however. It's not a form. Each translation in this "style" would have to be different. Kay was obviously able to achieve this version of *Man'yôshû* 1646 because he didn't feel the five prosodic units of the waka were among the elements he needed to mime.

I feel that there is no single type of translation that is best for waka in English, which is why I put Kay's amazing version here. Pressing on, in the handout is a translation I did from a work by the seventeenth-century poet and fictionalist Ibara Saikaku. Derrida is always stressing the importance of proper names. You simply can't translate proper names because they're both material and semantic and thus act as emblems of all words. This is obviously the case with Ibara. Most people transliterate its two characters "Ihara." But the "Ibara" reading is based on a complex yet solid theory that Saikaku's family came from a place called Ibara, and that they were a family of smiths. That's what I did my dissertation on. So Ibara dangles a wide trail of images which I can't go into here but which I find woven throughout Saikaku's works. The possibility that smith imagery is a creative element in Saikaku's works has been totally ignored until now. Those who are interested might read my dissertation.[18] I feel you have to explore the historical discourse and also the material history of an author and his or her texts to try to find as precisely as possible (the third or fourth stage in Bly's scheme?) his or her location in the history of the language and in the history of Japan before you try to bring him or her back alive into the English language and into a safe, manageable proper name.

The translation is from first chapter of the first book of *Kôshoku ichidai otoko*. Life of a Sensuous Man is my translation/interpretation of the title. I chose "sensuous" for *kôshoku* instead of "sensual" because "sensuous" doesn't have quite the lecherous connotations; it implies all the types of sense perception, including the life force itself. And the book is actually very spiritual work. It's not only a description of brothel districts and such. That's why it's so fascinating. In a sense it's older than Tales of Genji, because it contains many oral traditions, things that were not suppressed by the court or rewritten according to its elite aesthetic, things which surfaced again in the writings of the Edo period, when the so-called ch?nin, the bourgeois town or city writers from the commoner class, began writing in mixtures of classical and contemporary languages and in many varieties of argot. K?shoku ichidai otoko is literally bursting with different languages. I don't think I've caught enough of them in the translation yet. This is just a literal version – well, not quite literal, either, as you can see by looking at the Japanese text in the Iwanami edition. As you can see, it has headnotes. Luckily, a modern translation hasn't been placed at the bottom.

This edition has been done by Professor Itasaka Gen. He was at Harvard when I was there, and he along with Professor Hibbett was the one who put me on to the book. The so-called *kôshokubon* or "erotic books" of Saikaku are strenuously ignored by the modern Ministry of Education, and they're not taught in Japanese high schools, so they don't get anything like the exposure that some of Saikaku's economically oriented books do. Those works about commerce and economy are very interesting, too, but the whole notion of *kôshoku* is still anathema in neo-neoconfucian Japanese public education. If you bring up *Kôshoku ichidai otoko* with a non-specialist, the reply is, "Oh, that lech." Most people know the work from what they've seen on late-night TV. Several channels have done parodic "translations" of the work, ridiculously unimaginative versions focussing on the body of Yonosuke, the protagonist.

Yonosuke is not really a rake. He's more like a *waki* or accompanying actor in a nô play: what he does is evoke the spirits of all the women who appear in the book, women who are more like the *shite* or main actor of each chapter. It's a daring strategy. Yonosuke changes in each chapter; he's not the same, he doesn't have a continuous, unified personality. That's another reason, again, why modern Japanese translators of the book try to smooth it out and connect the sections more logically. They use Western notions (or are they universal aristocratic notions?) of characterization, unity of personality, historical development, linear narrative progression, and so on.

As you can see from the Japanese text, Yonosuke's life starts when he's seven years old. This pseudo-chronological scheme is humorously imposed on haibun prose, something resembling narrative haikai, or linked-verse-style prose. It's much closer to psychological image association than Bash?'s rather linear haibun. There is one English translation of this book, published by Tuttle, which is more like a bowdlerization and a rewriting. Even Saikaku's illustrations have been omitted. These illustration have their own charm and their own meaning, and in certain places they slyly contradict the narrative and suggest different interpretations. That's a typical haikai multiple-viewpoint approach. If you're looking for consistent, linear-logic plot or a sequence of images that link in chronological sequences, you won't find them here, because sometimes the illustrations contradict the prose, much as the prose often contradicts other parts of the prose. Obviously Saikaku is making fun of the confucian-educated reader and trying to enjoy himself in the process. Within the haibun, he's trying to develop the notion that there are two (or often more) conflicting ways of looking at anything.

Please look at the translation toward the very end of the first chapter, the fifth line from the end:

> Led, willingly, and assailed by love...

"Led, willingly" – that sounds funny in English, but that's what it says in Japanese. How do you do it in English? The English-language insistence on personality, subjecthood, volition, it's just not here. When you translate it into modern English, in which the individual personality and the will and self identity are identified with each other, it sounds either foolish or childish or pathological. "Led, willingly." Yet Yonosuke knows nothing of Hassidism and is not being placed in a concentration camp. Or is he? Are we all? How can the translation of phrases and words ever hope to incorporate even a fraction of the multiple claims that cross them?

The first chapter also claims Yonosuke lived until he was fifty-four. The passage continues:

> ...by the time Yonosuke was fifty-four, his notebook shows he had slept with 3,742 women and had had relations with 725 young men. After resting against the edge of a well wall with the girl next door, Yonosuke went on to drain every drop of vital fluid in his kidneys. After all this, could he still live?

Later in the book, however, in the last chapter, Yonosuke lives to be sixty! So there are at least two time schemes here, one reaching to fifty-four and the other to sixty. Saikaku is doing this deliberately. Some Japanese scholars have suggested that Saikaku was lazy or sloppy, but obviously he took great care with the writing of this book. He made the dense, poetic style and even the illustrations. It was his first book and stylistically it remains his most impressive book. Later, under pressure, Saikaku wrote more quickly, and some of

his works are, superficially at least, more prosaic. But *Kôshoku ichidai otoko* is filled with poetic images, devices, structure, and attitudes. Look, for example, at the first line of the Japanese text:

Sakura mo chiru ni nageki, tsuki wa kagiri arite irusayama...

Irusayama is a place name and strictly speaking, untranslatable. But *irusa* is also a kakekotoba, a major technique, especially in classical poetry, in which completely or nearly homophonous words are overlapped and compressed almost into one word. Here iru is not only part of Mount Irusa, but also the moon "entering" the mountain as it sinks. It's compact, terse, and very sensual. There's also a suggestion here that what is going down into the mountain is not just the moon. The next thing mentioned is the fact that Yonosuke's father is a silver miner. The feeling is of silver coming out from deep inside the mountain, being brought out by something that has gone in. And so emerges the image complex of the earth as Yonosuke's mother.

Notice that there are no subject markers here. In the first paragraph of my translation, what I've translated as "three men together in Kyoto" could also be one man. It's unclear from the Japanese text. Perhaps Saikaku thought in both terms; maybe he thought of one one day and all three (Yonosuke's father and his two friends) the next. It/they seems/seem to be one person and three. It's undecidable.

There are many other things in the passage I'd like to discuss with you: direct versus indirect discourse and free indirect discourse, for example. These are important issues for translators that time doesn't let me to bring up today. If you have any reactions to the so-called tenseless translation of Kôshoku ichidai otoko I, 1 which I have appended to the more traditional translation with English tenses we have just looked at, please send me a postcard. I very mechanically cranked all the English tenses into the present; other than that, it's the same translation. But to me it reads very colloquially, as if people on the street were talking. In English, when we're not writing things down, when we're not concerned about making or recording history, we often use the present tense for the past. I don't quite understand how it works, but I sense a similar fiction of immediacy when I put the English verbs into the present tense. And that is in one sense more authentic, more of a high fidelity translation than the first one, which is closer to the modern Japanese translations of Saikaku's text.

There are many things in my translation that aren't in the standard notes. When you're reading or translating classical literature, never depend completely on the notes in any edition. They're never enough, they're always too much, and they're often just trivial. Think the poem or passage over again and again. Look at a lot of different versions, if there are different versions, decide which is better, and, if you don't like any of them, have the confidence not to follow them. There is a tendency toward cannibalism in Japanese academic exegesis. The general dictionaries of the premodern languages are the worst. I can,

however, recommend the *Iwanami kogo jiten*. There's also one coming out called the *Kadokawa kogo daijiten*, of which the first three volumes have appeared. But until these dictionaries came out, most entries were basically copied from earlier dictionaries. Even the examples were usually the same. That kind of copying could be related to shamanic invocation and to cannibalistic honka-dori, or self-conscious intertextuality, in the waka. But these are large cultural questions that we haven't even had time to think about yet as we busy ourselves with local problems of translating from Japanese into English.

Please notice that following in the handout is a partial verse version of the same chapter of *Kôshoku ichidai otoko*. The phrasing is virtually the same, but it's spaced differently. I think the whole book could be translated in verse. I don't know if it would be published, though. Note that in the original there are dots after phrases. No one knows exactly why Saikaku did that; later he didn't put in so many. These could indicate pauses in oral reading the text or a kind of haikai rhythm. In that case they would function similarly to English line endings. I like to call Saikaku the first free verse poet in Japan, since he was iconoclastic in every way. He is too interesting to be absorbed easily by Japanese scholarship, except perhaps for a couple of scholars. He doesn't fit the European models most Japanese scholars (and bureaucrats) value so much, and he doesn't fit the neoconfucian models scholars in the Edo period developed for their exegeses. In the late Edo pe-

riod Saikaku disappeared as a poet while shrines and statues were raised around the country for the haikai god Bashô.

Following that are some songs I translated from the *Omoro sôshi*, the medieval Ryukyu court anthology. Since I didn't get to talk about it today, I'll advertise the fact that I do a translation from the *Omoro sôshi* every month in the Japanese magazine Gengo. It's in most bookstores. There is a very good analysis of each song by two Okinawan Japanese scholars and a translation in "standard" modern Japanese prose, which is a creative caricature. It's not a direct translation but an interpretive summary. The magazine also gives you the original text and a word-by-word Japanese version. When those two scholars finish their work, it will be a very good scholarly version – so good that it will be hard for translators not to be totally seduced. *Omoro* songs are somewhat harder to understand than most classical Japanese texts. In addition to the shamanic worldview, the language also presents problems. For example, the particle wa indicates the so-called object, not the so-called subject.

Following that is my translation of a poem by the contemporary poet Fujii Sadakazu which will appear in a forthcoming volume of younger contemporary Japanese poets in the Japan series from Katydid/Oakland University, edited by Yoshimasu Gôzô. Fujii tries to evoke Hiede no Are, one of the reciters traditionally believed to have played an important role in transmitting the oral-tradition content of the ancient *Kojiki*. However, it's far from clear what Are's actual role was – and is in this poem! Fujii seems to be trying to recreate or revive Are almost as a shaman would. He writes very shamanically; subjects and objects, times and relations are impressively unclear. This creates an expansiveness and timelessness which is impossible in modern, Western-style Japanese. Notice that all the words in capital letters in the first capitalized paragraph in the translation are written in man'y?gana in the original. The first paragraph tries to suggest these phonetically used *man'yôgana* Chinese characters that have been revived by Fujii after centuries of disuse. The second paragraph in capital letters is a translation of a virtual quote from the *Kojiki* in classical Chinese. I don't know if capitalization is the best way to represent those modes of writing or not. Perhaps one of them should be in bold print. Capitals don't generate nearly the tension and torsion that *man'yôgana* and classical Chinese do placed in the middle of contemporary Japanese. Also note that the reciter's name, written only in characters in the original had to be rendered phonetically in English. I chose Fiyeda, roughly the Old Japanese pronunciation, over the modern Hieda, to try to recreate a little of the conscious strangeness of the poem as a whole.

The poem "Hôya" on the next page is from page 26 of the book of translations of Tamura Ryûichi I did called *Dead Languages*. The thing I want to mention most about "Hôya" is that I left out a lot of it. There's a good deal of parallelism in the original that just doesn't seem to work in English. Since the Japanese is also given in this bilingual edition (page 280), I felt free to offer a creative, perhaps even re-creative version (some of you will no doubt call it recreant). To me, it works better in English as a poem without the repetitious lines, since English has less tolerance for repetition than contemporary Japanese does. That, of course, has something to do with oral versus written traditions.

Finally, one more thing. I'd like to recommend a book called *War Music* by Christopher Logue.[19] After making the Saikaku tenseless version, I reread *War Music* and noticed that Logue also works almost completely in the present or the present continuative in English. The translation has a cinematic quality that moves at high speed. Logue is a poet, and he relied on a Greek scholar to provide him with "direct" translations of Books 16 to 19 of the *Iliad*. Then he rewrote them as a poem, trying to catch what he considered to be the dramatic essence of the whole poem. You will not find there all those long lines Lattimore uses; you won't find a reproduction of the prosody. What you'll find is what Logue considers to be a reproduction of, or suggestion of, the deeper – not structure, but something going on at a unspoken level, a more universal or at least culture-area level. You find things like Cape Kennedy or jet airplanes taking off; it's a lot like the Vietnam war. It's not a reduction to any one level, however, and Logue is also very good at dramatic dialogue. He, along with Robert Lowell, who made *Imitations*. Lowell "imitated"/translated mostly European poets. He starts literally and then, in the middle of the poem, veers off toward what he thinks is the pivot or nub of it. A lot of people

criticized Lowell for that, but some of the poems he produced are well worth reading. Keep *War Music* and *Imitations* by your bedside or matside if you're thinking of translating poetry.

Well, that just about completes one small scratch on the surface of it. I'm sorry I couldn't go further, but I hope I've given you some notion of the much larger scratches between languages that follow from the itch to return to the Tower of Babel. Thank you very much.

〔八〕名古屋三左衛門。美貌で有名。初め浦生氏郷、後に森忠政に仕え、慶長九年五月、同僚井戸宇右衛門と闘諍して死す。〔九〕未詳。八は八左衛門・八兵衛等の普名。三左・八の名につづけて七つ紋という数が出る。〔一〇〕ひょう紋の一種。菱型紋を七つ組合せその一つ一つを色変りとしたもの。〔一一〕七つ紋の菱を印とする仲間を組んで。〔一二〕京の一条堀川にかけた橋。深夜島原から遊んで戻ると橋の名とを掛ける。〔一三〕前髪を伸ばした若衆姿。〔一四〕僧侶の服装。〔一五〕立髪。月代(さかやき)を伸ばした髪型。遊客が好んだ。〔一六〕戻り橋は渡辺綱が鬼女の腕を斬った所といわれ、その縁で化物が通るという表現を出した。〔一七〕物事に動ぜぬ様をいう諺。彦七は大森彦七のことで化物の縁語。〔一八〕女を溺愛するの意の慣用語。〔一九〕遊女の方も彼等を見捨て難くなり。〔二〇〕島原遊郭が六条三筋町にあった頃。以下の三人は太夫名。〔二一〕京の北郊。金持の別荘が多かった。〔二二〕伏見の御香宮(ごかのみや)の宮の北六七丁にある。〔二三〕三人の遊女の中の一人の。〔二四〕家名を明記するまでもない。〔二五〕夢介夫婦。〔二六〕てうち(手打)てうちとあやして乳児に手を打ち合させる遊び。髪振はかぶりかぶりといって乳児に頭を左右に振らせる。いずれも寵愛の様。〔二七〕頭の骨がかたまる。〔二八〕男子四歳の年、髪を生やし十一月十五日に祝う行事。元禄頃より三歳に決る。〔二九〕男子五歳の年、正月吉日に袴の着初めをして祝う行事。〔三〇〕疱瘡の神は住吉大神とも松尾東南月読の神ともいう。〔三一〕閨(ね)の障子の懸け金。〔三二〕主人の部屋の次の間で奉公人が夜詰をしている所。〔三三〕四〇頁挿絵参照。〔三四〕東北の隅、鬼門の方角に火災予防のため植える南天(難転の語呂)。

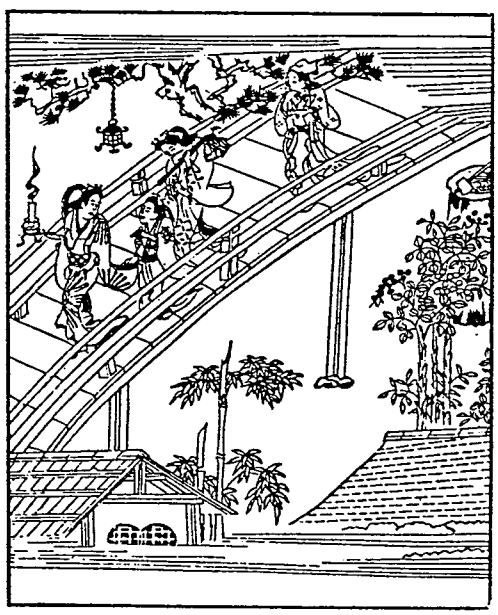
けした所が戀のはじまり

桜もちるに歎き、月はかぎりありて入佐山。爰に但馬の國かねほる里の邊に、浮世の事を外になして、色道ふたつに寐ても覺ても夢介とかえ名よばれて、名古や三左・加賀の八などゝ、七つ紋のひじにくみして身は酒にひたし、一条通り夜更て戻り橋。或時は若衆出立、姿をかえて墨染の長袖、又はたて髪かつら、化物が通るとは誠に是ぞかし。それも彦七が貞して、願くは咀ころされてもと通へば、なを見捨難くて、其比名高き中にもかづらき・かほる・三夕思ひ〳〵に身請して、嵯峨に引込或は東山の片陰又は藤の森ひそかにすみなして、契りかさなりて、此うちの腹よりむまれて世之介と名によぶ。あらはに書しるすも迄もなし、しる人はしるぞかし。

ふたりの寵愛てうち〳〵、髪振のあたまも定り、四つの年の霜月は髪置、はかま着の春も過て、疱瘡の神いのれば跡なく、六の年へて明れば七歳の夏の夜の寢覺の枕をのけ、かけがねの響あくびの音のみ。おつぎの間に宿直せし女さし心得て、手燭ともして遙なる廊下を聲かし、ひがし北の家陰に南天の下葉し

一公家風の邸宅の便所の小用の壺に、音のせぬように敷いた松葉。元禄六年刊の「浮世栄花一代男」にも「座敷に入さまに、敷松葉の壺に立より用事かなへけるを」(三の三)とある。二小便。三手水をつかうための濡れ縁。四竹を割って平たく板状に並べてあるもの。五粗雑である上に。六ひしぎ竹を打ちつけてある鉄釘。濡れ縁などに使う釘は頭が角になっている。七足許が危いので燭を近づけ一層明るくしてさしあげると。八このようにしてあげるのに。九御返事を申し上げると。一〇恋は人を盲目にするという意の諺。西鶴はこれを恋をするには暗がりが好都合だの意に用いている。一一乳母は見ていないか。一二イザナギ・イザナミ両神が鶺鴒の様を見て男女交合の道を知った故事。これより性交のはじまりにたとえる。一三実際に大人のような行いはできないが、すでに気持だけは性に目ざめている。一四美人画。一五徒然草七二の「多くて見苦しからぬは文車のふみ」をもじって、いくら何でもこんなに多くては文車も見苦しいものだの意とする。一六自分の居間。一七出入を厳重に取締る。一八折挿。折紙細工。一九雌雄一体となり、翼・足・目が一組しかない想像上の鳥。男女の関係の深いのに譬える。二〇侍女たちに。二一連理之枝。一本の木に生じた雌雄の幹の枝の脈理がくっついてしまったもの。夫婦和合の譬にいう。二二お前。汝。二三男女関係に関すること。二四ふんどし。男子七歳の年に褌のかき初めをする。母の実家などから贈られた桃色の褌を使う。二五兵部卿。数種の香(三)を調合して絹袋に入れ懐中するもの。二六衣服に香をたきしめる。二七気どった。二八余情。風情(ふぜい)。様子。二九同年輩の友人

げりて、敷松葉に御しともれ行て、お手水のぬれ縁ひしぎ竹のあらけなきに、かな釘のかしらも御こゝろもとなく、ひかりなを見せまいらすれば、「其火けして近くへ」と仰られける。「御あしもと大事がりてかく奉るを、いかにして闇がりなしては」と、御言葉をかへし申せば、うちうなづかせ給ひ、「戀は闇といふ事をしらずや」と仰られける程に、御まもりわきざし持たる女息ふき懸て、御のぞみになしたてまつれば、左のふり袖を引たまひて、「乳母はいぬか」と仰らるゝこそおかし。是をたとへて、あまの浮橋のもと、まだ本の事もさだまらずして、はや御こゝろざしは通ひ侍ると、つゝまず奥さまに申て御よろこびのはじめ成べし。



次第に事つのり、日を追つて假にも姿繪のおかしきをあつめ、おほくは文車もみぐるしう、此菊の間へは我よばざるもの

と遊ぶことも。一三いかのぼりをあげた空で 四鶴は「たる」とすべきところを「し」とすることがしばしばある。一三及ばぬ恋のたとえ。「雲に懸橋霞に千鳥とは及ばぬ恋との御詫かや」(絵巻、上瑠璃)。一三夜這い人。前の空・雲から流星(ながれぼし)の宛字を用いた。一三牽牛・織女の二星。一四七夕の宵に数滴でも雨が降れば天の河が氾濫して二星は会えぬという(山之井)。一三我と我が心から。一三六十歳とあるべきところ。一三在原業平が戯れた女の数が三千三百七十三人(三十三人とも)という俗説による。お伽草子などに見える。一三美少年。若衆。一三手控え。手帖。一四謡曲、井筒の「井筒によりてうなゐ子の、友だち語らひて互に影を水鏡」による。原典は伊勢物語。うなゐ子は垂れ髪の幼児。一四精液。一三「歎きながらも月日を送るさても命はあるものか」(新町当世なげぶし)による。一三七夕の朝、衣類・器物特に文房具を洗い清める。一四紙を張る部分を金網で作った行灯。一三澄みと墨を掛けている。一三摂津三島郡所在の淀川の支流。それを塵芥の流れる川に掛けている。一三三島郡磐手村にある。能因法師が「山寺の春の夕暮来て見れば入相の鐘に花ぞ散りける」(新古今)とここで詠んだ。当時名物入相の鐘をこの寺が蔵していた。一三後醍醐天皇の皇子の恒良親王。八歳の年に「つくづくと思ひ暮して入相の鐘を聞くにも君ぞ恋しき」の詠があったという(太平記)。一三「古者八歳入二小学一、則有二事レ師事レ長之道一」(小学高註)による。芥川から入相の鐘、八歳の宮の歌、小学と連想でつづいている。一三山城乙訓郡にある。京都の南方に当り、油の名産地。

まいるななどゝ、かたく関すえらるゝこそこゝろにくし。或時はおり居をあそばし、「比翼の鳥のかたちは是ぞ」と給はりける。花づくりて梢にとりつけ、「連理は是我にとらする」と、よろづにつけて此事をのみ忘れず、ふどしも人を頼まず、帯も手づから前にむすびてうしろにまはし、身にへうぶきやう袖に焼かけ、いたづらなるよせい、おとなもはづかしく、女のこゝろをうごかさせ、同じ友どちとまじはる事も烏賊のぼせし空をも見ず、「雲に懸はしとはむかし天へも流星人ありや。一年に一夜のほし雨ふりてあはぬ時のこゝろは」と、遠き所までを悲しみ、こゝろと戀に責られ、五十四歳までたはぶれし女三千七百四十二人、少人のもてあそび七百二十五人、手日記にしる。井筒によりてうないこより已來、腎水をかえほして、さても命はある物か。

はづかしながら文言葉

文月七日の日、一とせの埃に埋しかなあんどん・油さし・机・硯石を洗ひ流し、すみわたりたる瀬とも芥川となしぬ。北は金竜寺の入相のかね、八才の宮の御歌もおもひ出され、世之介もはや小學に入べき年なればとて、折ふし山崎

IBARA SAIKAKU (1642-93)
Kōshoku ichidai otoko (*Life of a Sensuous Man*)

I, 1
Putting Out the Flame: the Beginning of Love

Cherry blossoms, too, scatter, and people grieve for them. The moon, fixed in its arc, falls behind the western mountains. And there, below Mount Irusa in the province of Tajima. In a silver-mining settlement nearby lived a man called Yumenosuke, or Dreamling, by those who knew him. He also lived in Kyoto, where he put aside the economic duties of the floating world and devoted himself wholly, asleep and awake, to the double path of love. He drank hard with Nagoya Sanza and Kaga no Hachi, two of the wildest outlaw warriors around, and the three and their followers showed their comradeship by wearing seven lozenge crests on their robes. Long past midnight they would cross the Ichijō bridge on their way home dressed in outrageous fashions that turned the styles of the brothel district on their heads. Sometimes they were beautiful young men waiting for older male lovers, or priests in black robes, or they wore unkempt wigs of long, streaming hair. It was a bridge famed for ghost sightings, but these were true spooks if there ever were ones. The three listened to these and similar remarks with faces as calm and unconcerned as that of the medieval warrior Hikoshichi, who never flinched when the woman he was carrying on his back revealed herself to be a demon. And they assured all the courtesans that they wanted nothing more than to feel the women's otherworldly teeth on their throats unto death. The men's passion grew stronger with every visit to the district, until finally they bought out the contracts of three of the most famous women there, Kazuraki, Kaoru, and Sanseki, providing them with retirement villas in wooded areas surrounding Kyoto at Saga, Higashiyama, and Fujinomori, where the women could live quietly and privately. Their lovemaking continued unabated, however, and from the womb of one of the women was born a baby boy whom his parents named Yonosuke, the Worldling. There is no need to record the details here; they are known well enough to those who should know them.

The child's parents loved him deeply. They amused him by clapping his tiny hands for him or shaking his small head, which was rapidly hardening into shape. In the frost of the eleventh month of his fourth year they performed the first hair-binding ceremony, and at the following New Year's he put on his first divided, formal skirt. When he caught smallpox his parents prayed fervently to the smallpox god, who left the boy scarless. He passed safely through his sixth year and entered his seventh. It was on a summer night. Waking, he pushed away his pillow. The sounds of a metal latch and of yawning roared in the deep silence. An attendant in the next room knew immediately what was happening. Lighting a candle, she caught up with the boy and walked in front of him as he stamped loudly down the wooden floor of the long corridor. In the northeast corner of the large house, the dangerous Demon Gate through which spirits were believed to come and go, spread the lower branches of a sacred, red-berried nandin bamboo. Then the sound of piss splashing on fresh pine needles at the bottom of a pot. The nursemaid, concerned about the heads of the iron nails that protruded from the lengths of split bamboo on the dim porch below the handwashing basin, brought her candle closer. "Put out the light," Yonosuke said suddenly. "Come closer." And she: "How could I let you walk in darkness? Allow me to protect your feet." He nodded, but added, "Don't you know that 'Love is darkness'?" Another woman, a bodyguard carrying a short sword, heard and blew the candle out, whereupon Yonosuke pulled on her long left sleeve and asked, "Is the wet nurse here?" Too much, almost, for the women to bear. He resembles the universe's first two parent gods when they stood below the Bridge to Heaven, half aware of their sex but not yet certain how to go about giving birth to solid matter. Withholding nothing, the nursemaids recounted to the boy's mother what had taken place, news the large-hearted woman savored to the full.

Yonosuke daily grew more conscious of the "thing" inside him. Though he had no real lovers, he spent his time collecting beautifully painted portraits of famous women. He soon had so many that his cart, designed to hold books, was a mess. He protected the door to his room as fiercely as a guard at a road barrier, ordering all who came near to refrain from entering his "Chrysanthemum Chamber" unless they had received his "personal permission." Sometimes Yonosuke practiced the art of paper folding, once claiming he'd captured the true shape of the *hiyoku* bird, said in legend to be half male and half female, two lovers flying in one body. He also made paper flowers. Once, as he fastened a flower to a limb and gave it to one of the maids, he declared his creation was the famous twining pine whose two trunks, one male and one female, grew from a single root and linked higher up into a single tree.

In everything this was the one "thing" Yonosuke could not forget. He learned to tie his loincloth without anyone's help, and he carefully knotted his waistband by himself in front and then slid it around to

incense on his body and scented his sleeves. His appearance was so suggestive that adults couldn't help feeling ashamed. Women who saw him were moved. Even when he played with friends his own age, he hardly noticed the kites they sent into the sky, asking instead, "When people talk about how lovers can't 'build bridges to the clouds,' do they mean that in the old days men actually soared at midnight like shooting stars to their women friends' houses? How does the oxherd constellation feel when its single yearly meeting with the weaver woman constellation is blocked by rain?" The farthest points of heaven made Yonosuke grieve. Led, willingly, and assailed by love, by the time Yonosuke was fifty-four his notebook shows he had slept with three thousand seven hundred and forty-two women and had had relations with seven-hundred and twenty-five young men. After resting against the edge of a well wall with the little girl next door, Yonosuke went on to drain out every drop of vital fluid in his kidneys. After all this, could he still live?

"Tenseless" I, 1
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Cherry blossoms, too, scatter, and people grieve for them. The moon, fixed in its arc, falls behind the western mountains. And there, below Mount Irusa in the province of Tajima. In a silver-mining settlement nearby lives a man called Yumenosuke, or Dreamling, by those who knew him. He also lives in Kyoto, where he puts aside the economic duties of the floating world and devotes himself wholly, asleep and awake, to the double path of love. He drinks with Nagoya Sanza and Kaga no Hachi, two of the wildest outlaw warriors around, and the three and their followers show their comradeship by wearing seven lozenge crests on their robes. Long past midnight they cross the Ichijō bridge on their way home dressed in outrageous fashions that turn the styles of the brothel district on their heads. Sometimes they are beautiful young men waiting for older male lovers, or priests in black robes, or they wear unkempt wigs of long, streaming hair. It is a bridge famed for ghost sightings, but these are true spooks if there ever were ones. The three listen to these and similar remarks with faces calm as that of the medieval warrior Hikoshichi, who never flinches when the woman he was carrying on his back reveals herself to be a demon. And they assure all the courtesans that they want nothing more than to feel the women's otherworldly teeth on their throats unto death. The men's passion grows stronger with every visit to the district, until finally they buy out the contracts of three of the most famous women there, Kazuraki, Kaoru, and Sanseki, providing them with retirement villas in wooded areas surrounding Kyoto at Saga, Higashiyama, and Fujinomori, where the women can live quietly and privately. Their lovemaking has continued unabated, however, and from the womb of one of the women is born a baby boy whom his parents name Yonosuke, the Worldling. There is no need to record the details here; they are known well enough to those who should know them.

The child's parents love him deeply. They amuse him by clapping his tiny hands for him or shaking his small head, which is rapidly hardening into shape. In the frost of the eleventh month of his fourth year they perform the first hair-binding ceremony, and at the following New Year's he puts on his first divided, formal skirt. When he catches smallpox his parents pray fervently to the smallpox god, who leaves the boy scarless. He passes safely through his sixth year and enters his seventh. It is a night in summer. Waking, he has pushed away his pillow. The sounds of a metal latch and of yawning roar in the deep silence. An attendant who has been keeping watch in the next room knows immediately what is happening. Lighting a candle, she catches up with the boy and walks in front of him as he stamps loudly down the wooden floor of the long corridor. In the northeast corner of the large house, the dangerous Demon Gate through which spirits are believed to come and go, spread the lower branches of a sacred, red-berried nandin bamboo. Then the sound of piss splashing on fresh pine needles at the bottom of a pot. The nursemaid, concerned about the heads of the iron nails that protrude from the lengths of split bamboo on the dim porch below the handwashing basin, brings her candle closer. "Put out the light," Yonosuke says suddenly. "Come closer." And she: "How could I let you walk in darkness? Allow me to protect your feet." He nodded, but added, "Don't you know that 'Love is darkness'?" Another woman, a bodyguard carrying a short sword, hears and blows the candle out, whereupon Yonosuke pulls on her long left sleeve and asked, "Is the wet nurse here?" Too much, almost, for the women to bear. He resembles the universe's first two parent gods when they stood below the Bridge to Heaven, half aware of their sex but not yet certain how to go about giving birth to solid matter. Withholding nothing, the nursemaids recounted to the boy's mother what had taken place, news the large-hearted woman savored to the full.

Yonosuke daily grows more conscious of the "thing" inside him. Though he has no real lovers, he spends his time collecting beautifully painted portraits of famous women. He soon has so many that his cart, designed to hold books, is a mess. He protects the door to his room as fiercely as a guard at a road

have received his "personal permission." Sometimes Yonosuke practices the art of paper folding, once claiming he's captured the true shape of the *hiyoku* bird, said in legend to be half male and half female, two lovers flying in one body. Yonosuke also makes paper flowers. Once, as he fastens a flower to a limb and gave it to one of the maids, he declares that his creation is the famous twining pine whose two trunks, one male and one female, grow from a single root and link higher up into a single tree.

In everything this is the one "thing" Yonosuke cannot forget. He learns to tie his loincloth without anyone's help, and he carefully knots his waistband by himself in front and then slides it around to the back, as grown men do. Remembering a dashing prince from *Tales of Genji*, he wears pouches of fine incense on his body and scents his sleeves. His appearance is so suggestive that adults can't help feeling ashamed. Women who see him are moved. Even when he plays with friends his own age, he hardly notices the kites they send into the sky, asking instead, "When people talk about how lovers can't 'build bridges to the clouds,' do they mean that in the old days men actually soared at midnight like shooting stars to their women friends' houses? How does the oxherd constellation feel when its single yearly meeting with the weaver woman constellation is blocked by rain?" The farthest points of heaven make Yonosuke grieve. Led, willingly, and assailed by love, by the time Yonosuke is fifty-four his notebook shows he has slept with three thousand seven hundred and forty-two women and had relations with seven-hundred and twenty-five young men. After resting against the edge of a well wall with the little girl next door, Yonosuke goes on to drain out every drop of vital fluid in his kidneys. After all this, can he still live?

Verse Version of I, 1
Putting Out the Flame: the Beginning of Love
or: Changing Form: the Beginning of Love

Cherry blossoms, too!
Grieving at their scattering.
The moon has a limit,
entering Mount Irusa in Tajima.
Within the mountain, silver,
dug out by miners working
for a man called Yumenosuke, Dreamling.

He has a mansion in Kyoto,
where he forgets the cares
of the floating world.
He drinks hard
with two wild outlaws,
Nagoya Sanza and Kaga no Hachi.
The three and their followers
wear on their robes
the same pattern: seven lozenges.

Far past midnight they return
north over Ichijō Bridge,
dressed exactly the opposite
of other men
who visit the brothel quarters.
Sometimes they are
beautiful young men
or monks in black robes
or wear unkempt wigs
of long, tumbling hair.
The bridge is famous
for sightings of demons
but these are true ghosts
if there ever were ones.

. . . . .

Notes

1 See *Ezra Pound: Translations,* New Directions, 1963.

2. Princeton University Press, 1969.

3. New Directions, 1964.

5. Ed. and trans. by Hiroaki Sato and Burton Watson, Anchor Press/Doubleday, 1981.

6. Shocken Books, 1972.

7. Nippon Hakujustsu Shinkôkai, et. and trans., *The Manyôshû*, N.Y., Columbia University Press, 1965.

8. Levy, Ian Hideo, tr., *Manyôshû*, vol. 1, Princeton University Press/Tokyo University Press, 1981.

9. L. R. Rodd and M. C. Henkenius, trans., *Kokinshu*, Princeton University Press, 1984.

10. *Kokin Wakashû*, Stanford University Press, 1985.

11. It's copublished by Rowan Tree Press and Ally Press in St. Paul and is available from Small Press Distribution Inc. in Berkeley, California (1814 San Pablo Ave. 94702).

12. Moyer Bell Ltd., Mt. Kisco, New York, 1987 (Available from Small Press Distribution, Inc.).

13. "Taking Fidelity Philosophically." in Joseph F. Graham, ed., *Difference in Translation*, Cornell University Press, 1985, p. 147.

14. *Illuminations,* trans. Harry Zorn, Schocken Books, 1969.

15. Neither is it uniquely Japanese. The same characters were used in Korea for *tan'ga*, the premodern name for the three-"line" form that is now generally referred to as *shijo*: see Richard Rutt, *The Bamboo Grove*, University of California Press, 1971, p. 9; for English translations, see Rutt and Kevin O"Rourke, *The Shijo Tradition*, Jung Eum Sa, Seoul, 1987. Both the *tanka* and the *tan'ga/shijo* place equally strenuous on the resources of the translator.

16. A preliminary presentation of this argument can be found in my "A Separate Perspective: Shamanic Songs of the Ryukyu Kingdom," *Harvard Journal of Asiatic Studies* (50:1), June 1990, pp. 283-333.

17. Autumn 1988 (43:3), pp. 305-52; the quoted translations are from 337-8.

18. *Saikaku's Requiem haikai,* vols. 1 & 2, Harvard University, 1987, available from University Microfilms, Int;., Ann Arbor, Michigan.

19. 1981, Jonathan Cape; 1987, Farrar, Straus, Giroux.

Carl Kay Poem reproduced from Cranston, "A Web in the Air" MN Autumn 1988.

Editor's Note: The above paper was printed in reduced point size, due to the fact that the author was unable to reduce the length of the paper to meet IJET requirements.

Value-added Translation and the Language Services Business

by Bruce Holcombe

I'm known for being rather frank, some would even say indiscreet. Most of what I've got to say today will be true. And I would appreciate it if there are Lexis staff here, that if some of my descriptions of what goes on in the office depart too far from reality they kindly refrain from laughing and embarrassing me.

I'd also like to point out from the beginning that I'm not going to talk about the technicalities of translation. Having moved into the rarefied echelons of upper management, I'm now supposedly qualified to talk about the business side of the language services industry.

Until five years ago I had never been in business and never even envisioned establishing a company. But after much soul-searching, I decided that if I were going to do something as socially responsible as founding a company, I'd better take the plunge before I was too old and decrepit. And so I started a company called Lexis.

I started the company with the idea of trying to gather talented people together to collaborate on interesting projects and to try and have some fun along the way.

It may sound facetious to say that we started with the idea of using a language capability to have fun. I think not. My attitude towards life is that if you're not having fun, or at least trying to have fun, then you might as well end it quick. You have to find ways to enjoy your work, because if you treat it as no more than a hindrance, as many of my countrymen do, it can make that part of one's life a drag.

Having started the company and gone through initial difficulties, I then fumbled around trying to find out exactly what this fun "thing" was that we were going to do. Early on I had a brilliant idea that I would provide an electronic newsletter on the Japanese computer industry to clients in the United States and Europe. I was very much taken by this idea, so much so that I started to invest large sums of my precious capital in this pet project.

We had great fun designing an attractive brochure and we organized a talented team of people to monitor the Japanese media, collate the information and translate it into English. Then I went back to Australia for the Christmas vacation. As I was sitting at the beach and watching the surf-board riders, an awful truth emerged. How on earth was I going to distribute this important contribution to the international information flow? Having already poured one and a half million yen down the drain, I then started to learn about business.

Of course I now know about electronic gateways and other means that one could possibly have marketed that product. But it was a good way to learn that bright ideas and having fun can be dangerous in business unless you consider the other component--making sure that you earn some money along the way.

What I'd like to do is break my presentation into two sections. First I'll talk a little about interpreting and then move on to translation.

Essentially the difference between translation and interpreting is a little bit like the difference between a carefully crafted novel and the theatre. Interpreting requires the ingenuity to ad lib when one is lost for words, or just simply lost. Interpreters also produce very different performances on different occasions. I'm not saying that

translators don't either, simply that interpreters are subject to unavoidable second-by-second pressure. They simply cannot step out for a walk when things get tough. Translators, on the other hand, are subject to final deadline pressure, which builds the longer they ignore doing the job.

The advantage for interpreters is that what they do, unless it's an international conference, is usually not recorded. Even if it is recorded, it's usually never listened to. And so you don't have to worry about history so much. Most professional translators, however, do worry about the fact that their work is committed to print. They worry that they could have done a better job. Interpreting is a more ephemeral activity.

Another pressure faced by interpreters is the study of prepared papers and the late night last minute research into little known fields. Let's say you've just received an assignment working for a delegation from the New York Stock Exchange who will meet with their counterparts in Kabutocho. Are they going to talk about commodity futures? What's the Japanese term for "money laundering"? Will the discussion extend to Ministry of Finance regulations?

Most interpreters have glossaries prepared from previous jobs but there is a constant need to be scanning newspapers for new developments and terms as well as last minute speed-reading of the latest reference books on the subject in Japanese and in English.

I don't know many translators who prepare for a specific job in advance. Most of the translators I know will start on a job and research terms as required. The problem for interpreters is not knowing beforehand precisely what a job will entail. That can be a frightening prospect.

Fortunately the reality is often nowhere near as frightening as the expectation. Take interpreting for politicians, for instance. The first time you ever interpret for a government minister you think, "Gee, this is really the big time!" You prepare till the wee hours. You suffer from insomnia for the remaining hours. Then the job commences and the Japanese MITI Minister says, "Oh, I've been to Australia twice, I like the koalas", and the Australian minister says, "Yes, and I like the temples in Kyoto too." I swear that some of the easiest interpreting in the world is for politicians. Easy because they rarely deal with details and try to avoid substantial statements which could be construed as committing themselves to a definite position. They generally just make some polite noises and the job's over.

The most difficult assignments that I've ever done are for two categories of people. You may be surprised to hear that one of them is not technicians. I think one reason is that technical fields are usually well- defined. Engineers also have a clever knack of communicating via diagrams. The interpreter can almost get away with supplying just the conjunctions, the odd "and" or "but" which hang the statements together.

The really difficult interpreting clients are artists and journalists. For slightly different reasons. The artists because you have absolutely no idea what they're going to say next. In fact, they deliberately try to shock in order to stimulate the listener and be thought of as interesting and intelligent people. They use phrases like, in my experience, "psychological landscape", for heaven's sake!

Journalists are difficult to interpret because they are so probing and precise. They ask substantial questions and they seek detailed replies.

In my experience, it is extremely rare to find a good conference interpreter who is also a good translator, or vice versa. The need to ad lib a little, to work one's way out of difficult corners, and the unavoidable necessity to be less than perfectly accurate trains one in bad habits for translation. On the other hand, the translator's nicketty-picketty interest in details, in the choice between, say, a semi-colon and a comma, is very bad training for interpreting because it robs him or her of the ability to make snap decisions.

You will be aware, of course, that interpreting is categorized into two types: consecutive and simultaneous. Most people think that simultaneous interpreting is, by definition, more difficult than consecutive interpreting. That's not necessarily true if you have sufficient experience. If you can develop a rhythm when you're working simultaneously with a speaker, you can almost become that person temporarily. This helps you anticipate, sometimes with remarkable accuracy, the direction that person's statements will take.

In the case of consecutive interpreting, this is more difficult because the "spell" is broken during the pauses when the speaker is speaking. Small but important details can be missed during consecutive interpreting.

In Japan, the interpreting profession has been dominated by Japanese. One should applaud the Japanese interpreters for their efforts in training themselves to interpret simultaneously from not only a foreign language into their native language, that is from English into Japanese, but also for their dedication in carrying the burden of interpreting from Japanese into English as well. Some are brilliant. The best are those who have had the experience of living overseas when young and are virtually bilingual.

Personally I would like to see many more non-Japanese in the interpreting profession. Non-Japanese do train at such institutions as the Monterey School in California, the University of Queensland in Australia, and at Georgetown University in Washington. They then come to Japan, however, and discover that breaking into the profession takes considerable time and patience and that the work itself is difficult and stressful. More often than not they are lured into lucrative positions with security companies or banks instead.

To be quite frank, the quality of interpreting from Japanese to English, with the exception of a small number of truly bilingual interpreters, has not been particularly good over the years. The output tends to be very literal.

I remember when I was teaching interpreting at Simul a few years ago I invented a term that I think upset some of the principals in that business. I started talking about "value-added interpreting." Which really only refers to an attempt to get away from literal renditions and pursue the goal of interpreting more of what the speaker is "meaning." I would hate to think of the number of misunderstandings that have been caused by loose interpretations of some very simple, but common, Japanese expressions.

Take a negotiation, for instance, where the Japanese side is saying something like, "*Sore wa muzukashii desu ne*," and the interpreter is rendering this as, "That would be difficult." This scenario repeats itself day after day in interpreted meetings in Tokyo and Washington. At the very least, of course, the rendition should be something like, "That would be *extremely* difficult." I've even been known to go as far as, "*That would be virtually impossible.*" Obviously it is one of the numerous ways of saying in

Japanese, "No. Go away and think again!" Or take other simple examples like, "*Maemuki ni kentoo shimasu*", commonly and clumsily rendered as, "We will positively consider this proposal." All it really means is, "We'll think about it." No more no less.

Let me know touch briefly on the major players in the language services industry in Tokyo.

Most of you would know that Simul International was the pioneer in the field. Mr. Muramatsu, Mr. Komatsu and their colleagues initiated simultaneous interpreting in Japan at a time when it was considered an impossibility. They proved that it could be done.

Lingua Bank is a specialized interpreting partnership formed by five or six ex-Simul interpreters. They now handle the summit meetings and most important Japanese government assignments.

Other language agencies include Japan Convention Services, which handles an enormous volume of both translation and interpreting. Intergroup and I.S.S. are other reasonably well-known agencies. Around Tokyo many of the best translators and interpreters have at one time passed through the doors of Simul. That company has both attracted, and lost, great talent over the years. The translation and interpreting professions, however, have benefited greatly by their initiative.

Interpreting rates charged in Tokyo are generally standard. Interpreters are usually classified into three classes. At Lexis we refer to these as *conference interpreter, general interpreter* and *escort interpreter*. Simul uses an A, B, and C classification. Most conference interpreters work for agents. For a conference interpreter, companies charge ¥ 90,000 a day and ¥ 60,000 for a half day. For a general interpreter the usual rate is ¥ 60,000 per day and ¥ 40,000 per half day. For an escort interpreter, it is ¥ 30,000 for a full day and ¥ 20,000 for a half day.

These ranks relate to the experience of the interpreters, the difficulty of the job involved and the mode of interpreting. Most simultaneous interpreting requires the experience of a conference interpreter.

You may wonder why the half day rate is not just 50 percent of the full day rate. The reasoning here is that if an interpreter accepts a half day job he or she sacrifices the opportunity to accept a full day assignment.

From the fee mentioned above, a top class conference interpreter would normally receive from ¥ 65,000 to ¥ 70,000 a day. Rates received by general, or B-class, interpreters tend to vary more widely because of the wider differential in experience at that level. The less experienced the interpreter, the greater the risk the agent's client will complain about performance, the lower the rate the interpreter will receive. The truth is that agents, and interpreters, use clients to gain on-the-job experience.

Interpreting is generally not a very profitable activity for a language services company. One reason for this is the time an account manager has to spend in order to arrange an assignment. Normally this involves receiving a brief from the client, possibly going to meet the client, obtaining reference material, copying that material for the interpreter (for conferences this may run into hundreds of pages), telephoning a number of interpreters to find one suitable and available for the job, and then finally invoicing after the assignment.

Interpreting in most countries is a freelance profession. The preference of Japanese companies to deal with other companies rather than individuals, however, has given rise to interpreting agencies in this country. Profitability for a company can be improved by providing a number of interpreters at one time for a large event or making commissions on the provision of equipment.

The problem for a freelancer wishing to work directly with clients in Japan is that it is very difficult to work in a team of simultaneous interpreters because these assignments are generally organized by the agencies. So if you are a freelancer you are more or less destined to remain a consecutive interpreter. Career advancement necessitates receiving work from an agency. Of the agencies that I know, only one (Simul) tries to bind interpreters by exclusive contract.

Let me turn now to translation.

One of the problems with trying to run a translation business is that there is always tension between linguistic or stylistic ideals and commercial considerations. Ideally, one might want to use a team of four or five people to hone an important text. At the same time, however, one cannot afford to ignore profit margins and deadline demands.

The brutal fact of the matter is that we face a quality/profit trade-off. The greater effort one spends on achieving ultimate quality, the greater one reduces ones profit margins. Brilliant jobs can produce prodigious losses, as I have found from bitter experience. At what point one draws that very difficult compromise between quality and profit, I think, depends largely on ones personal sense of perfectionism and also on how one wishes to position one's company--as a volume provider, a quality provider, or somewhere in between.

The execution of that compromise rests with day to day decisions made by staff, who are usually not as sensitive to cost considerations as management. This is a common source of friction. Cost control is vital to maintaining profitability. Monitoring the cost of sub-contracted translators who work at agreed page rates is simple. The difficulty lies in tracking the manhour costs of in-house revisions and editing and also the account manager costs of liaising with the client. When the project involves design and production the problem of cost accounting is compounded.

We can guess instinctively when there is a problem. When a deadline keeps getting pushed back and last minute corrections continue to arrive from the client, we know that things are going wrong. But we cannot quantify how wrong. At Lexis I am considering the introduction of a cost monitoring software package to help alleviate this problem.

Let me explain ideally how translations are processed at Lexis.

First, when a text arrives it is pre-edited before being sent to the translator. In other words, the account manager pre-checks some of the proper names, checks whether the text is legible, gets the client to send another copy if it is not, and generally tries to make the translator's job easier. At this stage the translation is also quantified for billing purposes.

It is then sent to the translator together with an assignment sheet listing the relevant details, including the intended use of the translation. Fax transmission is avoided where possible because of legibility problems.

On completion the translation is usually transmitted back to us by modem. This text is then submitted to a fact, or accuracy, check to pick up inconsistencies with the Japanese original. Next, it is edited by a native speaker to check stylistic and syntactic felicity. Although this will always be done for translations that are to be published, it is a step which, to be honest, tends to be sacrificed as deadlines approach or costs are squeezed.

Finally, the text is proofread. I do not believe that a computer spell-check replaces the need for proofreading.

Essentially, we try and prioritize the translator. If there are problems, or questions, we maintain communications with the translator, so he or she still has some control over the translation. We try and have a translator work with us, and not for us.

One way of fostering good relationships with associate translators that work for us is to have them work in- house for an afternoon or two a week. This way the staff and the translators get to know each others' idiosyncrasies. We often have afternoon tea at Lexis, which also helps.

When a translation is finished, a hard copy is filed for future reference on jobs for the same client. We have also started keeping glossaries for certain clients, which are handed to translators with the assignment. Another basic policy is that we use only native English speakers to translate into English and native Japanese speakers into Japanese. With the growing number of native English speakers translating form Japanese into English this policy is much more feasible than it would have been ten years ago.

Interestingly enough there is still a drastic shortage of people who translate between Japanese and other European languages such as German, French or Spanish. Most of these translations are presently done via English. I expect that with growing demand during the coming decade many more Japanese/French, Japanese/German and Japanese/Spanish translators will appear.

My basic aim with Lexis is to do the most interesting work, get paid the best rates for doing it, and in turn pay translators and other associates the best rates we can afford. We value quality over volume.

Lexis does virtually no technical translation. Much of our work relates to finance or economics. The balance between Japanese/English and English/Japanese is about fifty/fifty.

As a business we need to seek ways to add value to the service we offer. The easiest and best way to do this with translation is to provide a package, to say to the client, "Look, we can do a straight translation for you, but if you are going to use the text as a company brochure or as a presentation kit, we believe it should look nice on the page as well." This creates an opportunity to design and produce the text.

Most alphabet-based graphic design done in Japan is poor. We work with some excellent native English speaking graphic designers, which enables us to develop jobs with clients that involve a package of translation or copy writing, design and production work.

A one-off job like a corporate profile is usually not as profitable as a regular publication job. With a monthly newsletter, for instance, a design grid can be established and a

routine developed between account manager, translator and client. This increases efficiency and hence profitability.

The fastidiousness of Japanese clients can create so much unforeseen work that potentially profitable jobs can end up producing a loss. We produced one corporate profile for a large Japanese company which, after interminable revisions and checks both by ourselves and the client, finally went to the printers. The job was subsequently delivered to the client only to have them object to a photo of the members of the board, because it showed one gentleman with his shirt collar slightly overlapping the lapel of his suit. The brochure was consequently reprinted at our cost.

In most western countries clients try to find a professional advertising agency, PR consultancy, etc. to handle their account. The decision to hire a certain agency implies in itself an element of trust. It is a decision to commission a professional job from professional people. In Japan this arrangement is rare. Most clients believe it is their "responsibility" to fine-toothcomb work subcontracted to translators, writers, designers and the like.

This practice has both advantages and disadvantages. The advantage is that another safety check is inserted into the process and certain unwitting inconsistencies are detected. The fact, for instance, that Mr. Ota always spells his name Ohta, or that in a particular company the Production Planning Division is conventionally called the Product Development Department.

The disadvantage of this system is felt when client corrections extend to stylistic or even syntactic amendments. My basic policy is that we do not permit client-demanded Japanification of otherwise natural English text. If a client insists, it is suggested that corrections unacceptable to us are made by the client without our complicity after the translation has been delivered. I usually draw a parallel with a company like Honda, which would not knowingly send a car out of the factory with one of the bolts loose on the back wheel.

With so many native Japanese translators present I hesitate to comment on their professional domain. I must say, however, that in my experience at Lexis we have found a consistent gap between the quality of translation done for us from English into Japanese as compared with Japanese into English. The quality of Japanese to English translation done by experienced translators is normally better.

I think there are some reasons for that. One is that traditionally translation has been, if not a denigrated profession in Japan, at least one with relatively low social status. Despite the fact that Japan has relied so heavily since Meiji times on her translators for much of the inflow of information from the West, rates for these translators traditionally have been substantially lower than for their colleagues working from Japanese into English or other European languages. This has made it difficult to attract high caliber Japanese to the translating profession.

I think another reason for the difference in quality is a difference in philosophy about translation. Most professional translators working into English consider natural English to be a major criterion of a good translation. Japanese translators, in my experience, place much greater emphasis on literal accuracy, which naturally leads to more stilted expression. It is as if translated Japanese is treated as a distinct register of the standard language.

I will now touch briefly on rates, both those charged by Lexis to clients and those paid to translators. Our minimum client rate for translations from Japanese to English is ¥ 12,000 per 400-character page. For difficult finance translations we might charge ¥ 15,000 per page or beyond. A thirty to fifty percent premium is charged for rush jobs. When charged, a similar percentage premium is passed on to the translator.

Our top rate paid to translators into English is ¥ 5,000 per 400-character page of Japanese. The lowest rate we pay is ¥ 2,500 per 400-character page. This is normally paid either to translators with little professional experience or to translators new to Lexis until an assessment can be made of their translation competence.

For translations from English to Japanese our top rate is ¥ 3,000 per 400-character page dropping down to ¥ 2,000 for less experienced translators.

Over the years there have been a number of letters in the JAT bulletin vilifying translation agencies. No doubt there are numerous disreputable agencies in Tokyo who deserve such criticism. On the other hand, reputable agencies do perform a role which is not worthy of such criticism.

Rather than refute these claims myself, I would like to refer to a letter written by Dan Kanagy, who works as a translator with Lexis, in reply to a letter he received questioning the benefits of working for an agent. I quote:

> "I know that freelancers generally have a low regard for middlemen, but I often wonder if they're not
> contributing to the problems they complain about. As the translation market is demand-driven, there
> is no need to stick with unproductive relationships. I do all my work through middlemen, i.e., agencies.
> I am treated with respect, something I offer in return, and given sufficient time to complete my work,
> and am as far as I can tell, given a fair share of the what the end-user was charged. These agencies
> also support me by insulating me from the questions and demands of the end-users, thereby allowing
> me to concentrate on translating. I have nothing to complain about in this relationship."

Time allows no more. I thank you for your kindly listening.

翻訳の限界

by Mr. Shinpei Itagaki

どこの国の言葉を翻訳するにしても、必ず翻訳の限界というものがございます。ましてや日本語と欧米各国語のようにオリジンも違えば、文章の構造や文体なども根本的に異なる場合には、翻訳の限界は更に乗り越え難いものとなってまいります。ある日本人がこの英文は翻訳することが不可能ですと言って私の所へ来ましたが、そのとき私はその日本人が己の語彙の貧しさを翻訳の限界という言葉で正当化しようとしていることを知りました。その人は日本人でありながら日本語の知識が非常にせまかったのです。英語ばかり勉強していて、日本語の修得に関心が薄かったのです。日本人だからネーテイブとして日本語は知っていると思っていたのです。このような人は日本人に限らず、**English speaking people**の中にも多く見かけられるようになりましたが、このような翻訳能力の限界でしたらば、一所懸命勉強して語彙を増やすことによって、その限界は乗り越えられる限界であります。
又、未熟な翻訳者が自分の知識の欠如を棚に上げて、翻訳の限界を理由にこの日本文は間違っているので英文にはならないという人にも会いました。シチュエーションに関する充分な知識を持っていなければ正しい翻訳は出来ないということは基本的な常識でありながら、シチュエーションを明確にする努力を怠って翻訳の限界にしてしまう人がいるのです。
[例]「わたしは男よ。」「俺は女だ。」
「わたし」は女性、「俺は男性」にきまっているので、これは原文が間違っていると思って翻訳が出来ないと判断したのですが、情況さえ知っていれば簡単なことで、男女が遠くから歩いて来る人を見て、お互いにその人が男か、女かを当てっこしていたのです。それで **"I am a man"** というかわりに **"I guess it's a man"** と正しく訳すことが出来るのです。料理屋などで注文をしている情況が判っていれば、「私はトリ」「僕はウナギ」というのが、**"I am a chicken" "I am a eel"** とはならず、**"chicken is for me" "Eel is for me"** と正しく訳されることが出来るので、情況把握によって解決できる限界であります。
更に未熟な翻訳者が自分の能力を隠蔽するための口実として、しばしば日本文化のユニーク性を持ち出します。しかし、日本文化のユニーク性が本当に翻訳の障害になっていることは少なく、実際は日本文化のユニーク性を理解しようとする寛大で積極的な心構えの欠如が翻訳の限界を作っている場合をよく見かけます。日本文化を決して自分の狭い体験や自分の思想、自分の宗教による道徳観、あるいは欧米文化の尺度で計ってはいけません。
[例] 個人の意思表示をしないで仲間と同調する一見付和雷同に見える日本人の行動は協調性を効果的に高めるための美しい民族性でありますし、一見遅疑逡巡し曖昧な答えしか出さないのは民主的な合意を得る時間を作り独裁的に走らない態度を保ち、結果的に断るにしても相手の面目を立て、言下に拒否しない配慮という美しい民族性などが挙げられます。日本文の文脈に首尾一貫性がない場合も、これを「理外の理」と称して、確かに非合理的な言い分を通していることが多くありますが、これは良い結果を招くための手段であります。日本語の文章の中にも腹芸ということがあり、言葉の上で双方の責任と義務を課する雁字搦めの契約書より、以心伝心の信頼感を折り込んだ契約書を作成することが多く、本来ヨーロッパでは見られない信義と誠実の条文を盛り込むことが拒否されたため、日本人との関係がこわれて契約が不成立に終ったという事実も私は見ています。

以上申し上げた諸点は翻訳者自身の語彙やイデイオムを増やすこと、二ヵ国語の文法やレトリックをものにすること、経緯や背景を確実に把むこと、両文化の相違を

更に深く理解することで翻訳の限界を可成り排除することが可能であろうということを述べたものでありますが、いかなる人も完全な人間ではなく、翻訳の限界は残ることになります。即ち、翻訳の限界は個々の翻訳者によって異なるものであると言えます。
しからばこれを人工頭脳をもったコンピューターを活用し、トランスレーションマシンで解決しょうではないかという試みが当然起きてくるわけです。個々の能力の限界やバラツキを機械などで解決した例はいくらでもあります。
『いにしえの昔、主である神は人類が一つに団結して、ひとつの世界を作ることを拒否された。人間は自分たちが思いのまま何でも出来ると自惚れている。そう、人間の言葉を乱してしまおう』と神は考え、バベルの塔を打ち砕き、民々の舌を乱して四方に散らした、と旧約聖書に記されてあります。言語という「科学」について語っているろきに、こんなことを引用するとガリレオ·ガリレーに叱られるかも知れません。そこで聖書の話は避けて通ることにしても、「お祈り」は祈りのスタイルで、「契約書」は契約のフォームで、「技術マニュアル」は技術マニュアルのフォーマットで翻訳されねばなりません。
翻訳とは文の思想、又は言葉の意味をある言語から他の言語に移し伝えることに止まらず、フォームやスタイルも移し伝えるべきものであります。形式や文体をとって意味を犠牲にすることも、意味をとって形式や文体を犠牲にすることも許されません。どちらかを犠牲にすれば、それは完全な翻訳とは言えません。
[例] **"OUR FATHER WHO ART IN HEAVEN···"**ーー「天にござる俺らがおやじさ…」ーー「天に在します我らが父よ…」
"HAIL MARY, FULL OF GRACE···"ーー「沢山神様に恵んでもらったマリアさん、萬歳…」ーー「めでたし、ご聖寵満ち充てるマリア…」

フォームやスタイルを移し伝えるということになりますと、言葉の裏にある文化と深くかかわってきます。例えば、
芭焦(1644-1694)の一句。

[例] 「花の雲 鐘は上野か 浅草か」
花と言えば桜を意味していること、鐘と言えば夕ぐれの鐘の音を指していること、上野と言えば寛永寺、浅草と言えば浅草寺を連想すること、そして芭焦の庵が桜の花が霞んで見え、鐘の音が聞こえてくる距離にあることを知っている人でなければ、この一句の意味を正しく伝えることは出来ないし、詩的素養のある人でなければ俳句そのもののフォームとかスタイルも移し伝えることは不可能であります。

「昭和63年は1988年」でもないし、「1988年は昭和63年」でもありません。アメリカの政府機関が作成した結婚証明書と帰化証明書の例を見ながら話を進めてまいりましょう。

IN WITNESS WHEREOF, I HAVE HEREUNTO SUBSCRIBED MY NAME AND AFFIXED THE SEAL OF MY OFFICE AT TOKYO, JAPAN, THIS SIXTEENTH DAY OF JULY, A. D. 1957 AND OF THE INDEPENDENCE OF THE UNITED STATES THE ONE HUNDRED AND EIGHTY-SECOND.

C. EDWARD DILLERY, VICE CONCUL OF THE UNITED STATES OF AMERICA

NOW THEREFORE, IN PURSUANCE OF THE AUTHORITY CONTAINED IN SECTION 343 OF THE IMMIGRATION NATURALIZATION IS ISSUED THIS TWENTY-SEVENTH DAY OF NOVEMBER IN THE YEAR OF OUR LORD, NINETEEN HUNDRED AND SIXTY-TWO AND OF OUR INDEPENDENCE THE ONE HUNDRED AND EIGHTY SEVENTH AND THE SEAL OF THE DEPARTMENT OF JUSTICE AFFIXED PURSUANT TO STATUTE.

COMMISSION OF IMMIGRATRION AND NATURALIZATION

もし西暦紀元と独立紀元とが相等しいものであるならば何故両方を併記する必要があるのでしょうか。
日本語から英語に翻訳するときに「昭和63年」を1988年と訳していますが、人々は完全な翻訳ではなくても便宜上用事が足せればそれでよしとして容認しているに過ぎず、従って翻訳者は翻訳の限界に行き当たって困惑することは少ないのですが、やかましく言えば、ここには厳然とした翻訳の限界があるのです。

[例]「彼のおとしはいくつですか。」「18です。」
「彼は何歳になりますか。」「18歳です。」

日本式の数えどし
1987年12月誕生　生命が与えられる。
1988年1月新春生命が与えられる。
1989年1月新春生命が与えられる。
3歳(3rd year of ome's life)

欧米式の算え方
1987年12月誕生　1ヶ月
1988年12月　12ヶ月
1989年1月　1ヶ月
14ヶ月(満)

「数えどし」という言葉は英語にはないし、「満」という言葉も国語辞典によれば特に年齢に結びついているようでもありません。農耕民族の日本人の間では冬は万物が枯死し、春は万物が蘇生するという民族信仰があってこそ新春を特に意味深いものとして迎え、大袈裟な祭りや儀式をもって新年を祝う理由は実にここにあるわけであります。歳は年ではありませんし、勿論才ではありません。「お正月がくれば皆一つとしをとる」ということです。
このように、「民族文化を母体として発生した自然言語には乗り越え難い翻訳の限界がありますが、フオームとスタイルのtransferringとなりますと絶望的と言っていいでしょう。今ここにポップソングの一つを採りあげてみましょう。ビリー・ホリデーが唱ったStars Fell on Alabama。

Stars Fell on Alabama

(株)南雲堂発行 神崎 浩著
pops and ENGLISHより

We lived our little drama	私たちはドラマの中にいた
And kissed ina field of white	私たちは白い野原でキスをした
And stars fell on Alabama last night.	そして 昨夜アラバマに星が降っていた
I can't forget the glamour	魅力が忘れられない
Your eyes held a tender light	あなたのひとみには優しい光が宿っていた
And stars fell on Alabama last night.	そして 昨夜アラバマに星が降っていた
I never planned in my imagination	想像の中でも考えたことがながった
A situation so heavenly	状況はまるで天国のよう
A fairyland where no one else could enter	だれも入れないおとぎの国の
And in the center just you and me	真ん中に あなたと私だけがいた
Dear, my heart beat like a hammer	私の心臓の鼓動はまるでハンマーのように打ち
My arms wound around you tight	私の腕はあなたを強く抱きしめた
And stars fell on Alabama last night.	そして 昨夜アラバマに星が降っていた

素晴らしい英文のRHYME(韻)の代わりに日本文独特の七五調を生かした訳詩(板垣新平の参考訳)

ドラマの中の 君とぼく
白い野原の くちずけに
星は降る降る アラバマの夜

夢かうつつか、まぼろしか
ふたありだけの 雲の上
おとぎの国の 幸せよ
無人の中の ぼくと君

魅惑の君よ 今いずこ
ひとみ優しく 涙ぐみ
星は降る降る アラバマの夜

高鳴る胸に この腕に
強く抱いた 想い出は
降る降る星よ アラバマの空

ではその逆の日本文の俳句を英訳した「RHYME IN 俳句」をご紹介したいと思います。俳句は芭焦、翻訳はMr. H.G. Henderson。

RHYME IN 俳句	Translation by Mr. H.G. Henderson
たこつぼや	Octopus trap: how soon
はかなき夢を	they are to have an end -- these dreams
夏の月	beneath the summer moon
さみだれに	In all the rains of May
隠れぬものあり	there is one thing no hidden
瀬田の橋	the bridge at Seta Bay.
旅に病みて	On a journey, ill
夢は枯野を	and over fileds all withered, dreams
駆け巡る	go wandering still.
落ちざまに	As it fell
水こぼしけり	water poured out --
花つばき	the camellia-bell.
閑かさや	So still:
岩にしみいる	into rocks it pierces --
せみの声	the locust shrill.

「閑(しずか)さや岩にしみいるせみの声」
これは芭蕉の名句であり、他の日本語に置きかえられないと言われている俳句ですが、この翻訳は何百とあるそうで、ここに掲げた16首はいずれも優れた翻訳と言われています。しかし日本語で書き替えられない名句が外国語で何十という優れた翻訳があるということ自体不思議ではありませんか。果たしてこれらの翻訳が原文に匹敵するものでしょうか。
世界の諺や名句は効果を高める上で会話や演説やエッセイなどにしばしば用いられるものであります。「郷入っては郷に従え」は "DO IN ROME AS THE ROMANS DO" であり、「藪をつついて蛇を出す」は "DON'T WAKE A SLEEPING DOG" ではありますが、「郷」はローマでもないし、ローマ人でもありません。蛇を犬と訳したら勿論大違いですが、意味は完全に伝えているし、フォームも諺のフォームを保っている点で立派な翻訳と言えます。翻訳者は二つの文化にまたがった広い知識がなければ「ローマにいるときはローマ人のように行動しなさい」という意味の説明に終り、諺を引用して効果を高めようとした最初の意図が失われてしまうので完全な翻訳とは言い難いです。
諺に似ていることで日常生活の中にしばしば入り込んで来る「言葉のいたずら」があります。ある人から届いたクリスマスカードの中に象と駱駝が画かれ、EPHANT? CAM? と書いてある、elが欠如しているのであります。elがないからno-el、即ちNoel(nou-el男子の名、nou-elクリスマス)。

日本のお店の前を歩いていると「春夏冬二升五合」と書いたプレートが飾ってある、即ち、

春夏(秋)冬＝秋無い＝商い＝ **Business**
二升＝二つのます＝ますます＝ **more and more**
五合＝升一の半分＝半升＝繁昌＝ **prosper**

誰もが完全な翻訳者になれるというものではありませんが、言語以外の知識で翻訳の限界を可成り排除することが出来ます。しかし、意味の解説よりも **FORM** や **STYLE** の伝達の方にもっと大きな問題があります。

[例] 山の向こうに何がある、アルプスの雪あるのかな、カナダの森か原っぱか、ぱかぱか馬も駆けていく、いくら呼んでも聞こえない、ナイルの河のその向こう…(和田誠著「ことばのこばこ」すばる書房参照、鶴田洋子著「ことばの小径」誠文堂新光社から)各行末の音を次の行の始めに繰り返す、この翻訳は意味をとるか、形をとるかはその時の翻訳者の判断によるしかありませんが、むずかしいことです。

日本には五七五七七のシラブルで構成される和歌があります。その頭の音をつないで一つの意味を表わす歌があります。

[例] 「かきつばた」(伊勢物語 在原業平)
からごろも 着つつなれにし
妻しあれば はるばるきぬる
旅をしぞ想う

「をみなえし」(古今和歌集 紀貫之)
小倉山 峰立ちならし
啼く鹿の へにけん秋を
識る人ぞなし

次に「いろはにほへと」について申し上げたいと思います。

[例] **"With charming eyes, the quick brown fox jumps over the lazy dog."**
この文章は意味はどうでもよいのです。アルファベットが全部含まれているかどうかが問題であって、意味を捨てるか、形をとるかの翻訳の問題ではなく、ただ解釈に尽きます。では「いろはにほへと」の場合はどうでしょうか。

いろはにほへと	色は匂へど
ちりぬるをわか	散りぬるを
よたれそつね	我が世誰ぞ
ならむういの	常ならむ
おくやまけふこえて	有為の奥山今日越えて
あさきゆめみし	浅き夢見じ
えひもせす	酔ひもせず

これは仏教哲学を表現した美しい詩になっているので、その意味を捨て去るにはあまりにも惜しく、**"With charming eyes, the quick brown fox…"** と拙速に置き替える

ことで済ますようなわけにはいかないところが、単純な諺とは大きく異なる点です。

もう一つ「いろは四十八文字」を含む歌を紹介しておきます。

たゐにいてなつむ	田舎に出で菜摘む
われをそきみめすと	我をぞ君召すと
あさりおいゆくやましろの	求食り追い行く山城の
うちよへるこら	打ち酔へる子等
もはほせよ	藻葉干せよ
えふねかけぬ	得舟繋けぬ

次に回文の例を示します。

[例] **"Snug & raw was I ere saw war & guns"**
これは意味を捨てて形をとるべきでありましょう。長さとか内容とかを考えると「傘借りて妻しばし待つ照りが坂」あたりが相当する回文だろうと思われます。回文は年賀状などによく使われるほか、朝日新聞の夕刊「素粒子」でもお目にかかったことがあります。
年賀状とて単なる「遊び」として片付けられない意味深長な回文がありますが、朝日新聞の夕刊の「素粒子」ともなれば、そのニュース性、評論性などがあって、**Form** をとるか、意味をとるかということにおいて、鋭い批評の内容を切り捨てることは許されませんし、されば と言って、回文という形を通じて椰揄(やゆ)、即ち、**sarcasm** や **cynisism**、馬鹿にしてからかう文、**teasing style** を通じて責任の回避や衝撃緩和を狙っているとすればその **Form** も切り捨てるわけには参りません。

[例] 年賀状から:
「何でも早目にしとこ、そら、立つ(竜)年に長々何しとったら、そ、今年に芽も葉も出んな」(たつ年)
「うまのとし、馬、にんじんに舞う、人の舞う」(うま年)

[引用] 朝日新聞夕刊「素粒子」より:

「株買う永田町、空青く、再生政策を争う余地、誰が名浮ぶか」(リクルート事件 **1989**)

ここまで挙げました幾つかの引用例は特別に珍しい例外ではなく、日常使用されている日本語の根であり、幹であり、枝であり、翻訳の限界が如何に大きなものであるかをあらためて知り、バベルの塔の崩壊によって啓示された神のご意志が如何に踏み越え難いものであるかを感じるとともにそれに敢然と挑戦状をつきつけた翻訳機械の発明の成否、即ち第二のバベルの塔の結末の成否を見とどけるまでは死んでも死に切れません。それに対しては大いなる関心と興味を抱くものであります。

Getting Started in Financial Translation

by Dan Kanagy

I wonder if any of us here dreamed about being translators in the future when we were young? No doubt you are like me. You tried a number of careers and eventually fell into translation by default. We had little academic preparation for the art we now practice. This means that we learned the trade by doing it. This also means that we experienced gaps between what we expected translation to be like and what we found it to be. One that I soon experienced was that knowing Japanese well was not enough. Arriving at a point where I no longer had to keep my 漢和辞典 at my side, while a significant milestone, was not sufficient in itself. I had to know about the subject I was translating if I wanted to write an intelligent sentence. As an aside, I also found that I had to know an awful lot about writing well in English. In fact, I am certain that I have learned as much, if not more, about English than Japanese in becoming a Japanese-to-English translator. Be that as it may, it did not take me long to realize the importance of specialist knowledge.

While specialist knowledge may sound somewhat esoteric, I really mean something very straightforward. In translating a document from one language to another, you must not only understand the original and target language but you must also understand its content. Thus, our advantage over machine translation. If the subject is video equipment and systems you must understand what the various components and devices do and their conventional names in the original and target languages. CATV is not English. If the subject is politics, you must understand electoral systems, legislative systems, foreign policy, economics, political parties, political interest groups, the civil service, and history—to make just a short list—for both countries whose languages you are dealing with. You are not doing an adequate job if you don't know that you must stop and think before translating 中選挙区 into English.

Thus the case for specialist knowledge. What we need to acquire is not necessarily the same level of expertise in a particular field as the professionals possess but to develop a familiarity with what they consider common knowledge. Such knowledge will only seem arcane or difficult to someone on the outside. I think those of you who have wisely or unwisely bought your children Nintendo computers will appreciate this issue. Listening to a discussion of Mario Brothers among your children and their friends may sound like gobbledygook to you, while representing common knowledge to them. You must therefore acquire what the experts consider common knowledge about Mario Brothers if you want to discuss the game with your child. Becoming good enough at the game to beat him or her is not necessary. That may also be unwise. Your child deserves to be better than you in at least one thing.

So this brings us to the subject of my paper. How do we become experts in a field we know little about? What approach do we take? How do we go about choosing a field to specialize in? Once we have developed a suitable level of competence, how do we go about convincing others that we indeed are experts? What sorts of pitfalls might await us? That one can develop specialist knowledge cannot be doubted. I only have to point to myself. Just as there was a time when I wasn't a translator, so was there also a time when, while able to translate more or less, I was not as competent in my field of choice as I am now. The method I will use in describing how I came to the point of being accepted as an economic and financial translator will be both personal and general.

Personal because that is what I am familiar with. General, also, because I believe that the approach I took could be used to master any other field.

How does one choose a field to specialize in? Why did I choose business and finance as my area of specialty? I suppose one could take a practical approach, analyze the translation market, and determine a field where demand is large and where the number of practicing translators small. That is not the approach that I necessarily recommend. Knowing that one needs to specialize, I suggest selecting a field that you find interesting. This will pay off in a number of ways as I will elaborate later. At this point I will only try to convince you that the idea is not farfetched. Taking a cross section of the translation market, I can think of few other fields that generate as little commercial demand as ecology and the environment at the present moment. This no doubt is certain to change over the long haul. Profiting from environmental destruction—now there's a field certain to produce an enormous amount of work. I'm afraid that I've translated my share of stock reports of companies in that line of business. Yet I know of a translator that has established himself as a specialist in ecology and the environment. The process did not take overnight. He had to develop alternative sources of work to translation agencies and companies. What work he did he took care to do right. Over time, the existence of a competent translator in the field of ecology and the environment spread by word of mouth to the point that nearly his entire work load consists of work in his chosen field. I would like to think that this is possible in any other field. If you find a field interesting, no doubt there are others that also find it interesting, and there will be a need to share this interest between peoples speaking different languages. I may, however, be wrong about this. If so, you will have a powerful financial incentive to change your interests.

Business and finance are a personal interest of mine. While I am here to promote the development of specialist knowledge in general, I would also like to recommend my field as offering a number of attractive advantages. I have a personal interest in this. There are too few of us specialists at the moment. I would like more of you to join me so I won't have to work so hard. You can be assured that there will be plenty of work. This fact suggests other features that no doubt will interest you. The lack of sufficient translators to meet demand allows you to charge a premium for your work if you are competent. This in itself might be enough to draw some of you to the field. I would like to recommend the field for another reason. It is an excellent way to learn about how the world works. Economic forces define and shape the world we live in. Translating economic materials offers you insights that you would be hard pressed to realize through any other means. By becoming a specialist in the field, you have the opportunity of becoming privy to the thoughts of bankers, heads of corporations, money managers, and senior civil servants. Naturally, such people reveal their thoughts to you for a purpose. You are to be a conduit which conveys their thoughts across a language barrier and transforms them into cogent English. They share their thoughts with you in the expectation that confidentiality is maintained. That is the service that you must provide. Whatever insights you gain are incidental to the process. Yet I cannot help but admit how much I have learned about how the world works by becoming an economic and financial translator. It is a simple matter to get hold of books on economics, and they are useful to read for someone in my capacity. It is far more difficult to learn about the inner dynamics of various economic entities without rising to a senior level within them. By becoming an economic and financial translator you gain an inside seat. Furthermore, the opportunity to make comparisons between what you learn from your translations and what you read in books provides an

intellectual synergy—that's 相乗り効果, folks—that is unrealizable by any other means. In short, it is the intellectual challenge that the translation of economic and financial materials offers which brings me to recommend the field to you. I will return to this point when I discuss methods for skill development later.

Let us now take a closer look at what sort of materials you will actually encounter by joining the economic and financial field. My remarks will be specific to the Japanese to English market, although I can parenthetically add that demand in the English-to-Japanese market is also quite strong. I will also make references to terms as they are used in the United States since that is what I am familiar with.

The economic and financial field is quite broad—too broad, frankly, for someone of my abilities to cover in its entirety. Reports on macroeconomic trends are a common document put out by city banks or their research institute subsidiaries. Such documents are an excellent entry into the field and a good way to build up your reputation. You may find samples of such documents in the lobbies of Japanese bank branches or subsidiaries in the United States as well as in other countries. Their quality varies widely. Some are excellent—others could use your help. These documents are a good way to boost your reputation since most of us already have developed a familiarity with macroeconomic terms. Even a cursory reading of the daily news will expose you to such concepts as unemployment, industrial production, inflation, the official discount rate, monetary policy, inventory levels, and capacity utilization. These concepts and others become the basis for analyzing the current state of the economy and for forecasting its likely outlook. The methodology is practically universal so you will not have to worry too much about national differences causing problems, as might be the case for documents concerning real estate—something I will examine later. Those of you who are Americans will have an additional advantage since a large share of Japanese macroeconomic analyses concerns the outlook for the U.S. economy—an indication of Japan's continuing dependence on U.S. economic trends. This means that you will find much that is familiar in the analysis concerning the U.S. economy. Hopefully you will already know what the U.S. central bank is called. Nevertheless, you should not assume that smooth sailing awaits you. The further you delve into these reports, the more will you discover subtle differences. How you handle them will be a mark of your professionalism. Let me indicate two. 鉱工業生産 is not mining and industrial production in English—just industrial production. The latter term already includes the output of the mining sector. 卸売り物価 is not wholesale prices, at least in the United States, but producer prices. This name change was made in 1978. Note that this means that 卸売り物価 is wholesale prices when you are referring to Japan but producer prices when referring to the United States. Then there are those cases where there are actual differences in how particular macroeconomic phenomena are conceptualized. Employment trends are a case in point. Japan likes to use the 求人倍率 to measure changes in employment. What this should be called in English is something that I will leave with you.

While macroeconomic reports are a good place to start, their difficulty will vary by bank. I am familiar with one bank, which will remain unnamed, whose macroeconomic reports are written by an economist who is under the illusion that the more difficult his analysis is to understand, the greater its worth. He likes to line up abstruse economic terms, no doubt spawned in academia, in paragraph length formations, causing the translator no end of grief. No matter how well this report is translated, I doubt whether it is ever read beyond the first paragraph.

A second category of documents you will run across is investment reports. These are documents on stock, bond, currency, futures, and other markets. The first two can be called equity and fixed-income markets if you would like to add a knowledgeable flair and would like to see how well your clients understand current financial terminology. Other documents in the category are reports on individual stocks. The source of these various documents is banks and securities houses. Some can be ten or more pages and others just a few pages long—what they have in common is their time-critical nature. You will have to commit yourself to fast turnaround. Even so, I have always found that I am given sufficient time to work for quality, even if delivery might be the next day. The advantage of these jobs is their regularity. They can be daily, weekly, or monthly. Because of this you can plan for them in advance and work them into your job schedule. There are exceptions, though. One mid-tier, or 中堅, securities house issued its stock market report based on a mysterious cycle that corresponded to, but was not identical with, the seven-day week. I never knew when my fax machine would turn on and begin to receive the job. Needless to say, whatever else I was doing had to be dropped to meet this job's deadline, thereby wrecking my weekly schedule. I was quite happy when I no longer had to translate this report.

Investment reports will demand more of you than macroeconomic reports. The analysis of stocks and stock markets will probably be the most approachable. You should know that such analyses are usually based on two schools of thought: fundamental and technical analysis.

The former consists of an effort to discover the true value of a particular stock in order to determine if its market value is under- or overvalued. A corporation's past and current financial performance will be analyzed to try to determine future earnings trends. Much of the terminology will be familiar since it concerns sales, revenues, and profit. Even so, there are slight differences in how Japanese and U.S. companies measure profit. You will have to understand what 経常利益 means and how to translate it into English. One way to impress your clients is to ask them how they want 経常利益 translated. Some will already have a preferred term.

One result of fundamental analysis is the determination of a particular stock's *PER*, to use the Japanese term, or *price/earnings ratio* or *multiple*, to use the English term—that is how many times the stock price trades above its earnings per share or how many years of earnings it takes to equal the stock price. This will be compared to the industry average and stock market average to determine whether a share is under- or over-valued.

Technical analysis you will have difficulty with and will need to be prepared to do some study unless you are already an advocate of this approach to investing. This school of thought believes that the past foretells the future—that past stock price movements can reveal future price trends. Academia has investigated stock price trends back to the beginning of the century and has concluded that past stock prices contain no useful information about their future direction, certainly not enough to offset the brokerage fees incurred by practicing the method. This has not dissuaded the practitioners of technical analysis. Brokerages are only too happy to keep a few technical analysts around for the handsome brokerage fees they generate. Technical analysis will generally recommend more buying and selling than fundamental analysis. So despite technical analysis's suspect reputation in academia and among many money managers, you will come across its terminology in investment reports. There are, of course, large areas of correspondence between the manner in which technical analysis

takes place in Japan and the United States. There is also sufficient local variation to puzzle the diligent translator. Do not assume that such カタカナ terms as ゴールデンクロス, デッドクロス, and サイコロジカル・ライン come straight from English. If you find yourself puzzling too often over such terms, you may find an English translation of technical analysis terms put out by a Japanese association of technical analysts to be helpful. I cannot vouch for its quality since I haven't actually looked through the book. One book reviewer, however, has indicated that it could be useful.

Investment reports on derivative products, such as options and futures contracts, will test the best of your abilities. You can consider yourself a bona fide financial translator when your translations of such documents read naturally in English. You will need to go out of your way to become familiar with the terminology since the daily coverage derivative products get, even in the financial pages of a quality newspaper, will be insufficient for your needs. Since these products have moved onto center stage only recently in Japan, the normal sources of information that you have developed will prove inadequate. The clients you work with will often know no more than you do about what particular terms mean or what they might be in English, which is not the case with bonds or stocks. Regular business dictionaries give only scanty if any coverage of futures and options. Even so, the task is not overwhelming. Dictionaries of the futures market can be found in the United States, as well as books that offer an introductory overview. Persistence will pay off.

Contracts and legal documents are another major category of work. These I will avoid if possible since I am not sufficiently proficient in the area. There are plenty of national differences that one must be aware of. A related category is real estate contracts, documents, and brochures. As you can imagine, the demand for translating such materials from English to Japanese is quite high in Australia and the United States. This is another field I avoid because of extensive national differences. Property rights are prescribed by national laws so there is much that can vary—from units of measure to valuation, transfer procedures, and taxation.

Not all your work will be dry and abstract. It is not unusual to receive a completely different category of work demanding a separate set of skills because of your reputation as an economic and financial translator. This category is corporate speeches. One of the duties of senior executives is to represent their company in a variety of international settings where they may be asked to speak. Japanese executives continue to prefer to give their speeches in English, if possible, or at least to have them translated into English. Such work provides an interesting change of pace since you can concentrate on writing good spoken English.

Annual reports are another major category of work. There is enough of such work around to permit companies to specialize in the production of English versions. The front matter, such as the president's message and overviews of various divisions presents little difficulty. The back matter, the financial statements, are best left to specialists since accounting standards differ by nation. This is generally what happens at the specialist companies. You may nevertheless have the occasion to translate financial statements. It is your professional duty to inform your client that you do this for informational purposes only. Such a job is quite easy to do once you have the proper references. I have seen books with standard English and Japanese equivalents for the terms appearing in financial statements. They are widely available in Japanese bookstores.

General meeting reports, board of director meeting reports, and company auditor reports sometimes need to be translated into English, as in the case where a foreign firm has a substantial equity interest in a Japanese firm. These are generally easy to do once you figure out the formula. Always save an electronic version of your translation because these jobs will likely reappear the following year saying nearly the same thing. All you need to do then is change the dates and make a few modifications before returning the job to your client.

Articles of incorporation are another possible category of work. This is formula translation once again, as well as something you do for informational purposes only. Recommended English versions of Japanese articles of incorporation exist which you can use as a model. Save your work for future reference in case such jobs turn up again.

Corporate communications and publicity is a broad category offering many possibilities—some easy, some more difficult. Occasionally companies are inspired to produce English versions of their company history, which can place a substantial number of pages needing translation on your desk. You will find the 広報室 of companies to be exceedingly helpful in answering your questions when you get work in this category.

Japan's participation in various international organizations, such as GATT or the World Intellectual Property Organization, can bring you a variety of work, such as speeches, working papers, and other documents. These are difficult to get completely right the first time because of the specialized jargon in use in such settings. Your client will often know better than you what the proper terms should be. By creating a glossary as you go along, you will be better prepared should such work come your way again.

Finally, but in no way completing a conclusive list, you may be asked to translate academic papers in the economic and business field. I find these a challenging and stimulating change of pace, since they demand a different style of writing. I also always manage to learn something useful in the process. Your knowledge of economics as an academic discipline rather than how it is practiced in the world of business will be put to the test.

Now that we have an overview of what sorts of documents you may be asked to translate, let us consider how you can go about developing the requisite skills.

It may seem presumptuous to think that one can develop specialist knowledge in a field unrelated to one's past experience or current profession. Actually, it is not as difficult as one might imagine, particularly if one's goals are defined properly. As I alluded to in my Nintendo example, the goal is not to become as good as the true professionals of the field but to acquire what they consider common knowledge. This may still seem esoteric when you stand on the outside but that feeling will soon disappear once you take the plunge. Before I go on to discuss the methods that worked for me, I would like to consider learning methods in general. This will also relate to my earlier recommendation of specializing by choosing a field that interests you.

Since I am self-taught as a translator, I often wonder what takes place in other translators' minds as they transform a Japanese sentence into English or vice versa. Do we do it essentially the same way, or do our minds follow pathways that are as distinctive as our personalities? I wish that someone would give a paper on this sometime. Be that as it may, I also wonder about the methods we used to master the art of translation. No doubt there were considerable differences in the means we

employed. So too with developing specialist knowledge. This should start with a period of self-reflection to determine how one best goes about learning in general. What devices can you use to keep motivated? What causes you to lose interest in learning? I consider such self-reflection essential since one is about to embark on a task with no end. One will reach higher and higher plateaus as one moves up the learning curve, but one will never exhaust all there is to learn. This is particularly true of a field like economics and finance, which has been under considerable flux during the 1980s—a trend that is guaranteed to continue in the 1990s.

What I would now like to discuss is what worked for me. This is where following one's interest comes in. Specialist knowledge is the result of an accumulation of small, incremental, and mundane steps. If the process does not return something to you, you will find it difficult to continue. When your interest is engaged, each small step yields a minute dose of satisfaction, encouraging you to continue. Your interest will push you forward along the way. Pausing for fifteen minutes in the midst of a translation to puzzle over proper terminology can provide pleasure if you find the field interesting or cause irritation if you are merely rushing to get through the job. If your interest is involved, you will be motivated, the process will give you pleasure, and before you know it you will have become an expert. It is really quite simple.

The methods I chose, naturally, were methods that gave me pleasure. Reading widely and attentively will provide so much information that it will nearly get you there. In the case of economics and finance, you no doubt have materials around the house that already offer a place to start. The daily paper in both Japanese and English provides a wealth of information. One needs to keep up with daily events because of the ceaseless metamorphosis of economics and finance. Did you read that Japanese banks will be allowed to establish brokerage subsidiaries? You can be assured that that will soon show up in a translation that you will be asked to do. What exactly was the outcome of the Structural Impediments Initiative talks? Another likely future topic. Naturally you should pay particular attention to the financial pages. Even more helpful is the comparison of articles covering similar topics. How else will one discover that リニア・モーターカー, whose カタカナ form belies its foreign origin, is really *magnetic levitation train* or *maglev train* in English? Dictionaries are already dated when published and only become more so as time passes. The specialist knowledge you are developing will stay current only as long as you keep abreast of new developments.

There are two papers that I would like to recommend in this light. The first, naturally, is the 日本経済新聞—a paper for which my admiration grows the more I read it. It is an excellent learning tool since articles are written for the general public, and extensive specialist knowledge is not assumed. New, unfamiliar, or rare financial terms are usually accompanied by short definitions. Contractions or words with foreign origins are often followed by parenthetical clarifications. This can be a real lifesaver. Let me illustrate. The phrase 中心限月 frequently appears in a regular translation that I do on the Japanese bond market. While I could find 限月 in my references at home (it is delivery month or the month a futures contract expires—in this case a bond futures contract), I could find no entry for 中心限月. I looked through books on futures markets to no avail. 中心 is a relative measure—中心 to what? A time period or something else? The 日本経済新聞 came to the rescue when I found an explanation on reading an article about the bond market. The paper told me that the 中心限月 had recently shifted to a new month, which it explained as the futures contract of a new delivery month becoming the most actively traded. Salvation at last.

The second paper that I recommend is the *International Herald Tribune.* Yes, it is expensive, but I find its financial pages well worth it. The paper's journalists are obviously well-versed in the fields they cover. One can learn a tremendous amount from attentive reading.

Magazines also are a good source of information. Any field you are likely to select for specialization is certain to have trade publications. Their careful reading will give you a perspective that might be more difficult to uncover in the dailies. My personal preference is *Business Week*—other magazines will no doubt do equally well.

I also recommend reading books that relate to the field. Here is where you will develop the breadth of understanding that will help you puzzle through particular translation problems. There is much to choose from in the economics and financial field. You can select introductory books on options and futures, for instance, if you are weak in that area, or books that explore particular facets of the financial world. You can pick books on theory. The key is to follow your interest. Read for understanding and to note language usage.

How you read is as important as what you read. Confirming in your mind what a particular term might be in Japanese or English as you go along will reinforce your memory and make recall easier in the future. Did you read about the quarterly refunding of U.S. government debt in the *Herald Tribune*? That must be 米国国債の定期的入札.

You will naturally need to acquire field-specific dictionaries. What you are most likely to add to your reference shelf first are Japanese-English or English-Japanese dictionaries. Don't overlook straight Japanese or English economic and financial dictionaries. As you are well aware, dictionaries without errors do not exist, and those that attempt to bridge two languages are particularly prone to flaws. They must always be used with a healthy dose of skepticism. Your straight Japanese and English dictionaries will prove invaluable in double checking your other dictionaries. Are you suspicious of your J-E dictionary's definition of 流通市場 as *distribution market*? You can confirm your suspicions by referring to an English dictionary on financial terms. 流通市場 is such a fundamental concept that its English equivalent is bound to be found within. Your suspicions will be confirmed since you will not find *distribution market* in an English dictionary. The proper term is the *secondary* or *after market.* Being able to say to a client that such a term is not found in an English dictionary of financial terms is an effective way to clinch an argument over proper terminology.

Japanese economic dictionaries are also extremely valuable. I particularly recommend the 有斐閣経済辞典. You will not be able to translate a concept unless you first understand it. Furthermore, you will always run into Japanese terms that don't have direct English equivalents. 特金 is a case in point. Sure, a J-E dictionary will yield *specified money trust.* But what does that mean? It would be nice to add a simple explanation to the English document when the term first appears. Or what about 日銀券? Will the English reader understand what *Bank of Japan notes* are? A quick look in a Japanese economic dictionary will bring you to the conclusion that paper currency will do just as well.

As an aside, let me point out the tremendous problem I first had in looking up Japanese financial terms. I was simply unable to find the most simple of financial terms, such as *shabai, shuin,* and *jushunin,* which, I thought, just had to be included. Life became a

lot easier when I realized that many financial terms take the 訓読み. I found the definitions I needed under 卸売り, 取引, and 受取人.

Be skeptical of all sources of information. As your specialist knowledge grows, you will develop a nose for what is suspicious. Double and triple check what you find doubtful. Is 金融資本市場 really *financial and capital markets* in English? Does プラント consist only of industrial plants? You may be surprised by what you find.

Know the limits of your knowledge. If you have trouble parsing a particular sentence or understanding the meaning of a particular term, you are better off asking the client for clarification rather than making up what you think will fly. Your client is usually an expert in what you are dealing with and will often have glossaries of preferred English terms. Ask for them. They should nevertheless be no more than a guide and must be used with a healthy dose of skepticism. Even so, the client can be and often is right. I'm convinced that the effort you make to clarify your understanding of the text will only serve to enhance your reputation as well as your knowledge. As one agency told me, "We know that you care about getting things right since you are one of the few who calls to clarify what you don't understand," something I was surprised to hear.

Build some slack into your schedule. Consider such time an investment in developing specialist knowledge. This way you won't feel harried if you have to spend some time researching meanings or proper terminology. If you have set aside some time in advance, you can afford to do in-depth research as it is sometimes warranted to get to the bottom of particularly knotty problems. In any case, such time has a way of disappearing before you know it. And if for some reason you find yourself ahead of schedule, you will be able to say yes to those small, rush jobs that have a way of popping up when you least want them.

Now that I have described my approach, you can see how simple it is. It is all a matter of planning ahead, being systematic, following your interest, being curious and attentive, and maintaining a good dose of skepticism. You will be surprised how far this will take you in a year's time.

Let's say that a year has passed and you are beginning to develop confidence in your abilities in the field of economics and finance. How do you go about selling your abilities to existing or new clients? It is really not so difficult. You will find that people prefer to believe in experts since it takes a load off their shoulders.

First of all, tell your current work contacts how much you enjoy doing economic and financial translations. You might also want to look for agencies that handle economic and financial translations. Many handle a variety of fields and are having difficulty placing work in the economic and financial field. Another alternative is to seek employment as an in-house translator for city banks or securities houses. Many are having serious problems finding the translators they need. This would be an excellent way to hone your skills.

Let your acquaintances and other contacts know of your interest. Tokyo may be a big city, but the translation world isn't as large as you might think. Word does get around. You may get asked to do work from the most unlikely of sources.

Talk about what you know. If the specialist knowledge you are developing adds some insight to a conversation you are having, share what you know. At the same time don't overreach yourself. No one knows everything. Better to be silent than to make a fool of yourself, since silence is usually interpreted in your favor. If others want to think you

are better than you are, you are not obligated to correct them, unless their image of you is so out of line that it may cause you embarrassment in the future. No one needs to know how much time you may have spent in research to complete a particular job. And now that such research is out of the way, you are that much more of an expert.

As you become better you will need to deal with disagreements over proper terminology with clients. This is natural since they will not be as familiar as you are with current economic and financial terminology in the United States. How should one handle such disagreements? Maintaining your reputation should be your primary concern. Do they want to use *clearing house* as two words rather than as one? Point out that nowadays *clearinghouse* as one word is customary in the United States. Show them English sources where *clearinghouse* is used as one word. They may still decide to go with the two-word *clearing house*. This is minor enough to let go. You have at least defended your use of the term. When this incident happened to me, I was later told by the client that they contacted an American banking acquaintance only to find that the one-word *clearinghouse* was correct. There is no need to be offended over the fact that they weren't willing to believe you at first. Building trust takes time. Just as you seek out second and third opinions to determine proper usage, your client has the right to get second opinions on your specialist knowledge. It is the accumulation of small incidents like this that will bring your clients to commit their trust in you.

Working for quality is therefore of paramount importance. The willingness to believe in experts may cause others to imagine that you are better than you are. You can use this to your advantage as long as you deliver the goods. It is better to say no to a job when you won't have enough time to maintain your normal standard of quality rather than take the risk of damaging your reputation. Similarly, if you don't know enough about the subject to do a competent job. This may mean that you will complete less work over the short term. Consider this a cost of developing specialist knowledge. Your reward will come over the long term in a reputation that will bring you steady work and that will allow you to benefit from a higher rate schedule.

Earning trust and maintaining your reputation also means that there will be times when you must admit that you don't know something. When done properly this can add to rather than detract from your standing. There are always limits to anyone's knowledge. Your willingness to admit this will strengthen your client's feeling of trust in you. It will allow you to work together with them to develop solutions to problem expressions. A relationship of trust permits the give-and-take needed to make a specific job a pleasure rather than a bother to complete.

Finally, if you found a particular job satisfying in what it allowed you to learn, it never hurts to mention how much you enjoyed doing it. You are working with human beings, after all. Small comments like this will go a long way in smoothing client relations. Clients are the ones who give you work. All the better if they enjoy doing it.

The National Research Council's December 1989 Symposium on Japanese-English Machine Translation

by J. Marshall Unger, University of Hawaii

On 7 December 1989, the Office of Japan Affairs and the Computer Science and Technology Board of the National Research Council convened a symposium on Japanese to English machine translation at the National Academy of Sciences in Washington, D.C. The steering committee responsible for the symposium consisted of Dr. Roger Levien, vice president for corporate strategy of Xerox Corporation; Dr. Jaime Carbonell, assistant professor of computer science at the Carnegie Mellon University; Dr. Charles Freiman, secretary of the IBM Academy of Technology and Dr. Richard Samuels, associate professor of political science at MIT. Dr. Levien chaired the day-long proceedings, which were intended to acquaint the approximately 120 invited attendees with an up-to-date picture of the full range of J-E MT research and development.

An official report on the symposium is now being prepared by the Office of Japan Affairs for release later this year. The present paper is a strictly unofficial report on those aspects of the symposium that I believe may be of interest to professional J-E technical translators and does not necessarily reflect the views of the Office of Japan Affairs or any of the symposium participants other than myself.

To get an idea of the importance of the meeting, consider some of the organizations represented by the attendees. In the area of government, for example, these included the U.S. Departments of Energy, Defense, and Commerce; the Patent and Trademark Office; NASA; the California State Senate; the Library of Congress; Sandia National Laboratories,; and the National Science Foundation. Some of the better-known private companies represented were AT&T, DEC, Dupont, Ford, Hewlett-Packard, IBM, Kodak, McDonnell Douglas, McGraw-Hill, and Texas Instruments. Naturally, several universities and professional societies had members in attendance as well.

The program was divided into four parts as follows: (1) State of the Art; (2) Market Prospects; (3) User Needs; and (4) R&D Policy.

Professor Makoto Nagao of Kyoto University began the first session with a presentation of his work. Prior to the symposium, he had circulated what I will call the JEIDA report[1]; this document is a sustained critique of the ALPAC[2] report of 1966, which has largely formed the basis of U.S. government policy toward MT ever since. The authors of the ALPAC report took the position that, because of the many practical (not to mention theoretical) difficulties confronting MT development, it was best for the government to keep out of the MT field and give the free market full rein. In view of Dr. Nagao's great success in attracting Japanese government support for his work in MT, it came as no surprise to hear that, in his opinion, the MT problem had been essentially solved, and that all that remained was a long-term hacking effort. Over a period of about ten years, he contended, the U.S. and Japanese governments could jointly construct a very large computer system capable of high-quality J-E MT through incremental improvements in existing technology. To wrap up his argument with a flourish, he displayed a hand-held electronic dictionary, remarking that he had just bought it in Tokyo on his way to the symposium. This device, he explained, symbolized why Japan was in the lead in MT development; while American researchers were

spending their time writing theoretical papers, Japanese were manufacturing and marketing real products.

Dr. Carbonell then presented a status report on MT development from his perspective in Pittsburgh. I was struck by the greater degree of conceptual detail he provided in his description of outstanding MT research problems than Professor Nagao had in his. Carbonell was followed by by two discussants—David Johnson of IBM and Alvin Despain of the University of Southern California—and a brief round of questions from the audience. I was particularly impressed by David Johnson's frank statements about the need to break down the task of translation into discrete parts that could be performed by unilingual rather than bilingual workers.

The second session, on marketing, featured presentations by Chuck Walrad of Systran and Takehiko Yamamoto of Bravice International; the discussants were Tom Seal of ALPNET and Cheryl Bettels of DEC-Geneva. Mr. Seal gave what amounted to a marketing presentation, so one could say that we heard three corporate presentations rather than two; interestingly, he emphasized the need to tailor computer support to the specific application at hand, making him the only MT industry representative to come down squarely for machine-aided rather than machine-only translation. Ms. Bettels, on the other hand, provided the kind of counterpoint one would expect from a discussant. Noting that the three gentlemen who preceded her emphasized the progress being made in the field and the ever-increasing demand for translations fueling the market, she asked what in my opinion was the key question: why are there fewer companies in the MT business instead of more? She then proceeded, on the basis of her personal experience with the German-English and French-English language pairs, to emphasize that translation is only one small part of the total cross-linguistic information interchange needed by business and government, and that human expertise would therefore always remain indispensable, no matter what advances were made in MT.

Session three centered on presentations by Mark Eaton of MCC and Maria Russo of Xerox, both of whom are users of MT systems. Actually, MCC had not yet begun using MT to any extent. Eaton described how MCC had cultivated a small group of J-E translators who scanned the literature relevant to his firm and briefed unilingual English-speaking colleagues on the basis of their readings. MCC decided to help improve the efficiency of this successful operation by introducing MT, but it was too early to report any results. Russo explained in detail how Xerox uses its 6085 (*né* Star) workstations as front-ends for Systran MT software to improve the throughput of its translators. Her presentation touched on many points of special interest, including the use of simplified English in preparing documents for machine translation. Once composed, such a document is machine-translated into, say, French; a translator then checks the output, but instead of correcting French errors, finds and marks the English words that gave rise to them. The English text is then revised, and translated by machine again—this time into each of the European languages used by Xerox. These translations are then edited by target-language native-speaker translators, who carefully update the MT databases to reflect every change they make by hand in the finished products. Every step of the operation involves heavy use of international Ethernet communications and reliance on the skill of experienced translators.

I will pass over the discussants' comments for the third session and the presentation of Bernard Scott of Logos Corporation, who led off the fourth and final panel. He was followed by Muriel Vasconcellos of the Pan American Health Organization, who

brought the discussion back to the theme enunciated by Professor Nagao at the beginning, offering her strong support for the concept of U.S. government backing of MT development and seconding the JEIDA report's criticisms of ALPAC. Richard Samuels of MIT, I, and Ralph Quinn of Bell Labs served as discussants, in that order, for the session. In my comments (reproduced in the Appendix), I tried to summarize the entire day's proceedings as well as respond to the thrust of Samuels' analysis. I laid stress on the need to compare the costs and benefits of MT developments with those of such "lo-tech" alternatives as translator training, the creation of meaningful long-term career tracks for translators in government and industry, and the incorporation of existing computer technology into the overall process of bridging the language gap, in which translation is an important but by no means the only, part. For this reason, I was particularly pleased when Ralph Quinn, the last speaker on the program and a professional librarian with a background in Japanese intellectual history, reminded the audience of the immense amounts of material *already* translated into English from Japanese that remain untapped by the American organizations clamoring for MT to help them access Japanese information.

It would be fair to say, however, that the stance taken by Mr. Quinn, Ms. Bettels, and myself was something of a minority view. This was highlighted by an amusing incident that occurred in the last minute of the symposium. Dr. Levien asked for comments from the audience: the second or third speaker to rise was Dr. Frode Maaseidvaag of Ford Motor Company. Pointing at me as he began to speak, he would soon, I feared, launch into a rebuttal of my unorthodox position; but instead, he said that my five minutes of commentary were, for him, more on target than all the rest of the discussion he had heard that day. I was too shocked to be pleased. Dr. Maaseidvaag then went on to stress the need to focus training and rewarding talented translators and to recognize the abilities they brought to the task that machines could not. He wrapped up his comments with an optimistic apology, saying that, in a group of multilingual and multicultural persons such as those in attendance, these things would surely be self-evident; a brief but pointed silence at this point prompted him to add, just before sitting down, "Well, at least I *hope* that all of us here are all multilingual and multicultural."

Judging from his name, I would guess that Dr. Maaseidvaag hails from Norway or Iceland; in any case, as he told me when he introduced himself after the symposium, he had done translating jobs as a university student. I think the audience reaction to his comments brought out the contrast between the purely commercial issues that motivate renewed American interest in MT (the Japanese trade imbalance, the desire to cut labor costs, etc.) and the largely humanistic concerns that suggest caution in MT and other strong-AI ventures.

Although the National Research Council summary report of the symposium is still being prepared, follow-up steps are already being taken by the National Technical Information Services to organize a research team to visit MT development sites in Japan. In appears that, one way or another, the U.S. government is going to get involved in MT. Let us hope that it moves in the direction of an eclectic policy addressing the human-resources problems of translation and cross-linguistic information transfer. Imaginative efforts toward machine-aided translation would be welcome, but not a monolithic push toward automatic MT aimed at eliminating the skilled bilingual from the scene.

APPENDIX

1. If It's Not Broken, Don't Fix It!

Richard Samuels said that the market has failed in the case of MT development. On the contrary, we have today heard repeatedly about how post-ALPAC *laissez-faire* policies have succeeded:

Jaime Carbonell's graphics showed that, despite that lack of U.S. government funding for MT research since ALPAC, the U.S. has led the way in MT research. He suggests that Japan has recently taken the lead, but, on the basis of my personal experience with Japanese MT systems, I disagree. I think the Japanese companies have rushed to market systems that really need much more work. (Note too that Bravice bought its technology in the U.S. by acquiring Weidner.)

We have heard real success stores from representatives of Xerox and Alpnet, demonstrating that existing U.S. technology, when integrated with thought and care into existing operations, can significantly improve translator throughput.

Even Muriel Vasconcellos, who made an impassioned plea for government involvement in MT development, candidly acknowledged that the U.S. is the leader in the field. She and Samuels expressed unhappiness with the effects of the ALPAC report, but I think, on the whole, those effects were beneficial. By placing the onus on universities and private companies, ALPAC assured that developers took fundamental economic realities into account, and fostered basic research.

In short, ALPAC has served America well. Government efforts to widen the channel for technical and scientific information exchange between the U.S. and Japan are to be applauded, but MT will never be more than one (small) part of that channel.

2. Trade Is a Red Herring

Samuels particularly stressed that MT affords an ideal opportunity for the governments of Japan and the U.S. to launch a cooperative effort in technology transfer. In order to ease trade frictions, there is pressure on both sides to identify an area for a "joint venture." Clearly, the authors of the JEIDA report (more a piece of market research than a scientific study) would like to see MT selected, but, in my opinion, better choices include telecommunications, aviation and space exploration, applications of biological research, environmental protection, research on chlorofluorocarbon (CFC) substitutes, and toxic waste disposal. These fields are of greater potential benefit and urgency to both the U.S. and Japan than MT, which is already making progress quite nicely without government assistance.

Furthermore, it seems to me that Japan's existing MT technology is, frankly, more hype than reality; MT is not an area where real sharing can take place.

3. Talk to the Translators

The hard economic truth is that most potential users of MT (private corporations and government agencies) want to get rid of the most expensive link in the chain of communications: the skilled bilingual. David Johnson, in fact, suggested that we should now try to break down the MT process into phases that can be handled by unilingual speakers of the source and target languages. But the majority opinion seems to be that MT cannot and may never be able to replace the skilled translator.

The Xerox experience, explained by Maria Russo, shows the importance of integrating translators into the MT process, and how electronic networking can be as valuable as MT software itself.

The MCC International Liaison Office, presented by Mark Eaton, provides a model for a monitoring operation in which bilingual experts not only translate but take responsibility for spotting what does and does not need to be translated.

Several speakers argued that a translator's workbench is a more realistic goal than a completely automatic translation system.

If the U.S. government is going to get involved in MT development, it should therefore support sociological and basic linguistic research, not just system-development efforts. All human-resource aspects of the translation business need to be investigated in a thorough, disinterested manner (not in the perfunctory, self-serving way the JEIDA reports does).

4. Don't Look in the Rearview Mirror

The only real breakthroughs in recent artificial intelligence research have been, in my opinion, those obtained in the neural-net paradigm, also called connectionism. But MT is today almost exclusively grounded in the logic-programming, expert-system approach. Connectionism dispenses with preconceived theories of grammar and rules of parsing. Instead, input is fed into a massive network of simple units, functioning in parallel, that crudely simulate the operation of the nervous system; although the network as a whole gradually accommodates itself to the input stream so as to produce the desired output, there is no local area of the system in which a rule of procedure is embodied. Although a completely connectionist MT system is probably beyond the limits of computability, many important subtasks (e.g. OCR) might be susceptible to connectionist methods.

Makoto Nagao urged "day-by-day improvement" of current systems in use, aimed at creating massive systems in the future through international collaboration. I agree that existing techniques and approaches have probably hit a plateau beyond which they will grow only slowly and incrementally; but that is no reason to fund slow, incremental development or think only in terms of giant systems.

If the U.S. government is going to fund MT development, it would be better advised to foster connectionist research and other vanguard technologies, encourage new ways of thinking about MT (Martin Kay's point), help establish international standards, and support the development of modular hardware and software packages that assist (not replace) human translators.

5. GIGO–Why We Must Get Back to Basics

Suppose there existed a completely satisfactory MT system that required input only by unilingual users. Industry and government simply do not have enough people to keep up with the output of such a system. Today, at least, there is an Invisible Hand that controls what gets translated. Cheap and easy MT would encourage the translation of staggering amounts of material, most of which would certainly turn out to be worthless. Since people must be paid to winnow the wheat from the chaff, would there be any net saving with MT? Wouldn't business and government be better served by professional, bilingual analysts, whose job would be not only to translate when the

need arose, but, more importantly, to monitor the output in a foreign language relevant to a particular field? (As already mentioned, the MCC ILO provides a working model of this alternative.)

America will collectively understand Japan fully only when many Americans, fluent in Japanese, live and work in Japan on a regular, long-term basis. Translation of documents, as Cheryl Bettels astutely observed, is only one small part of the total cross-linguistic information flow that business and government require. Extending databases, enlarging electronic dictionaries, and speeding up MT systems will never replace the need for people who can make informed judgments about different cultures and the way people in them behave and communicate. Our national policy must address the need for translator training, foreign-language teaching in secondary and higher education, and long-term career opportunities in government and business for workers with bilingual skills. All of these are much more urgent than MT.

Notes

1. "A Japanese View of Machine Translation in Light of the Considerations and Recommendations Reported by ALPAC, U.S.A." Japan Electronic Industry Development Association (JEIDA), July 1989.

2. ALPAC is the acronym of the Automatic Language Processing Advisory Committee of the Division of Behavioral Sciences, National Academy of Sciences, U.S. National Research Council.

Some Characteristics of Japanese Style and the Implications for Japanese/English Translation

by Judy Wakabayashi

Introduction

The term "style" usually refers to the features which characterize the writing of a particular person, and is generally used when discussing the effectiveness of different modes of expression in a literary context. My topic here, however, is style in a broader sense—i.e. "national style", defined as stylistic features that occur commonly in Japanese writing in general. Though obviously there are differences from author to author and genre to genre, there are also numerous stylistic traits that recur throughout the whole spectrum of Japanese writing. These are consistent tendencies, rather than writer-specific preferences, and this collective style is a result less of conscious choice than of culturally-ingrained attitudes toward to the use of language.

Though English has had an increasing influence on Japanese writing, there remains a wide gap between Japanese and English writing styles. Texts written in accordance with the conventions of Japanese style work efficiently within a Japanese communicate framework, as they conform to the expectations of Japanese readers. Indiscriminate transferal of these stylistic features into English, however, may reduce the effectiveness of the text because they run counter to the expectations of the English reader. Though with literature it is the very exoticism of Japanese style that may pique the interest of the translation reader, and much of the value of the work may be lost if these features were 'naturalized' in the translation, in informative texts these very same characteristics may act as a barrier to communication by distracting the reader's attention from the content of the text or even distorting the content. (The present discussion is confined to non-literary texts.)

Even if a stylistic feature can be reproduced in the translation, it may occur with different frequencies in the two languages, so that it has a different stylistic significance. For example, rhetorical questions exist in both English and Japanese, but their use is less common—and hence more marked—in English. The fact that numerous stylistic features found in Japanese *can* occur in English texts may tempt the translator to slavishly reproduce these features, leading to over-representation of a particularly feature in the translation. Though such writing may be grammatically correct, it is often opaque and frustrating to the reader, or simply quaint and amusing. To avoid such translationese, the translator needs to be alive to the stylistic conventions of both languages, and to their likely effect on the reader. Below I shall outline some of the characteristics of the Japanese language—or more accurately, of how the Japanese people use their language—focusing on various interlinguistic and cross-cultural differences in style.

Phatic Language

Phatic language is defined by Newmark (1979:14) as language which is used to establish an appropriate relationship with the reader. Though such phrases add little of substance to the meaning, they establish an atmosphere of rapport or affinity between writer and reader. Phatic language seems to play an especially important role in Japan, where much stress is laid on interpersonal relationships.

挨拶 are the most typical example of the phatic use of language. The flowery expressions of greeting that are common at the beginning and end of certain Japanese texts, such as letters, speeches and corporate material, constitute a cultural stumbling block in J-E translation.

Some other phaticisms that are commonly used in Japanese are 御周知の通り, 周知の如く, and 御承知の通り, and ご存じのように.

These phatic phrases are deceptive in that they may mean virtually the opposite of what they say. Similarly, such phrases as 勿論, 明らかに, and 言うまでもなく may have the function of attracting the reader's attention, rather than being a statement of obvious or known fact. Terry (1985: 2) writes that phrases such as "it is well know that" and "it is a well-known fact that" are considered bad writing in English. Moreover, "...Japanese writers occasionally use expressions like these in statements that are far from well-known. In particular, a Japanese writer may quite inadvertently speak of a fact that is well-known in Japan, but not elsewhere. In this case, it is necessary for the translator to avoid insulting the reader by implying that something not known to the reader is known to everybody else." In doubtful cases, such expressions may be translated along the lines of "as you may know". Other common phatic expressions are 間違いなく、...にちがいない, 正直に言って, 率直に申し上げますと..., 確かに, 特筆/特記すべき, and 当然

The translator has to distinguish the phatic form from the denotative element, and where necessary, tone down or even omit obsequious phaticisms. Though the expression may have the positive effect of creating an empathetic response on the part of Japanese readers, who apparently do not mind the clicheness of these routine formulae, it may jar on the English reader, thus producing the opposite effect to that intended.

The phatic use of language is a recurring theme that underlies many of the stylistic features to be discussed here. It can be interpreted against the background of the oft-cited Japanese liking for harmony, and demonstrates how cultural and attitudinal factors must be taken into account in translation as well as objective linguistic factors.

Repetitiveness

Japanese readers seem to be considerably more tolerant of repetition, both formal and thematic, than are English readers. One form in which this appears is the same word recurring several times in close proximity. One of the translators in a study I carried out commented perceptively that the problem facing the translator is how to avoid being equally repetitious by default. He remarked that in Japanese, repetition does not have the same connotations of sloppiness that it has in English—it conveys "reassuring continuity," whereas in English it may give the impression that the writer lacks articulateness. This "reassuring continuity" may play a phatic role in Japanese communication.

Because of the English dislike for repetition, the translation may use a synonym, a pronoun, a superordinate or a paraphrase. The negation of the antonym of the word is another method, though this may introduce a slightly different nuance. Lengthy noun phrases may be abbreviated on subsequent appearances, provided that this does not lead to confusion. For example, "interfacial electrodynamic phenomenon" (界面動電現象) could be shortened to "this phenomenon" after its first full appearance, even though the whole term appears in Japanese on each occurrence. The

practice of using synonyms does, however, raise the question of whether a lack of concordance in the translation may introduce artificial distinctions not present in the Japanese. The failure to use a standard, consistent translation throughout the text may confuse the reader.

Single words are not the only manifestation of repetitiousness in Japanese. Whole phrases may be repeated—パンクの回数もバイアスに比べ,遥かに少なく,テストの結果バイアスに比べ約40%にまで減少するというデータがえられています. Sometimes there may be slight variation in wording, but the idea remains the same. Japanese authors also like to summarize their work before moving on to a new topic. For instance, the following clause opened a new paragraph:

今,日本の男子生産工の意見を他の国と比較してみたところであるが,....

Such phrases as ... は上記の通りですが ... may sound redundant in English and are a poor lead-in to a new section, so the translator should consider omitting them.

Nevertheless, omitting repetitions of an idea is much more risky than using elegant variations to avoid lexical repetition. Slight differences of expression may in fact indicate some disparity in the ideas expressed, and these distinctions may be lost if the translator "cleans up" the text. Automatically interpreting repetition as padding and hence omitting it can result in under-translation. When in doubt, both occurrences should be retained, using differing expressions to indicate that there is some distinction, be it simply superficial or more substantial. Moreover, repetition may be appropriate from the viewpoint of parallelism or emphasis. If the repetition serves some such purpose, a similar effect will have to be produced in English, whether by repetition or by some other appropriate means.

Verbosity

A related aspect is that of verbosity. Whereas economy and precision of language are held up as ideals in English prose writing (though these goals are certainly not always achieved), in Japanese it seems that there is greater acceptance of verbiage. One outcome of this loquaciousness is the tendency to use sentences that are longer than is usual in English. If well written, however, lengthy sentences are not necessarily wordy.

One factor which does contribute to verboseness in Japanese prose is a predilection for phrases or even sentences with a low semantic content. Some examples at the phrasal level are .... の場合, 一方 .... 他方, ... のおかげで, ... という段階で, ...という目的のために, ということで, というわけで, という理由で, (noun)ということ, ところにある, and 状況/現状である.

Verbs with a low semantic content are another contributing factor—e.g. すなわち,できる限り短期で海外生産拠点の拡充を図り,輸出分を速やかに現地生産にシフトさせる.

At the sentence level, some sentences are a repetition or summary of earlier content, while others are simply stating the obvious.

For the translator, the difficulty lies firstly in discerning the message that is camouflaged by these superfluities, and then in deciding to what extent it is advisable and/or possible to remove this extraneous material. As with so many issues in translation, there is no clear-cut answer, and the translator has to take into account a variety of factors, such as text type and intended reader. In many instances, however,

retaining all of the wordiness of the Japanese text may produce a negative reaction in the English reader where the original text had no such effect on its readers.

Vagueness

The Japanese seem to regard vagueness as a virtue, and dislike stating explicitly what can merely be suggested. In his famous 文章読本 (1960), Tanizaki says that this vagueness allows full rein to the reader's imagination, unlike English, where everything is spelt out clearly for the reader[1]. Haraoka (114) views this favorable attitude toward expressions full of implication and the tendency to avoid decisive endings (which also appears at the suprasentential level) as a manifestation of the Japanese concern with the feelings of others (他者指向), and comments that such expressions ma been insincere, indecisive, apologetic, and circuitous to the English reader.

A related factor is the dislike for assertiveness in self-presentation. Leggett (792) declares that "Japanese seems to have a strong tendency to avoid too definite or assertive a statement, possibly because it is thought presumptuous to impose one's own views on the reader without conceding that there are possible alternatives. This notion is completely foreign to most Western readers, and they will usually be unable to make the 'mental jump' necessary to appreciate it; if you state your opinion vaguely because you want to leave room for various possible interpretations besides your own, they will often simply take this as a sign of vague and muddled thinking." In other words, vagueness is a sign of politeness or deference to the opinions of others, and has a phatic function. It is often used for deliberate effect, and is not regarded as poor style.

Vagueness is the result of culturally-ingrained attitudes on the part of Japanese writers rather than of any inherent or objective characteristics of the language itself. The Japanese language does possess the necessary means for clear expression if so desired. Conversely, devices similar to many of those used to achieve vagueness in Japanese exist also in English. Nevertheless, these socio-culturally determined attitudes toward the use of language in Japan do result in considerably greater vagueness than is acceptable in English-speaking communities.

Nowadays the weight of overt opinion, as far as non-literary writing at least is concerned, seems to have swung against vagueness and the authors of scientific papers, for example, are frequently used to be precise and explicit. Shedding these habits of indirectness is no easy task, however, and vague expressions still abound even in technical texts.[2]

This tendency to use vague, oblique expressions manifests itself in both lexical items and grammatically constructions. One of the most commonly-occurring lexical items that contributes to vagueness in Japanese is など.[3] Endo (1988: 6) notes that one meaning of など is "...to add ambiguity, which can show modesty, deference, or diffidence, and often causes problems in translation if it can be mistaken for the second more literal meaning of *for example*. In this meaning the phrase it ends is often preceded with たとえば. The final meaning is the group of such (things, people, places, etc.)". Another function of など is to indicate the end of a series or an enumeration. Hence the construction "A, B など" may simply mean "A and B", rather than an open set. Because など has this function of enabling the writer to avoid directness, it is used in sentences such as the following, which does not imply that others are involved, but simply expresses reserve by taking the author as an example:

私などは非常に西欧化していると思いますが,親しい友達であればあるほどお互いに相手と意見が違っても,それをはっきり言い合う. (Morita and Ishihara, 1988: 111)

There is also a predilection for such unexplicit phrases as のような, この/その/あのような and こう/そうした where in English "this/these" or "that/those" would suffice. A few of the other items that are commonly used to blur statements are as follows:

...する傾向がある, 恐らく, 多分, らしい, 殆ど, ごろ, 約, ぐらい, ほど, ばかり,

the suffixes 的 and なり, を中心に, 関係の, をめぐる, の背景から, 言わば, 一種の, 一応, ちょっと, そろそろ, ある(X), 暫く, (Xの)ほう, and ことによると (often used in combination with かもしれない).

Negative expressions are frequently used to soften the directness of a statement. For existence, this may take the form of negative rhetorical questions (e.g., ではないでしょうか) or double negatives (e.g...ないことはない). Particles such as も, でも and とか, and たり are also used for a circumlocutionary effect or to indicate that one is simply citing a possible example—e.g. ということもあります. The frequentative... たり form can also be used to make a statement less direct by hinting at other possibilities. Another method of introducing a hesitant note is the use of mid-sentence self-questioning, as in the following: だれが「NO」と言うかということですが,日本人というのは儒教の影響でしょうか,人間関係の中で「NO」ということをはっきり言いにくいバックグラウンドがあります。 (Morita and Ishihara, 1989: 109)

There is no widespread agreement on how to handle vagueness in the original text. This may be because it is difficult to judge whether the vagueness is deliberate—i.e. an evasionary tactic—or the result of cultural conditioning or poor writing skills. If the vagueness is deliberate, the translation should retain this tone so as to avoid overtranslation—expressing more than the original. If the vagueness is culturally-conditioned, retaining the forms that produce this vagueness may make the writer sound genuinely tentative and hesitant in English, instead of simply couching his or her opinions in a manner that is acceptable to a Japanese audience.

Many writers have cited instances of how literal rendition into English of a vague Japanese utterance has led to international friction. Some even claim that mistranslation of 黙殺する was a factor in starting World War II. Another alleged incident involved former Prime Minister Sato's statement to President Nixon using the words 善処します. Circumlocutionary phrases oft used in international negotiations, such as 考えておこう, 最善の努力をする and 全力をつくす may sound affirmative, but actually are used in a negative sense. The challenge facing the translator in such cases of evasiveness is to strike a balance between the two extremes of a literal translation that gives an incorrect impression of positive action intended and a freer interpretation which makes the actual negative intent of the writer or speaker overly explicit.

Sentence-final Expressions

A major factor contributing to vagueness in Japanese texts is the use of indeterminate sentence-final expressions. One common type consists of the passive form of verbs such as 言う, 思う, 感じる, and 考える. When these are being used to report the actual opinions of other people, they can be translated overtly. More often, however, the "report" is simply a pretense which allows the writer to avoid the introduction of an overtly self-assertive note. Similar indirect expressions do exist in English, but their use is regarded as poor style, and English writers must clarify

whether a statement is based on their own experience, opinion or fact. Japanese writers, however, seem hesitant to claim an utterance as their own belief, preferring instead to cloak it in language that lends an appearance of authority by attributing the assertion to "public opinion." In such cases literal translation may give the misleading impression that the writer is trying to conceal the source of the opinion. This contrast is obvious in the following passage:

よく日本人は働き中毒であるといわれる.これには,働くことを好む,あるいは生きがいと考えるという意味と,労働時間や密度が過大であるという意味との二つがあると思われる.

Here the ...といわれる indicates that the author is quoting the opinion of others, and so this meaning should be retained in the translation. However, the ...と思われる is simply used as a hedge, and treating it as "It is thought that..." weakens what is essentially a definition.

A similar effect of avoiding the abruptness of an outright statement and of distancing the writer from the observation by making it less overtly subjective is achieved by using potential forms (e.g., ...と言える ...に思える, ... ありえよう):

経済改革の推進には価格改革が不可欠だが,今後は連関表を使って現行価格の歪みを算定することができ,価格改定の重要な一歩が踏み出されたといえる.

"Permissive" expressions such as ...といってよい and ...と考えてよい are also common:

今後予想される米国市場での収益率低下を考えると,環境はますます厳しくなるとみてよかろう。

Some other sentence-final forms that express an attitude of caution or conjecture on the part of the writer are ...と言えそうである, ...予想される, ...するものとみられる, ...というふにみられる, ...とされる, でしょう/だろう, ...ということである/あろう, ...ということになる, かもしれない, ...ようだ, ...そうだ. as well as negative forms or negative-sounding expressions such as ...とは言いにくい and ...とはいいがたい instead of a straight negative verb:

しかし,この問題は,くりかえし重要性が指摘されているにもかかわらず,必ずしも十分に展開されているとはいえない.

These vague sentence endings may be used in combination—...高いわけではないといえるのではないだろうか;...ではないかともおもえてくる. They are not always verb-focused. Noun-centered phrases with a low semantic content are also common—e.g. 兆候がある,...というのが現状, ...という状況です and のが現状である.

The repeated use of such vague phrases dilutes the force of a text, and they are often best omitted altogether in the interests of conciseness and clarity. Usually their omission does not alter the substantial meaning. The note of hesitancy is lost, but this is a positive factor rather than a negative one when translating into English, which prefers more forthright expression of opinions.

Of course, not all sentence-final expressions are meaningless or indicative of vagueness. Many impart a particular nuance.[4] Others serve to emphasize the writer's point. Nevertheless, many expressions have lost their original emphatic force through overuse, and contribute little to the meaning—e.g. いうまでもない, 語るべきもない, ...にちがいない, and ...にまちがいない.

Self-effacing Expressions

The Japanese have a predilection for various self-effacing or self-negating expressions, often found as a disclaimer at the beginning or end of a discourse. Such expressions of modesty, whether sincere or not, can be interpreted as a sign of respect toward the reader—i.e. as another illustration of how Japanese linguistic expression is very conscious of interpersonal relationships.

These apologetic expressions include deprecatory comments on one's speaking or writing abilities, one's knowledge or appearance, and apologies for referring to one's self or private life. Though English writers use similar self-belittling devices on occasion, these utterances seem considerably more frequent in Japanese. Some such expressions cited by Saita et al. (1984: 20) are as follows:

私は別に専門家ではないのですが ..., 当時者である私がいうのもおかしいのですが ..., 私事で恐縮ですが ..., and わたしのような者がせん越ですが ....

Other oft-used expressions are 手前味噌ではあるが ... and 私の持論ですが .... In the following sentence the self-disparaging elements virtually outweigh the substantive content:

さて,いささかさまつに見えるかもしれない問題にこどわってきたおかげで,ややたどたどしい足取りではあったけれども,日本語と英語のかなり基本的な発想の違いが,おぼろげながら見え始めるところまでたどりつけたような気がする. (Anzai, 1983: 105)

Sometimes this humility takes the form of overt deference to the reader, expressed as a rhetorical question:

どうも私の漢字としては,後者が,やはり日本語としてしっくりくるように思えるのだが,読者はどうお感じになるだろうか. (Anzai, 1983: 17)

These expressions cannot always be taken at face value. If translated literally, the reader may mistake this ostensible modesty for real inability. For example, a speaker using the superficially diffident phrase 敢えて私見を述べるならば ... is actually putting on airs. Hence the translator may again be called on to "intervene" by applying a cultural filter that removes some of this apparent humility so as to avoid giving a false impression to the English reader.

Hyperbole

On the other side of the coin is the frequency of exaggerated expressions in Japanese—e.g.

すごい, 物凄く, 恐ろしいほど, 最も, 最高に, 無限の, 絶大の, 完璧に, 万全の, 絶世の, 限りもなく, 死ぬほど, 必至, 決して, 全く, 本当に, 絶対に, いつでも, どこでも, すべて, 歴史的瞬間, 夢の, 断じて, 体をはって, 命をかけて, 命の限り, 死んでも(当選をするのだ), 断固たる, 抜群, 最低, ユニーク, 猛烈, 傑作, 優秀, 圧倒的, 人気独占, 日本一, 世界一, 第一, あくまで

and the prefixes 特, 超 and 天 (Fujii, 1977). The over-use of the honorific particle お (often in combination with さん) and the use of the personal pronoun 我々 in such phrases as 我々日本人 are other aspects of hyperbole in Japanese.[5] Another manifestation of this tendency is the frequent use of fine-sounding terms in the titles of

institutions—e.g. 文化, 国際, 学院,. Exaggeration is also common in greetings, including overstated expressions of humility, as discussed above.

The indiscriminate use of exaggerated expressions in Japanese has weakened their impact as an emphatic device. Translating these literally may result in greater intensity in the translation than was intended by the writer. For example, many 外来語 have been so overused that their meaning has been diluted, and literal translation may make them sound misleadingly exaggerated—e.g., ショック, ブーム, エリート, ベテラン, VIP.. Hence it may be necessary to tone down the language in order to achieve an equivalent effect and to avoid giving the reader a false impression. For example, 画期的, 極めて and とんでもない are frequently used in Japanese, but the dictionary equivalents (*epochal* or *epoch-making*; *etremely* or *exceedingly; absurd, preposterous, outrageous, monstrous*) are very forceful terms in English.

Rhetorical Questions

Rhetorical questions are interrogative grammatical forms used with a non-question meaning. One of their functions is to indicate doubt or uncertainty, and so their frequency in Japanese is another manifestation of the preference for vagueness. Another possible reason for their frequency may be the fact that they imply that the reader will agree with the writer's views—i.e. they are an indication of the characteristically Japanese desire to achieve rapport with the reader. Terry (1985: 4) has commented that reproducing rhetorical questions in a translation may make the writer sound childish or pompous, and that purely rhetorical questions are rare in English except in political speeches and the like. In Japanese, however, rhetorical questions are common, particularly in speeches and newspaper editorials. They frequently appear at the beginning or end of paragraphs and texts.

Rhetorical questions commonly take such forms as だろう/でしょうか, (.... したら)いかがですか and (X)とはなんだろうか. Even more widespread is the use of hesitant negative forms such as ではない/ありませんか, ではないでしょうか, とおもわれるのではないか, といえるのではないだろうか, ではなかったか, のではあるまいか, と言いきれないのではないか.

Frequently the writer will immediately answer the self-posed question:

英語の受動態と日本語の受けみは, どこがどう違うのか, その対象が一番鮮明に現れるのは, 自動詞の受けみの場合だろう. 日本語では, 自動詞でも受けみがつかわれるのである. (Anzai, 1983: 187).

The translator's task is to translate the *function* of the rhetorical question, not the form. Where appropriate, the underlying tentativeness may be expressed in an English declarative sentence by using phrases such as "might", "doubt", "suspect", "in all probability", "possibly" or "wonder". Rhetorical questions beginning with なぜ[6] can sometimes be converted into statements with "ought" or "ought not" or the imperative forms "do" or "do not". Omission of the rhetorical element may be the best strategy in some cases, as in the following sentence, where the underlined portion adds little of substance:

つまり, 日本の上司が若者を企業へ統合する手段は, 「何とか世話を焼く」という形にとどまっており, 「若者の気持ちを代弁する」機能は比較的弱いと考えているのではないだろうか。

Figurative Language

Although figurative language is a universal phenomenon, figurative expressions are more numerous in Japanese than in English. Consequently, when translating into English often there is no corresponding expression, and the image may have to be explained, resulting in a loss of impact and vividness.

The use of metaphors is not confined to literary texts. In fact, Yi (1982: 203) found that there are nearly twice as many figurative expressions in 表論文 as in novels. Lise (1988) has discussed the use of figurative expressions in Japanese technical texts, and they are particularly common in journalistic writing. For instance, sustained military metaphors are common in articles describing Japanese elections, as are sports metaphors, including ones based on racing, *sumo*, *go* and *shogi*. The aim is to write forcefully but in abstract terms.

For the translator, the first task is to recognize that a figure of speech is being used. This is usually not very difficult, as there is normally a clue in the form of a change in style, subject-matter or vocabulary. Yi (1982: 204) found over 90 different kinds of metaphor indicators in Japanese, including

のようだ, ように, みたいな, に似ている, と同じく, を思わせる, も同様, と言ってよい, 疑うほど, 気がする, にも劣れぬ, ...サイズ, 状の, そっくり, 的な, まぎれもなく, 似た, とも言える, さしずめ, に等しい, 風の, 例えば, まるで, and あたかも.

After recognition, the next step is to understand the basis of the comparison. Usually the grounds for the comparison are not explicitly stated. Although some images are universal, inferring the ground may not be easy with culturally circumscribed images. Yi (1982) gives the example of 白魚のような指, which in a Japanese context is a complimentary reference to slender fingers, although the native speaker of English is far more likely to interpret this in a negative light.

The next problem is how to handle the metaphor in the translation. The translator is under less compulsion to preserve metaphors in non-literary texts than in the case of expressive texts, where it is desirable to reproduce the same image if possible. In my opinion the following comment by Nakamura (1983: 141) applies only to literary translation:

訳しているのは日本の物語であり, 日本の物語は日本という自然, 日本という社会のなかで日本人におこった出来事を描いているのだから, 日本という環境のなかで日本人が発想したイメージ, ピクチャーをそのまま伝えなくては本当の翻訳とはいえないのだ. .... 日本人は日本語の比ゆでいきているのだから, その日本的比ゆを英語の比ゆに変えてしまうのは文化的な越権行為にほかならない.

In informative texts, reproducing the image may be meaningless to the English reader. An explanation may have to be incorporated into the text, or the metaphor could be replaced with a standard English metaphor:

戦後の労働戦線の統一組織として発足した総評は, 親米的, 親国際自由労連的組合として出発したが, 全面講和·再軍備反対·軍事基地反対·中立堅持のいわゆる平和4原則を掲げて反米的政治紛争を行った. このような総評は, GHQの目に「にわとりからあひるへ変身」と映ったのである.

Rendering this as "the transformation of a chicken into a duck" would mean little to an English reader, who would be much more likely to identify with the metaphor concerning leopards changing their spots, lambs turning into lions, or the like.

Another method of dealing with metaphors in the original text is to translate them by a simile, perhaps adding an explanation of the meaning where appropriate. Or the metaphor may be converted to sense:

....「日本的経営」についての議論が多い.さながら百鬼夜行の感がするところもあり,不十分な議論をすれば百一鬼目を追加するに終わるだけかもしれない.

Literally these two phrases mean "100 demons roaming around at night" and "add the 101st demon". ***Kenkyusha*** renders 百鬼夜行 as "veritable pandemonium, almost scandalous scene", so the second phrase could be translated along the lines of "add to the confusion". Nevertheless, this lacks the vividness of the original. Dead metaphors (e.g. ... 1983年3月に誕生したホーク労働党政権 ...), however, can be converted to sense with impunity.

Broadly speaking, in informative texts the translator is justified in not reproducing the metaphor when it is not original, but where possible the impact, if not the form, of innovative metaphors should be retained.

Speech Representation

Generally speaking, there is a preference in Japanese for representing speech directly, while English favors the objectivity of indirect speech. Whereas the indirect mode sets a distance between the reader and the person being quoted, the direct mode preferred in Japanese represents the view of the writer directly, thus having more immediacy. Again, this is in line with the trend in Japanese writing to engender an empathetic response on the part of readers.

It is often difficult to distinguish between direct and indirect speech in Japanese. Both modes are marked by the use of the particle と and a verb of communication. Tense, person and word order are usually the same in both speech modes. Linguists have noted the existence of various formal markers of direct and indirect speech in Japanese, with deictic switches and honorifics being two of the main kinds, but this information is not always available. Moreover, the presence of quotation marks does not necessarily indicate that the utterance they enclose is a verbatim quotation. In Japanese the passage enclosed by かぎ括弧 carries the *gist*, not necessarily the identical words. It is not uncommon to find "...inaccurate or unattributed quotations and incomplete or nonexistent documentation of sources in some Japanese writing." (Toyota Foundation, 1986: 20).

Uleman (1987: 11) gives an excellent example of this blurring of direct and indirect speech:

1981年5月,鈴木首相はレーガン大統領との共同声明において,日本が「世界の平和と安定の維持のために重要な地域に対する援助を強化する」旨をうたった....

The quotation marks would seem to indicate a direct quotation, but this is belied by the word 旨. A check of the communique apparently revealed that the actual declaration was identical to the quote except for the ending, which read 強化してゆく. When unsure whether or not a passage in quotation marks is a verbatim report, the

translator may adopt the strategy of paraphrase—e.g. "She made a statement to the effect that..." or "...as the prime minister expressed it."

Japanese also has an intermediate form of speech which lies between direct and indirect speech—i.e. 中間話法. Here the supposed inner thoughts of a person are incorporated into the text without quotation marks. Anzai and Seidensticker (1984: 75) note that this introduces first-person-like, subjective, direct speech elements into third-person, objective, indirect speech texts. This enables the presentation of dual points of view and results in greater impact and a feeling of realism. This mode is used more freely than is "represented speech" in English, where the writer's viewpoint cannot shift so easily. Although common in novels, this method is by no means confined to fiction.

Thus Japanese has the potential for moving freely back and forth between direct and indirect speech. Although shifts from indirect to direct speech sometimes occur in English to mark a climax and to impart vividness, in general there is a sharper division between the two than is the case in Japanese, where such transitions are common. Given the difficulty of distinguishing between direct and indirect speech, the English preference for indirect speech, and the frequently non-verbatim nature of quotations in Japanese, the J-E translator is under no compulsion to automatically reproduce quoted Japanese utterances as direct speech in English. Note, however, that a change to indirect speech may necessitate not only some format changes to pronouns, certain nouns and adverbs and verbs of motion, but also a change in perspective.

The problem is compounded when a writer quotes, in Japanese, from a text in a foreign language. For example,

「日米関係は,両国のみならず,世界全体のためのもの」(マンスフィールド前駐日米大使)というところにまで発展してる.

Not only is it usual in English to put the source first (without parentheses—i.e. incorporated into the body of the sentence), but Ambassador Mansfield also undoubtedly spoke in English, not Japanese, so this is not a direct quote at all. If the original text is English, ideally it should be used. In the case of other languages, where an official English translation exists this should be used, otherwise the translator has to decide whether the intended readers would be familiar with the foreign language or whether it should be translated into English from the original text. Secondhand translation from the Japanese version is the last resort, and the practice should be noted in a footnote. Frequently, however, the original text will be unavailable, or even if available, it may not fit in with the context of the translation. Moreover, as Riggs (1980: 57) notes, Japanese authors sometimes attribute opinions to Westerners in order to strengthen their argument, but this lacks authority when translated into English. She continues on to say that

こうしたことは全べて日本語の「寛大さ」に由来するのですが,これは英訳すると,"looseness"といって,場合によってはひょう窃(plagiarism)の問題に抵触しかねぬことなのです.

Quotation Marks

Single quotation marks (かぎ括弧)[7] have a wider range of use than their English counterparts, which are used primarily to mark direct speech, although they can also be used to indicate that a word has a special nuance. The following is a non-exhaustive

list of some of the uses of かぎ括弧, apart from their function of indicating a direct quotation:

1. To impart a special nuance—e.g. the nuance of "so-called" irony or sarcasm: その方が一つの指標をむりやり持ってくる「科学的操作」よりましだと思ったせいもあるが... Here the quotation marks convey the nuance of "pseudo-scientific."

2. For emphasis:

   情報化の時代は,コンピュータを利用した情報の大量処理にとどまらず,より質の高い「分析力」とそれをタイムリーに製作へ活用する「敵時性」に重点が移っております.

3. To present abstract concepts: e.g.「民主主義」might be translated using a capital letter in English—Democracy.

4. To indicate the hypothetical nature of the quoted phrase:
   仕事への満足は必ずしも「労働倫理」を示すものでないことは明かである.例えば「労働意欲の強い批判的労働者」や「満足し切った怠惰な労働者」も大いにありうる.

5. For catchphrases and slogans:
   ところが,たまたまこのころ,同じようなことを考えていた協調会は,...「事業一家」,「産業報国·職域奉公」,「皇国扶翼」などをスローガンとする非常時下の労資協調策を政府に進言した.

6. To indicate neologisms:
   しかし,これらの残宰は「新人類」と呼ばれる若い労働者たちによってかなり払拭されるかもしれない.

7. For proper names: Here the quotation marks often act to distinguish between common nouns and proper nouns—a function normally fulfilled by capital letters in English.

   (a) Names of organizations:「いのちを守る県民共闘会議」

   (b) Titles of positions: B工場では専従の「活動促進員」が配置され,サークルには三十六%以上の従業員ガムカロしている.

   (c) Product names:「アコード」

   (d) Film names:「ガンホー」. In English, film names are usually indicated in italics.

   (e) Names of documents, proposals, etc:「労資整調組織案」

   (f) Historical events:「2.1ゼネスト」

   (g) Names of vessels.

8. To indicate the use of a different register (informal, slang, etc.):

   現組合超の話では,労働者はもともと生産性や品質,企業の業績に興味があるものなのだが,高度成長期に働く気のない5ないし10%の,「声の大きい」人たちにひきずられる傾向があった.

9. To indicate metaphorical usage:

   特に鉄鋼大手各社の沈滞に比べ,目覚ましい会社の整調が従業員に誇りを生んでいる,「巨人たち」をつぎつぎと負かしてきたという自負がある.

10. To indicate a cliché:

    一方,しばしば「昔から労働倫理の強い国民である」といわれる日本では,....

11. To indicate specialist terminology:

    ...すなわち「通貨乗数」が日銀券の節約につれて上昇し,その値も不安定化して予測し難くくなる.

12. To indicate metalinguistic usage.

13. To clarify the relationship between phrases.

We disagree with the comment by Newmark (1981: 172) that "In general, when a single word or phrase is put in inverted commas, it can be translated literally, since the inverted commas relieve the translator of the responsibility for its authenticity." Words and phrases are frequently enclosed in inverted commas precisely because they are somewhat problematic, and thus demand more than a literal translation.

Titles

Literal translation of the titles of Japanese publications often results in vague or awkward English, and so the title fails to fulfill one of its main functions, that of creating a sense of expectation or interest on the part of the reader. Differences in cross-cultural expectations toward titles mean that the translator will often have to write a new title, rather than simply translate the existing one. If the title contains an allusion that is specific to the Japanese context, it may have to be replaced by one that will be understood by English readers or one which is more descriptive of the actual contents.

The use of 漢語 allows Japanese writers to pack considerable information into their titles, but conveying the whole meaning in English may be impossible within the normal space limitations. Moreover, the lack of explicit verbs or particles can give rise to initial ambiguity—e.g.「働く女性支える社会システムの構築を」. The hesitant tone of much Japanese writing is present also in titles—e.g.「労働倫理」の先進国間比較のために. The question format is also widespread—e.g. 就職風景に異変は? It may be desirable to convert these questions into statements, but this raises the problem of conveying the note of doubt. A few of the common patterns appearing in Japanese titles are Xとはなにか; ....考; ....について; Xとともに and the infamous Xを十倍楽しむ方法.

Sub-titles or sub-headings also require special attention. Whereas English newspapers usually contain only one heading per article, the house-style in Japanese newspapers permits several sub-titles. The heading in the largest print does not necessarily indicate the main content of the article, and in fact may be almost meaningless by itself, so the translator may have to combine it with the meaning expressed by the sub-titles, or may have to write a completely new heading. It is usually a good idea to leave the translation of the title until last, when one has a better grasp of the main ideas which should be highlighted.

Conclusion

I have outlined a few of the characteristics of Japanese "national style", and hinted at some cultural attitudes behind these language habits. Though these comments are

generalizations, the collective tendencies mentioned here are supported by the literature and actual examples, and are sufficiently valid to act as broad guidelines for the J-E translator . I have repeatedly remarked on the need in informative translation to tone down or even omit altogether certain stylistic devices which are characteristics of Japanese but which may run counter to accepted standards of writing in English. Though stylistic infelicities in a translation usually have a less deleterious effect on communication than lexical errors, at best they disconcert the reader, and at worst they can distort the message.

It is vital to recognize, however, that rhetorical devices do play an important role in signaling meaning. They are not merely decorative options—form and content are closely intertwined. The only justification for altering or omitting such devices is that doing so contributes to dynamic equivalence and to naturalness in the English text, which takes precedence over formal correspondence. The translator has to walk a fine line between over-translation—i.e. translating intact all of the vagueness, verbosity, superficial humility, etc. of the Japanese—and under-translation i.e. omitting such elements in the interests of a more natural English text, but removing essential nuances in the process. There is a continual tension between the requirements set by the Japanese text and the constraints imposed by English.

Though it may be difficult to determine whether the primary cause of differences in Japanese and English expression is linguistic or cultural, cultural differences that go beyond semantic skewing and lexical gaps are apparent. Different attitudes—e.g. toward interpersonal relationships—are reflected in how the language is used. Whether it is language that shapes one's world view, or the world view that determines linguistic usage has long been a much-debated issue. It seems to me that the most likely relationship between language and society is that the influence is bidirectional. Whatever the case, it is clear that social convention does favor certain manners of writing over others. We should, however, be aware of over-generalizing these preferences. Likewise, my comments here should not be interpreted as value judgments on the Japanese use of language, but simply as a recognition of certain differences in Japanese and English expression.

The value of contrastive linguistic studies to the translator has also been the subject of considerable debate. Though recognizing that comparative studies produce insightful observations by focusing on common or obligatory transfers, some writers argue that their focus is retrospective, and hence of little use to the translator when faced with an actual text to be translated. Many writers have criticized the emphasis on linguistic aspects—contrastive lexicology, syntax and phraseology—rather than on the message and the decision-making processes involved in the translation. While recognizing the more general applicability of translation theory, my aim here has been to focus on some of the stylistic preferences in Japanese and English usage that can act as useful practical guidelines during the process of J-E translation. I hope to have demonstrated that an awareness of the major stylistic differences between Japanese and English can lead to an improved translation product, and that contrastive studies need to go beyond the purely linguistic aspects to incorporate ethnolinguistic differences as well. In this sense, I believe that any theory of translation must have a strong sociolinguistic basis.

Notes

1. Anzai and Seidensticker (1984), however, point out that Tanizaki's comments were based on Waley's translations, which are wordy and add unnecessary explanations, and which are not typical of English writing.

2. The pre-publication reviewer of a scientific book I translated many years ago criticized the repeated used of such phrases as "needless to say", "It is thought that...", and "Naturally". He commented: "'It is thought that...' is meant to express scientific caution, but *nothing* is known for absolutely certain, though we are more certain about some things than others. These phrases just weigh down the prose, and usually do not help the reader, just reassure the writer that he has not said anything wrong."

3. The phrases その他 and あたり have a similar vagueness-producing function.

4. For example, ...てしまう, ...てみる, ...でおく.

5. 我々 is also another way of avoiding individualistic expression and submerging the self. Anzai (1983: 22) also notes that the use of 我々 in phrases such as 我々人間 has the phatic function of creating a sense of intimacy between reader and writer.

6. Beekman and Callow (1974: 241) comment that many rhetorical questions beginning with "why" "...reflect negatively upon the legitimacy of the purpose, reason for, or motive of another's actions or statements."

7. Double quotation marks (二重かぎ) have a far more limited use—i.e. in the names of publications (in English, book titles are rendered in italics or underlined, while the names of newspapers are usually italicized) and when it is necessary to use quotation marks within single quotation marks.

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Patterns of Thought, Patterns of Language

by Robert Wargo

I would like to talk about the very general topic of language and thought. Particularly, the relation of language and thought in Japanese versus language and thought in European languages, but specifically English, and the difficulties that makes for translations. And also the impact that language has on culture and vice-versa.

I do not want to get into a 日本人論, although I am afraid I probably will to some degree. But to begin with, my 日本人論, if there is a thing embedded in this, will not attempt to be an absolute, all-out 日本人論. But I think that looking at the language, at first in a very simplistic way, can give you an indication of certain aspects of Japanese culture and how they tie together that people have not ordinarily thought about, mostly because the things are so deeply embedded in Japanese thought patterns that people do not bother to think about them.

I have sometimes talked about this in terms of the marriage of logic and poetry because I have been interested in both at times in my career and sometimes it seems that when you are trying to translate from Japanese into English it is like trying to go from poetry to some sort of a logical text.

As you can see, there is a lot of the Whorf hypothesis behind my thoughts on this topic. In essence, the Whorf hypothesis talks about how language affects the way you look at the world. The strong formulation of the Whorf hypothesis says language determines the way you look at the world, while the weak formulation says the language that you speak natively affects the way you look at the world. I tend toward the weak formulation just to get my prejudices out ahead of time.

I am brought to this topic through courses in Japanese-English translation that I was teaching and have been teaching up until very recently in Japan to native speakers of Japanese who were going to either be professional translators or to do the job of translators in whatever company they were working in. It was seen to be a way of giving them an opportunity to express themselves in English without having to think up new topics. You could narrow the problems down from "think up a topic, then say something about it, and then do that in English" to " Ok, here's the content now say it in English." I used to use essentially "Western-style" writers who talked about very Japanese things—people like Umehara Takeshi for example.

Almost invariably what would happen is I would start looking at the translation just in terms of the English and I would be reading along with no real problem until I was brought up short by a passage that was in garbled but grammatical English. The sentences seemed twisted around in some fashion or another. This would happen when someone tried to apply a typically Japanese sentence structure in English, or when someone unthinkingly used the "start at the tail and go backwards" translation method. Or every other sentence began with an if clause.

But there were other problems that were even more interesting because they would represent seeming non sequiturs. I would read one sentence and then the next sentence would seem to have absolutely no relation to the sentence before it. So I would look at the Japanese sentence by sentence and, in the best cases, the sentences matched up pretty well. But it still did not make any sense in English unless I sat there for five minutes and tried to reconstruct the thinking behind it. I would say "Ok, let's step back and let's read the whole passage in Japanese," and I would go zipping through the

Japanese. Even as a foreigner reader, I would find myself following it right along all the way to the end and not finding the thing that stopped me in the English version. It then struck me that something very strange was going on—just as it has struck most of you at one time or another.

Grammar is not the problem. Nor is semantics. It is essentially a question of pragmatics—pragmatics in the sense of how logical arguments can go from coherent, continuous discourse to disjointed, staccato discourse during translation from Japanese to English if you are not very careful. At the University of Hawaii, we had philosophy conferences where we invited Japanese philosophers to give talks. They would quite often come with translations of their talks. All too often, distinguished professors from Japan would give papers that the faculty in Hawaii, the visiting professors from other places, and the students in attendance would find lacking in vigor. It seemed as though the eminent professor could not even construct a syllogism. This encouraged the feeling that logic was not a Japanese strength.

Both Western and Japanese scholars alike have talked about Japanese not being able to handle rational discourse and Japanese not being a fit vehicle for rational discourse. And you always get people saying, "西洋人は合理的で日本人は感情的" or words to that effect. Many scholars have even argued that there was no philosophy in Japan prior to the 19th century when Western philosophy was introduced.

Nonsense. If it were true, the Japanese could not handle rationality. If the Japanese language were not a fit vehicle for rational discourse, Japan would not have achieved its dramatic modernization or the dramatic economic growth since World War II.

An automobile has tens of thousands of parts. And Toyota alone makes millions of them every year. There are hundreds of thousands of employees to coordinate in doing this, and the Japanese automakers do it cheaper and with better quality than the supposed masters of rationality in Detroit. Look at the advances in consumer electronics. You do not do that by 腹芸. You do not do that by 感情. There is rational structure involved.

Then where does the myth come from? Why do you get people like Tsunoda saying the Japanese cannot learn foreign languages because they have a different kind of brain and learning foreign languages destroys their creativity? Why would anyone believe such a person? Because there is a tendency to believe that, somehow or another, Japanese is unique. Not just the way every other language is unique but somehow uniquely unique. And this mystique is somehow tied in with the notion of rationality versus intuition. Personally, I think that is nonsense. But there has to be something underlying all of this to make people think along these lines so frequently and with such intensity.

We all know that there are differences between the Japanese and English languages and differences in the preferred thought patterns that go with the languages. One of the difficulties that Japanese learning English encounter is that they tend to speak English words with Japanese thought patterns. The Toshiba COCOM incident a couple of years ago was a classic example of miscommunication rooted in how responsibility is interpreted and a number of other philosophical and moral concepts that are interpreted differently in Japan and the West. To give you an example on a somewhat smaller scale, a friend who owns a small company was supposed to work up a contract with a Japanese firm interested in his product. He was very happy about this, but he had never done business with Japan before, so he spent a week and a half figuring out all of the various problems that could possibly come up—primary problems, subsidiary

problems, and so on—and writing an outline so he could get everything done neatly and efficiently. He figured it would only take a day or two, if that. But you know what happened when he came to Japan. The first day they are asking questions that are not on his list. He gets all different kinds of questions all over the field. The same thing happened the second day. And the third day. It was all very frustrating and he was just about to get up and go home when the Japanese side said they had decided to award him the contract. So they had a big party and he went home with the contract but without the vaguest idea what happened. That sort of thing happens all the time.

I think this is tied in with structural differences, and the basic structural difference is the difference in language and patterns of thought. It is not a difference of rational versus non-rational. It is a difference in how the rationality is expressed. The difference is on the grammatical level, on the pragmatical level, and on the context level. Ultimately, it is not only a pragmatic choice but an aesthetic choice.

To start with, look at the basic sentence patterns in the two languages. The English sentence is SVO and the Japanese is (S)(O)V. That basically is the core of the whole thing. Why, you might ask, is this so important? Who cares whether you say Johnny went to the store or Johnnyは店へ行った?

What's the difference? And there is not much difference in small sentences. But people do not always write short sentences. Go to any speech by a politician and you will hear rather long sentences. I suspect one of the first things a Japanese child learns is not to react until the sentence ends. Because you do not know what is being said until the sentence ends. This is true on the sentence level, the paragraph level, and even the book level.

English is linear in form and Japanese is a climatic-gestaltform. Which means you wait until the end and then everything becomes clear. I used to use the analogy of the train to explain what English is all about. It is like taking the train from Tachikawa to Tokyo. When you go into the station you go to the right platform because there is a sign, "This is where to catch the train to Tokyo." You get on, and they tell you, "This is the train to Tokyo." Then at the next stop they tell you what that stop is and that this is the train to Tokyo. That is exactly the way we are taught to write English.

You have a particular goal and there has to be a thread of argument that is unbroken all the way through. Literary texts can do a little bit of side-stepping, but basically it has to be one thread of argument all the way through. Anyone who has gone to graduate school and suffered through getting a PhD knows that they are always trying to get you to tell them what you are going to do with the paper or chapter, do it, and then explain what you have just done. You have to go through each painstaking step one at a time. And if you translate it into Japanese, it seems くどい as all get out. The thought pattern that goes with this is the notion of logical linear form. It is not just that there is logical form but that the logical form has to be absolutely clear to the reader.

Now think about some Japanese writing such as 天声人語 or any of these other things that appear on the front page of any of the national dailies. Try reading them all but the last sentence. Ninety times out of a hundred, you will not have the vaguest idea what it is talking about. Because for the most part, it is not like taking a trip on the train but more like gathering an image here, an image there, and in the end tying them all together. This is very much what the Japanese sentence does.

So this is the preferred Japanese thought pattern: gathering little bits of information, waiting until it is all together, and then making the judgment or the conclusion. By contrast, you are almost forced to jump to conclusions in English. In Japanese, you can say "彼は奥さんが暗殺者であるとおそれていた" but it is very difficult to do that in English. Generally you have to start out with "he was worried" and once you say that you can say anything, because you have your axis, your framework, your coordinate system, set up ahead of time. The context is that this man is worried and whatever else happens is within that context. You get all the signals ahead of time in English—but not in Japanese.

This is tremendously important in negotiations because even if the Japanese is speaking English, he or she will quite often go into the negotiations with the idea that we take care of this little thing and that little thing without trying to impose a framework on the whole ahead of time. It is like looking at bits of a picture. And then after you have seen all the little bits of the picture, you step back and decide whether or not you want to buy the whole thing. And the answer might be "no." Typically, Indo-European speakers think of themselves as being on a train and moving station by station to some sort of destination. And if nobody gets off at any of the stations, they assume they are all at the same destination.

Another analogy I like to use for thinking about Japanese and English is to see it as the difference between a graph and a picture. This is not to claim that pictures are more emotional than graphs, although graphs do tend to be cold. The thing is that with a graph, you have to start some place and go someplace else in an orderly way characterized by the coordinate system. If you present the graph without the numbers and without the indications of what things are, the whole graph is totally meaningless. But with a picture, where you start looking at the picture depends on what catches your eye. The artist may want you to approach it in a certain way, but in fact you can approach it any which way. It is this "field logic" that is characteristic of the Japanese language and thinking.

I am not trying to say that Japanese use a different logic by any means. I am trying to say only that the preferred mode of expression is different. I am saying that linguistically, the sentential forms that are back-loaded and the fact that it does not all come together until you have the verb at the end gives you a suspension orientation.

I will even go out on a limb and say this is one of the reasons that the Japanese have a reputation for not being a humorous people. Even Japanese who speak very good English simply do not find American jokes funny. Why not? Because they do not make linear assumptions. Jokes are effective because they set up a situation and then they betray your expectations. For example, "What do you have when you have six lawyers buried up to their necks in sand? Not enough sand." Why does this work? Why do you laugh? Because if you are taught in a Western school system, you are taught to figure out what is coming next by the indications that you are given along the line, and in a joke, you point somebody this way and as soon as they start running you say it was over the other way. The Japanese do not jump to the conclusions. And so the Japanese get the reputation for being humorless, which is ridiculous. Any time you go to an 赤ちょうちん, listen to people and see how much laughter is going on. The Japanese are not humorless at all. It is just a different kind of humor.

Another element of this field logic approach is that you can leave all kinds of gaps. The gestalt forms the whole, and you can see how things go together. You have various

things here and there but you do not have them all tied together, and then you step back and see how they all tie together. It is central to the whole culture.

I always use the example of gardens. Think of any formal Western gardens you have seen. They are almost always geometrical. They can be horrendously complex, but they are always going to be very geometrical. Furthermore, they are all set up so that when you go through the door, or the gate, or whatever it might be, you can see the whole thing. There is great joy in being able to have your vista such that you can see the whole of the garden. Even with the hedge mazes that you sometimes have in England, even though you cannot actually see the whole thing, you know it is mathematical.

By contrast, think of a Japanese zen garden. A Japanese zen garden in Kyoto or anywhere else is always set up in such a way that no matter where you are, you cannot tell what is going to come next. Even when you walk through the gate, they have deliberately taken all different kinds of stones—all somewhat smooth so that you can walk on them, but none of them perfectly smooth—and it looks like somebody who was half-drunk just threw them down. Then you go into the garden and you see some big rock that completely overawes you and sets up various emotions. Then all of a sudden, after this big imposing rock, you find this very quiet pond that you did not even know was there. It is one thing after another, and when you walk out, you tend to say that was a great garden.

What do you mean, "That was a great garden"? You are referring to some kind of unity, some kind of a structure. And almost invariably, once you look back on it, you realize that if the architect had moved the rock a little bit, it would have destroyed the whole thing. You realize there is an architectonic. There is a logic to the whole thing. But the logic is kept underneath the surface. It is deliberately structured so that you do not see the logic.

Music is the same way. Not so much modern music, which has all types of interreactions and complications and other things, but classical Japanese music. Have you ever seen a conductor conducting classical Japanese music? Never. The musicians are all doing their own things. And if you ever get someone to teach you to play one of these things, you will find that the person playing the 小つづみ and the person playing the 大つづみ are playing on different beats. It is almost as if they are not paying attention to what is going on next door. Then it all comes together at the end. Whereas in typical Western classical music you have a conductor and everybody has to have perceived and usually mathematical harmonies.

You can carry this into all kinds of other different forms, down to and including city planning. Westerners tend to think of cities as being laid out grid-like. This is center. Over here you have East something, and on the other side you have West something. No one would ever think of living on a street that did not have a name. Streets have names. Westerners are very Confucian. Everything has its proper name.

Then people come to Japan, and what happens? Most streets in Japan do not have names. There are more names now than there used to be. Typically in Tokyo, the only streets that were named were streets that went to another city, such as 甲州街道, and 青梅街道—although there is always 駅前道 or something 銀座. But typically you do not have a name even on very large streets. If you ever ask a cab driver what street you are on it drives him crazy. They do not have names. And the city is not laid out on a

grid. There are exceptions. But Kyoto and Nara are basically Chinese cities, and Sapporo is new.

Basically, Westerners think of the grid first and then put buildings on that grid whereas Japanese tend to think in terms of buildings and then something that connects them so that you can get from one to the other. Even when you talk in terms of breaking it down into 町, 丁目, 区, 番地, it was originally set up that the first house built got number one, the second one number two, and so on. If you ask a Japanese his address, he will not tell you. Even if he has invited you to his house, he will not tell you what the address is. Instead, they say come to such and such a station, call me, and I will come and meet you. This is very difficult for me because I ride a motorcycle. I do not go to the railroad stations. I need the address so I can look at the map and find the man's house. But typically the Japanese will not think in those terms because they do not think in terms of the grid coordinate system the way Westerners do.

The point is that this is part of the language and affects patterns of thought—and that people do not normally think of either one when they acquire a foreign language or when they are translating. But they are terribly basic, and it is an aesthetic choice. Just as with the zen garden that has every bit as tight a logical structure as Versailles but makes an effort not to have that structure on the surface, the language is aesthetically an attempt to keep the logic non-linear. When Newsweek first started coming out in Japanese, Japanese who read it would say they found it くどい. Or they would say, "頭が痛い" or "ちょっと疲れちゃう." Why? For the same reason that it was perfectly good for foreigners who could read a little a bit of Japanese to read. Even if there were 漢字 that we could not figure out, the thought patterns were tremendously familiar. At least at first, they used to translate sentence by sentence, and the way the stories were developed came straight out of the English edition of Newsweek because they were doing it in a big rush and that was the easiest way to do it. But most Japanese had the feeling that somehow or another it did not fit together.

There is a difference in the modalities of perception. Almost all Japanese sentences tend to have this movie-like quality. Qualities are taken from the point of view of the receiver as opposed to qualities inherent in the things. So where English speakers are taught to expect straight lines all tied together in different colors, Japanese use little bits and pieces of line all over the place in the same color. English does not use the same word over and over again because the structure constraints are so great that without a large amount of metaphor and different vocabulary use, you do not get any flavor. You have to rely on using different types of words. Whereas in Japanese you throw all of these various forms together.

There was a TV program about the Berlin Wall the other day called 守護の壁, 地獄の壁. Wall of defense and wall of hell. It does not make any sense in English. "A wall for defense or a wall for oppression" would be closer, but it still not a very good title in English. But 守護の壁, 地獄の壁 is a good title in Japanese. What is going on? Do hell and defense share qualities in some objective sense? I am being protected on the one hand versus I am being put in hell on the other. Ambiguity. But it works in Japanese.

People are always saying that Japanese is ambiguous. Japanese can be ambiguous just as English can be ambiguous. Listen to Bush or any lawyer and you will see how ambiguous English can be. Japanese can be ambiguous. But the fact that it leaves out subjects or predicates does not mean that it is ambiguous or vague. It is only ambiguous or vague if different Japanese think it means different things. But if a group of

Japanese agree on what it was saying, it is not ambiguous. However, if you translate it into English the way it is in Japanese, then it becomes ambiguous—not because of the grammar or because of your translation but because of your pragmatics. Because of the rules that are commonly accepted rules. Because of the standards that your reader expects you to bring to your writing.

The canons that allow you to make certain transitions and leave certain things out are different. You leave things out in any language. Symbolic logic is one of the most painful exercises on earth because you are not allowed to leave anything out. You cannot say, "Everybody knows that." You have certain rules and everything has to be justified by one of the rules. So you have to do this in teeny steps. It drives people crazy. But compared with Japanese, any of us speaking an Indo-European language is taking much teenier steps. As part of their whole-field logic, the Japanese do not bother to put the transition in if everybody can be assumed to understand it. To put it in is to be くどい.

There are some Japanese sentences that run a page and a half. And there are some that switch subject from the first part of the sentence to the second part of the sentence without ever giving you the subject. But if you are reading it in Japanese, it makes perfect sense. You then try to translate it into English and you have to supply those subjects and you go out of your mind because they are not there in black and white. I have seen translations where people were very literal and insisted that that was what the Japanese said even though it did not make any sense in English. If it makes sense when you are reading in Japanese it has to make sense in English. And if you have to add something to make it make sense in English, do it. You are not adding in any real sense because all you are doing is satisfying the requirements for going from thought A to thought B in English. You are simply verbalizing the connections that are thought to be understood in Japanese.

It makes a big difference how someone approaches what the end-product is supposed to be. Is it supposed to be a word-for-word transliteration, or is it supposed to "work" in the other language? It is not that you cannot do the same things in English that you can do in Japanese. You can. But the preferred mode in English is to keep the form on the surface and to make sure the form has a logical, mathematical structure. Even in Japanese technical manuals, translators have trouble because the technicians are still thinking in this field mode as opposed to the English linear mode. This is, I suspect, why Japan is much more advanced in hardware where you have a field to play with and less advanced with the type of programming that we do now, which is pure linear mode. It is very difficult to switch modes. It is not impossible, but it is very difficult; and it is so difficult precisely because of the linguistic structures and the cultural background forces that do so much to shape our thinking.

A Translation that Became a Media Event

by Karol Zipple

Our firm, Galaxy Systems, Inc., has been in the very interesting position over the last nine months of reading many articles and hearing much criticism of a translation we did in July 1989 with which most of you are familiar: The Japan that Can Say "No" by Akio Morita and Shintaro Ishihara. I would like to talk with you today about the translation of this book and the impact it has had on us.

When I say, "the translation" of this book, I am talking about the one that our firm produced for the Department of Defense Advanced Research Projects Agency (DARPA) and which was distributed by the Foreign Broadcast Information Service (FBIS) in November 1989. Prior to the FBIS publication, however, the translation was circulated rather widely in Washington almost from the day we turned it in to the client. This version was probably the most widely circulated version in Washington last fall and winter. I have seen two partial translations and one translation which appears to be a summary of the one that we produced. The translation our firm did is not the only translation, but I believe it is the one which became an "issue."

Let me give a little background to put this particular translation in context as to where it came from, how our firm became involved in it, and what happened to us as a result. Galaxy Systems is not a translation agency; that is translation is not our primary business or our focus. But in the course of the work for our clients we do a great deal of translation. Most of our work consists of producing reports and studies for clients based on English materials but written in Japanese. So the majority of our work is in Japanese not in English. Our focus is on Congressional and media monitoring as well as the publication of a weekly newsletter on Japan-related news appearing in the U.S. press. We also do a banking regulation newsletter and a foreign investment newsletter in Japanese. We are located in Washington D.C., land of lawyers and government; therefore, we do a considerable amount of legal translation for attorneys, for the federal courts, and also for certain government agencies.

This particular translation was done for one of our regular clients. We have translated magazine and newspaper articles as well as other types of documents for them, usually under confidentiality agreements similar to those we sign when doing legal work. Sometimes a particular agency requires a separate statement from every single person who is working on a document but often we operate under a blanket agreement for the company. We do work for a number of government agencies under a variety of arrangements, some under confidentiality statements; many without; yet we regard all work done for a client as confidential.

We received a call from DARPA in mid-July asking if we could translate "a book" for them by July 24th. "A book" can mean a lot of things, but generally translating a book in the space of about a week to ten days is not something we would even attempt. We asked them, as we usually do, to send a fax of some sample pages and give us a total page count so that we could get a rough idea of what they were asking us to do. We received the table of contents and about ten pages of text and estimated it to total about 25,000 English words. It actually turned out (according to WordPerfect) to be a little over 26,000 words. After reviewing the material and checking our production schedules for the rest of July, we decided it was impossible. We advised the client and

indicated we would need four weeks to do the job. However, the client said they had to have the translation by July 24. We explained that even if we pulled in several free-lancers, just the problems of coordinating the finished product, standardizing terminology, and getting the word processing done made the time frame very difficult. The client indicated that they just wanted to know what the book said and that they did not need a polished, finished product as it was for internal use only and they might want to use some quotes in Congressional testimony that was being prepared. (Hence, we believe, the July 24 deadline.) As many of you know, it is very difficult to say "no" to a good client for whatever reason.

So we agreed upon a schedule and even though we received the material on July 13, we actually could not begin it until July 17 because of other things that had to be completed. Our firm was to fax the translation chapter by chapter as they were completed, with a final complete text delivered on July 24. Then any chapters or sections they needed particularly, we would review, re-edit, and polish if they requested at a later date. We do a lot of this type of work with clients who just need to have an idea of what a document contains. Often material that we turn in, even to our government clients, is a first draft that has been rough edited. Then the client says, "Fine, we do not need those four articles but we need this magazine article finished." Then we go through the next steps: the re-edit, proofreading, and final word processing.

To give you an idea of how many steps we skipped in this translation, I will tell you what the normal procedure is in our office. A document comes in. If the source document is in English, I review it to determine how long it should take, assign staff to the project, and set up the work schedule. If the source document is in Japanese, one of our senior Japanese staff members does the review. I then assign our staff people to the translation, or whatever the job may be, determining at that point whether or not we need to call in one or more of our free-lancers. (In this case, we called in one.) The material is translated; a first draft is completed; an editor does the first edit, noting questions and checking terminology; the translator reworks it (if necessary); a second reader checks it. If there are problems with the translation, in terms of language, clarity, etc., then the translators and the editor and, depending on the material, other staff members, sit down together to work out any problems encountered in the translation process. Then it is sent for final word processing and a final proofreading. The Japan that Can Say "No" was a rush, rough translation. It was translated. It was rough-edited. It was word-processed. What the client got was essentially a good first draft.

The primary translator was Mr Nakamura, who is the president of Galaxy Systems and who normally is not involved in this type of project because of his numerous other responsibilities. But in order to get it done, when it had to be done, he volunteered. Mr Nakamura has been involved in translation and interpreting for 25 years, as well as writing on U.S.-Japan relations for the Japanese media. His native language is Japanese. He received his graduate education in the U.S. and has lived and worked in Washington, D.C. since 1965.

The second translator was a free-lancer who works full time for one of the Japanese organizations in Washington but who devotes a considerable amount of time to translation. He is an American who received his graduate education in Japan. He has a military background and has been a professional translator for fifteen years. The third translator was one of our staff translators whose assignment was to check glossaries and complete the initial word-processing. She did very little actual

translation. Several pages of the text were missing in the original copy so when they finally came in she did those. I did the editing.

Also we did worked not from an original book but from what appeared to be a copy of a fax, which presented legibility problems. The translation, from the time we started to the time we turned it in, took about six days. It was due the morning of July 24 and it was finished at about 8:30 in the morning with several people working all night two nights in a row to get it done.

The first indication that we had that this was not going to be one of those translations that you turn in and that is the last you ever hear of it, which is what happens to most of our work, was that right after we began working on it I got a telephone call from a reporter from a publication called Technology who said she heard we were translating this book and could she please have a copy when we were finished. Since we were doing this for the Department of Defense under our usual confidentiality arrangement, I thought it was a little odd that some reporter was calling about it. As far as I knew, no one knew was working on this translation except the client who had ordered it. It turns out that was not the case. The reporter said she got the information from the originating office and that she was sure it would be all right. We do a lot of work for the Japanese press and I know reporters say lots of things, so I contacted DARPA and I told our liaison what happened and she said, "I wonder where they got that information." I said, "Well, she said she got it from your office." She said, "I wouldn't be surprised, but she didn't get it from me. Just refer all calls to me."

Anyway the translation was completed, it was turned in, and the client was happy because they got what they wanted. We were told that in a week or so we we might get some sections back for rewrite. About a week later, at the end of July, I was setting up the August schedules so I called DARPA and asked when were we going to get revision material. I was told what they had was fine. So I did all the final things you do to a file; did word counts and copies, filed the diskettes, and sent it to bookkeeping for invoicing, thinking that was the end of that.

A few days later, the New York Times had an article on its front page mentioning the translation of the book. Then we saw a few more articles. Now let me explain one of the other things that Galaxy does is media monitoring for clients. We receive 35 newspapers everyday and our staff that goes through them to take out articles related to Japan and related to special topics that our clients have asked us to monitor. So with 35 newspapers coming in everyday, we became very aware that there were a lot of articles on The Japan that Can Say "No." I again called the liaison officer at DARPA and said I just wanted her to know that we did not mention this to anybody. She said "I know, I know. This always happens." She did not seem to be all that concerned. During September and October, there were sporadic news reports and articles on Japan having to do with various subjects which mentioned it, most not in a very positive manner.

In its October 16, 1989, issue U.S. News and World Report reported: "In July, the Defense Department's Advanced Research Projects Agency commissioned the bootleg translation now circulating, according to government sources. Congressional and administrative sources say Pentagon officials passed copies of their unauthorized English version to representatives of some of Japan's U.S. high-tech competitors as well as to Representatives Mel Levine (D-CA) and Don Ritter (R-PA) who deal with trade issues. The Congressmen then distributed more copies to businessmen and

politicians." So U.S. News and World Report named DARPA, and noted when they ordered the translation; they did not mention who actually did the translation. We have a good relationship with Congressman Ritter's office (he being one of the people that the Japanese press likes to interview about why things are going badly between the U.S. and Japan) and we work closely with his press secretary. I called her and asked, "Where did you get this?" She said, "Oh, it's all over the Hill. Everybody has a copy." I said, "Do you know who gave it to you?" and she said, "Well, I have no idea, two or three people brought it in."

Then the Japanese press became very interested in it, as did the U.S. press. The FBIS document was released on November 8, 1989. Noted on every single page is the statement "this is for official use only." It also clearly states: "this translation is for limited distribution to individuals with a demonstrated need for this government-use only material. It is not to be reproduced. Request for additional copies should be directed to the FBIS." Once this was out then it really became a big attraction. We have on file many, many articles discussing The Japan that Can Say "No," most referring to it as a "pirated translation," "bootlegged translation," or "illegal translation." As I mentioned earlier, we do a lot of work for a number of Japanese news organizations, primarily for their documentary film units and special projects units, and we do a lot of arrangements for interviews with government officials in Washington for members of the Japanese press. So the Japanese press, our clients, were knocking on our doors asking if we could please find out who did this translation because they wanted to interview them. Well, we knew who did the translation, but, at this point, we could not say anything. If you look at the press reports during the month of November, which is right after the FBIS document was released, they generally say "CIA-produced" or "Department of Defense-produced." Except for the U.S. News article, they do not mention DARPA specifically.

In January, our liaison in DARPA called and asked if it was alright if they released the name of the company that did the translation because they were just getting pushed and pushed, primarily by the Japanese press, and they felt that by not releasing this information, the whole issue was getting blown out of proportion. Mr Nakamura decided that there was no particular problem in doing so. That was his decision to make. I am not so sure I would have made the same decision because then the Japanese press left the Department of Defense's steps and camped out on ours. We did a number of interviews with the print media and two television interviews, one for TV Asahi and one for RKB-Mainichi.

Certain questions were repeatedly asked of us regarding this translation. First was "Why did we do it?" Well, we did it because our client with whom we have an ongoing relationship asked us to do it. We have translated all kinds of documents, and many of them are far more sensitive than this translation, in my opinion. Nonetheless, the reason we did it is because our client asked us to translate it; it was not intended to be a work of art, something to be published, even something to be circulated. It was our understanding that the translation was for internal use only.

One of the things that the Japanese press asked in all of the interviews was our reaction to Mr Ishihara's contention that this was an unbelievably horrible mistranslation of his words and ideas. In January we went back and pulled out all the files and started reviewing the translation to see what we had actually ended up with, and Mr Nakamura came to the conclusion (along with a couple of other people to whom we submit translations for review) that it was a pretty good translation overall. There

is a lot of inconsistency in using terminology and descriptive phrases, all of which would have been eliminated if we had done the second edit, but none are crucial in terms of the gist of the material. There are some mistakes. For example, on one page, we used "destroyer" instead of "cruiser." Hopefully, that would have been something that would have been caught in the second edit, although it does not really change the essence of that particular sentence. We reviewed it quite thoroughly because we thought perhaps some of the criticism was justified; we have concluded it is not. Mr Ishihara has also alleged in a number of interviews that he has given that there are "numerous" omissions—items purposely removed to make him sound worse or to misconstrue what he says. In reviewing the Japanese against our translation, we did find one paragraph missing, the last paragraph on the first diskette. We submitted two diskettes and on our hard copy this paragraph was there but somehow after the diskettes were sent to DARPA this paragraph was omitted from the FBIS document. Again it was not a crucial paragraph in the sense of the translation as a whole, and it is the only "omission" although it was on the hard copy which accompanied the diskettes.

Another question that Mr Nakamura was asked was didn't he feel that he was doing a great disservice to Japan and the Japanese people by making it possible for Americans to read this material. I will read you what he said in answer to that question in an interview on Japanese television "I felt that this is the type of material that should be translated more extensively in the future so that the international community will have a better idea what the Japanese people truly feel and truly talk about among themselves. So-called honne, factual voices, rather than diplomatic, smooth voices in Japan should also be heard in the U.S. and elsewhere. The Japanese people have a tendency to believe that what they say among themselves in Japanese or write among themselves in Japanese is a kind of private property to which foreigners should not have access to or do not have access to. And it is time that the Americans learn what the Japanese say or write publicly. Views and opinions should be shared by the entire international community. There are probably any number of Americans who have written any number of articles that they would not be happy to see appear in print in Japan."

The last question asked in all of the interviews was the issue of copyright infringement. This has, as far as our company is concerned, no relevancy. This is a translation done for a U.S. government agency. They, better than anyone, should know what the copyright laws are and documents that are done for internal use do not, as we understand it, violate copyright laws. There is the problem that copies were widely distributed; perhaps some were sold. But we did not do it. And I do think DARPA released the translation. The Foreign Broadcast Information Service is very careful about its "for official use only," but the fact of the matter is that is not the way it works, especially in Washington; it seems it is a city of leaks.

An interesting footnote to all this: the New York Times reported on May 6 that the Director of DARPA was being replaced by President Bush. The article noted, "Just as the Bush Administration was removing the Director of the Defense Advanced Research Projects Agency for dabbling too much in Japanese-style support of new technologies, Japan began laying out its next big goal developing software to hasten the arrival of massively parallel computers . . ." It was Dr Field's office at DARPA that placed the order for the translation of The Japan that Can Say "No."

Mr Ishihara has been in the U.S. this month (May 1990). He was invited to a town meeting in Michigan where he spoke and was interviewed by a number of newspapers.

In an interview in U.S. Today on May 22, Mr Ishihara was asked: "You are apparently upset that the CIA translated your book into English. Why?" He replied: "It was translated by a CIA agent in their censoring department. He was required to summarize the book. The translation was quite poor." Most of the U.S. newspapers have focused on two particular points that Mr Ishihara made: that the United States is a nation of racists and that our whole defense system would come crumbling down if Japan suddenly decided not to sell us one of their microchips or computers. These are not the kinds of remarks that endear him to the Washington political community, and it is these remarks that drew the political heat, not the fact that the translation was done.

Mr Morita has seemingly distanced himself more and more from the whole affair. He apparently is not going to allow his part of the original book to become part of an "official English translation." According to some of the reports in the press, Morita blames the tone of the book on his co-author who "made it sound stronger than it actually was."

If you are translating a book like The Japan that Can Say "No," there are a number of problems. One which I mentioned earlier, is that we had a terrible copy to work from. We also had a very limited amount of time. Another problem with this particular book is that it is not really a book, in the sense that it has Chapter 1, Chapter 2, and one follows the other logically. It is a collection of miscellaneous articles, after-dinner speeches, commentaries, and off-the-cuff remarks. Not that there is anything wrong with that, but it can be difficult enough to translate something that was intended to be a book, to have this point followed by this point, this chapter followed this chapter; it is more difficult to translate colloquial mish-mash that was intended for consumption in Japan by Japanese.

The overall impact of this on our company has been very interesting in terms of trying to make our critics understand the context in which we did the translation and reading the misinformation in the press. There is no way that I would have ever foreseen the kind of publicity that this translation received. I cannot think of any other translation that our firm has done since it started in 1973 which received any public notice. We hope to be able to translate books that have been published in Japan on politics, economics and the Japanese national character, and I can see that we, as translators, must be prepared to meet both criticism and, I hope, critical acclaim. In any case, we are anxiously awaiting the "official" translation of Mr Ishihara's portion of the book, which I understand is underway.

司会 翻訳における品質とは、どういうことをいうのでしょうか。又「いい仕事」というのは一体どういうものなのか。今日はこの三人の方と皆さんの全員参加の討論会形式でそういう話をしたいと思います。まず浅沼さんにお願いします。

浅沼 浅沼と言います。ソフトウェア・エンジニアリングに勤めております。現在は富士通の英文マニュアル品質管理のコンサルティングを行っています。今日は、どうしたら顧客の求めている品質を出すことができるかをテーマにしたいと思います。これまでのお話の中においても「品質、quality」という言葉が数多く使われました。しかし「品質」とは一体何なんでしょう。この翻訳業界、特に私が今知っているコンピューター業界に的を絞って問題点を洗い出してみたいと思います。少し頑張って英文で書いてきたものがありますので、今日はこれを使わして頂きます。

"Quality" is a term often used but seldom defined. As loosely used, "quality" is seen as synonymous with "good," as in a "good product," and is measured against some undefined criteria.

The terms "good," "better," and "best" indicate positive goodness and "bad," "worse," and "worst," negative goodness. People in the translation industry tend to use these terms not knowing it is impossible for translators to constantly produce translations that meet a "goodness" requirement that varies from time to time and person to person.

Defining quality in terms of goodness makes it impossible not only to maintain a consistent level of quality but to perform time and cost control. You can produce products of unprecedented quality, but you cannot run a business without controlling time and cost.

Without clear requirements, the translation output usually varies depending upon the translator. Are all translations acceptable if they say the same thing in different ways? Undoubtedly not. Translations will be rejected if they deviate from word usage and expressions specific to the purchaser.

Thus we must change the culture in this industry and define quality as "conformance to requirements."

Unfortunately, most efforts to improve quality are typically aimed at vendors or lower-level employees. This must change and quality problems must first be resolved by purchasers and management people.

Most quality problems can be traced to a lack of clear requirements and to a lack of training and follow-up activities.

While it is true that the vast majority of translators are incompetent and would not be able to do a quality job no matter how much you pay them, bigger problems exist in this industry. This industry must first resolve the bigger problems by seeing quality not as something vendors or translators must do but something purchasers and management must do.

Despite the fact that the quality requirements are unclear, translation purchasers have many employees assigned to inspection and rewriting. These processes, performed at a later stage, are aimed at detecting defects (nonconformances) and correcting them. Purchasers and management in this industry are seemingly unaware that such processes cannot ensure quality and cost more than it would to do

it right the first time. Quality must be built in during the translation process, not added at a later stage.

Both purchasers and vendors must do their best to establish a defect-prevention system—a system in which defect-free translations are produced in the translation process. Correcting defects detected in the inspection is necessary, but at the same time defects must be analyzed for causes and ways developed to prevent recurrences in the production process.

People in the translation industry tend to attack symptoms and not causes. For example, if translation omissions are detected, the purchaser quickly demands that the vendor eliminate omissions. Yet the omission is the symptom, not the cause. Rather than saying to eliminate omissions, management must say to find and eliminate the causes of the omissions.

Raw materials are another problem. In any other industry, raw materials are considered very important. People in other industries never think that lead can be changed to gold and they start with gold as a matter of course. Not so in the translation industry. In this industry, they start with, for example, Japanese manuscripts that defy understanding in Japanese.

People in the translation industry must realize that the quality of the raw material (input) determines the quality of product (output). This means, for example, that a Japanese manuscript that defies understanding must be discarded or rewritten for translation. Inspection and testing is needed to see if the input material is suitable for the subsequent processes, and such inspection costs less and is more efficient than correcting the output later.

With requirements based on unclear "goodness" criteria, output cannot be evaluated fairly because evaluation differs depending upon the inspector. Therefore translators are rated and paid based on unpredictable evaluation results.

Another unfair element is that translation rates are often based on the number of words in the translation output. For example, in Japanese-English translations of technical manuscripts, translators who produce verbose and redundant translations are paid more than translators who produce concise ones. Fees for any service must be based on inputs. Translation rates must be based on source manuscripts.

Given the unclear "goodness" requirements, management looks for translators who can convert hard-to-understand source texts into "natural" text in the target language. Such translators are not translators but magicians or alchemists. Such people are hard to find, yet the industry has not given up looking for them. Some companies are even now scouring the world in this impossible quest.

It is time the industry realized that magicians and alchemists are few and far between and that, rather than spend a lot of time blaming their current translators for failing to meet undefined criteria, they would do better to define the criteria and to start establishing the kinds of systems and procedures that would eliminate the causes of the problems and hence build quality in from the start. Only then will we be able to produce consistent-quality translations.

司会 ありがとうございました。顧客の要望に合うものが高品質であるというお話でしたね。では次に、サイマルの早良さんにお願いしたいと思います。

早良 私の名前は「早くて良い」と書きます。トランスレーターになることを運命づけられたような名前です。今日は「日本語のスピーチを英訳してほしい」というクライアントからの依頼を例として話してみたいと思います。私が勤めている(株)サイマル･インターナショナルの場合、クライアントと接触する窓口の"翻訳コーディネーター"は、受注に際して下記の諸点を確かめます。

確かめるべき項目	問題点･考慮すべき点など
I. スピーチの使用形態について	
1. 会社の社長が自分でスピーチする	「むずかしい単語を使うな」という申し入れが少なくない
2. 社長は日本語でスピーチし、	
(1) Interpreterが英語を同時通訳でイヤホンに流す	日本語の前後関係を比較的忠実にフォローする必要がある
(2) Interpreterがパラグラフ毎に逐次通訳をする	パラグラフ全体として捕らえ、その範囲内で英訳を比較的自由に構成できる
3. スピーチは日本語で行い、英訳は印刷物として配布する	全体の内容を整理して伝えればよい
4. 聴衆を前にして行うスピーチではなく、イベント紹介パンフレットの冒頭に印刷される主催者の挨拶文である	二人称などスピーチ用の表現を避ける
II. スピーチを聴く(読む)人々の英語理解度について	
1. 英語を母国語とする(あるいは英語を日常的に使っている)人々	英語の諺や俗語的な言い回し、ジョークなども使える
(1) アメリカ英語圏の人々	単語･スペリングなどの違いに注意する
(2) イギリス英語圏の人々	
2. 英語圏の人々ではないが、他に共通語がないので英語を使う場合	凝った言い回しや英語圏特有の比喩などを避ける
III. スピーチを聴く(読む)人々の日本理解度について	
1. 日本文化や日本人の社会習慣をよく知っている人々	原文の日本的な"flavor"を英訳でも踏襲したほうがよい場合も少なくない
2. 日本文化や日本人の社会習慣をよく知らない人々	日本特有の事物には"backgrounder"を入れることも考慮する

単なるスピーチの翻訳に、こんなに沢山のチェックポイントがあることを知って、大抵のクライアントは驚きますが、これ以外に“クライアント教育”の道はありません。翻訳者から提出された訳文は校閲者がチェックしたあとクライアントに送られますが、これでファイナルになることは、むしろ例外です。専門用語が含まれている時には、クライアントに用語のチェックを依頼しなければなりません。注文が限度を越えた場合には、担当者を派遣し、注文点の一つ一つについて議論します。この作業を何度か繰り返します。これも“クライアント教育”の一環ですから、たとえ手間がかかっても実行しなければなりません。それでも納得しない場合は、①注文に沿って修正した訳文と②「サイマルとしては、これ以上は譲歩できない」という訳文を別々に作成して渡します。こうでもしなければ、クライアントに品質管理の重要性を理解させることは不可能です。その反面、校閲段階での品質管理を重視すると、翻訳者は「自分の翻訳は“たたき台”に過ぎない」と思い、品質に注意しなくなります。翻訳者に対しては、そのまま“製品”として世に出せる作品を生み出す心構えが必要であることを強調すると同時に、同じ作品を別の目で別の角度から見ることの必要性も理解してもらうよう努力しています。

司会 二通り作って出すというのには感心しますね。では次にJTAの西阪透さんお願します。

西阪 西阪透といいます。翻訳、テクニカル・ドキュメント、それにテクニカルではないビジネス・コミュニケーションに関する文書を作っております。昨日以来ネーティブスピーカーの方達が日本語をどう英語に翻訳しているかについて意見を聞かせて頂き、非常に参考になりました。ただ、それぞれが、それぞれの立場から仕事に入りますので、ある程度整理をしてからでないと、何か噛み合わない所があるように思われます。品質管理に関しても、特に翻訳の世界において、早良さんが先程言われたように、いろんな注意を払うのは当然だし、その価値に対しては、お金も払っていかなければならないと思います。ただ、日本の産業社会が要求している翻訳のおそらく95%は我々の扱っているようなテクニカル・ドキュメントの翻訳であり、一般的なビジネス・レターです。先程、早良さんが、翻訳は自分の名前のように早くて良いというのが理想だとおっしゃいましたが、我々の場合にはもう一つ要求されます。早い、安い、上手い、どこかの牛丼屋さんそっくりですけれども、数年前にその会社も経営状態が悪化して他の会社に買収されました。やはり早い、安い、良いというのは、スローガンの内はいいですけれども、実際にやると会社が潰れるというのが実態だろうと思います。私共の会社も、はっきりいって経営状態が幾分厳しかった。「早い」「安い」で、ちょっと小声で「良い」「上手い」という辺りだったものですから。そこで、物の品質は顧客のニーズに合ったことをいい、サービスの場合は、特にそういえると思います。我々がビジネスとして考える時、要求が非常に明確じゃない。まず明確にさせる事。そこで一番簡単なのは、こっちで提案することです。まず、使用目的は、使う人は誰なのか、使う人の本を読むレベルはどの程度なのか、英語を知っているレベルはどの程度なのか。。それから英語が母国語なのか、母国語でないのか、もう一つ英語がいわゆるEnglishなのかそれともinternational media toolなのか、そこら辺をはっきりと分けなければいけない。それで、私どもはまず仕様を決める。specificationsというのは、そこで品質を保証するためにあるわけですが、その時に例えば「こういう場合にしか冠詞は使いませんよ」とまずいいます。例え複雑な文章が書きたくても、一文は20語以内に収める。日本語の原文はそれに従って区切っていく。区切られては不味いという部分のチェックはお客さんの方でする。それから専門用語についても何文字以上の専門用語は、二つに分割したりというやりかたをします。操作の指示をするものについてはすべて二人称の命令形にする。事

実を述べるものについてはすべて三人称の現在形にする。そういったパターンを決めます。専門用語は1,500なら1,500と決めて使う。それ以外は日本語では専門用語であっても専門用語でない言葉にする。結局、我々の品質管理というのは、お客さんとまずそういった仕様の中で英語のスタイル、用語の使い方、冠詞の使い方、時制などを全部きめてからかかる。次に翻訳をする前に、用語の統一をするためのパターンとなる文章は誰かがまず翻訳します。最初の編集に時間を多くかけます。そして、品質管理というのを別の部門ではなくて、翻訳をした人の中で、一番最初からこの仕様書作りなどにかかわった人が、最後の部分でまたチェックする。うちの会社にもアメリカ人とカナダ人の翻訳者やリライターがおりますけれども、あえてネーテイブ・スピーカーによるリライテイングはやっておりません。それからもう一つ、使用目的に見合ったという事で、特にテクニカル・ドキュメントの場合に文章で書かない方がいい場合がよくあります。日本語では文章になっていても写真や図表をつけてcaptionの説明だけにする、というような提案をして、なるべく理解されにくい文章を原稿の時点で省く。文章が少なくなるか多くなるか、絵が多くなるかは我々のノウハウの問題。要するに伝わり易いものにする。文章が少ないから安いというわけではありません。また別の観点としては、現在、特にアメリカ向けヨーロッパ向けの技術文書でproduct liabilityの問題に非常に関心が集まっていますので、そのコンサルテ‖ングもします。これは割合にしっかりお金をいただくようですね。弁護士という資格ではなくてマニュアルを使う人の立場として、専門の技術者が居るわけですから、そういう人達が検討して、「product liabilityの点からこのニュアルはおかしいよ、この文章の書き方はおかしいよ」という事を提案します。そうすると、堂々とお客さんの日本語を管理できるわけですね。私共はもちろん英語としての完成度という事は充分考えていますけれども、品質管理はまずそのお客さんの要求品質が何かというところを決めて、それをどういう工程で作っていくか、品質が保証できない部分については、なるべく曖昧さ、お客さんの期待する品質の分と我々の与え得る品質の分との間にギャップがないように、お客さんの期待というかdreamをまず最初に壊す、ということが必要ではないかと思っています。

司会　どうもありがとうございました。お客さんのニーズをしっかり聞き出さなくてはいけないというのが共通の意見だと思いますが。後半は皆さんの自由なご意見を聞かせていただければと思いますので、何でもおっしゃってください。

□□　お三方共通して品質管理の基準は顧客のニーズに適合するかどうかを認識するというようにうけたまわりましたが、これを示す一つのエピソードを紹介させていただきます。四、五年前に日本の一流企業の社長がNew Yorkで開かれたある会合に呼ばれて30分以上も熱心にスピーチをなさったんですね、すると聴衆の中からあるアメリカ人が近づいて、"I didn't realize the Japanese language was so similar to English." これは二つの意味があると思います。一つは発音だったでしょう。もう一つは英語らしいけれどもよく意味が分からない。「日本語が英語にこんなに似ているのかなあ」というような事だったと思うんですが。この原因になっているのが、共通に使っている「顧客」という言葉が具体的に誰か、ここが問題だと思いますね。また別の経験では一流の会社がロンドンでプレゼンテーションをやるというので、私に「この原稿で大丈夫かどうか見てくれ」と言われて読んでみましたら非常に驚くべき事にはその中に、当社はトップ・マネージメントの先見性により実績が25%上がったとか30%上がったとかいうことを言っているんです。私が「これは誰が読むんですか」といったら「社長が読む」という。「自分で自分が先見の明があると言うんですか」と聞きましたら「あ、そうか!」という事で、しかしこれを直すには決裁までに二週間は掛かる。しようがないからこれはこのままにしよう、といういきさつが

あったんですが、この場合の顧客というのはゴースト･ライターの課長か、あるいは会社が顧客なのかここが重要なところなんですね、会社としては業績が上がったという事を報告すると共にどういう背景でどういう努力をしてそういう結果に結びついたかと言う事を説明して、自分の発行している債券を安心して買ってもらう。次にまた起債する時も真っ先に買ってもらうというのが顧客のニーズなんです。翻訳者としてこういう局面にぶつかった時どうするか、これはもう勇気を出して全部削るべきですね。完全に書き直して自分の書き物としてスピーチを組立て直すという位の事が要求されると思います。

司会 確かに顧客は自分でそのニーズが充分わかっていないというのはありますね。他にどなたか…。

□□ お話をお聞きしまして、二つの会社では、観念的に翻訳というものはこうでなければならないということをおっしゃているような気がするんです。生産性と言う事を考えた時、いいものを安く早くというのは誰でも唱えなければいけないんですけれども、いいものは高くなる、急がせられればろくでもないものしかできない、時間を掛けていいものを作れば高くなる、という現実を考えた時、お差し支えない範囲で本当に現実的にそういう事をどこまでやっているのかお聞きしたいと思います。

西阪 先程早い、安い、上手い、この三つ全てというのはあり得ないという事を申し上げましたけれども、私がここで変えたのは、一つは高く、それからもう一つは簡単に作らないというかお客さんの要求レベルを押さえる、基本的には文章を最初に作る時、こういう作り方をしますよという事を決めるということなんです。又、これは実際なかなか商品にはならないんですが、ドキュメンテーション･コンサルテ･ングですね、それからマニュアルに於ける**product liability**に関するコンサルテ･ングというようなことをつけて、グロスでその分を、今までよりも金額を高く頂く事にしています。勿論、これは一つの例ですので、仕事の中で充分理解してくれて、そういった部分に金を払ってくれるお客さんに優先的にかかる、というのが私共のやり方で、決していわゆる品質を高くするために手間暇を掛けて値段は同じ、という事はやっていません。いい物というのは、今迄の基準が、例えばいい英語であるとすると、どの外人に聞いても中々上手い、というのが割合に翻訳の基準になっていたんですね、そうではなくて、いい物の基準をまずお客さんに提示して、それを認めてもらうようにするということです。

早良 実際には、**deadline**やクライアントからの無理難題などが障害となり、品質管理の手順を理想的に実施するのは困難です。ただ、先程も触れた各項目については、できるだけ実行するよう皆に言い、自分でも常に**"target audience"**に狙いを定めて仕事をするように努めています。今日も、聴衆の中に日本語を母国語としない人々が含まれていることを意識して、普段よりも遅いスピードで話をしており、英語を引用する際にも、カタカナ風ではなく、**native**風に発音するよう心掛けているつもりです。

司会 品質管理の問題意識を少しでも高めて、目指すものは何か、それをどうやったら達成できるか、という事を協議できればと思います。

□□ 品質管理の方法論としまして、お三方非常によく似た点を突いていらっしゃるので、よろしければお一方ずつお話願いたいんですが。まず浅沼さんがおっしゃいました、「翻訳の品質管理の重要な部分は翻訳者に依存する面が多い」という場合翻訳者の資質が問題だと、その方法としましては翻訳者を技能レベルで分ける、というやり方。それから翻訳者を養成する点で、矯正する意欲をお持ちかどうか。この二つを実際にどういうふうにやっていらっしゃるか、会

社の実際の具体的な状況と、もう一つ別の見方としては当然翻訳の前処理、後処理、翻訳者自体についてどういう品質管理とどういう教育方針をとっていらっしゃるか、これについて教えていただきたい。

浅沼 今回あえてこの業界では翻訳者のみに求めるべきではないと申し上げたのは、「やはり物事というのは最初にすべてある」という事で、買付け者もしくはマネージメントの人達がハンコを押しているだけじゃなく、「顧客のニーズ、顧客の要求内容等を事前に良く把握してから翻訳者にまわせ」と言いたかったんです。翻訳者の技能レベルなんですが、今は多かれ少なかれ要求は何か、自分の欲しい翻訳というのはどんなものか、そういったものが明確化されていない訳です。本当にこれに合う翻訳者というのはどういうレベルの方なのか、まずわかってないですね。翻訳者のレベルはスキルのレベルで分けなければ管理はできないはずなんです。ですから当然自分の所で資格試験を行うツールを作るべきですね。その上で値段をきめ、同時にその要求に合わない事をどんどん平気でやる人は訓練コースを設け、そこで三か月位頑張ってもらう。こういったことをマネージメントや翻訳を依頼する方々にやって頂きたいと、お話したわけです。

早良 サイマルは、『サイマル・アカデミー』という教育施設を運営していますが、通訳者養成コースが実務につながっているのに対し、翻訳者養成コースのほうは必ずしも実務につながっていないのが実情です。翻訳者のトレーニングは頭の痛い問題です。最良の方法は"freelance"希望者も、最初の段階では"in-house"それも"full-time"で仕事をすることです。そうすれば、クライアントと翻訳者を両端とする複雑な作業形態や、クライアントが無理難題を持ち込む様子も分かります。同時に翻訳コーディネーターと翻訳者の間に親しい人間関係も生まれます。

西阪 現状をいいますと、翻訳を依頼出来る人の数というのは非常に少なくて困っている事は事実です。特にこの分野に強い人を抱えているかというと、外に営業が行って宣伝する程には抱えていないというのが現実ですね。私共も、社内に翻訳者にきてもらって、そこでネーテ▪ブ・リライターとか翻訳はしていないけれども技術に詳しい人から学んでもらって、それからいろんな文献も参考にします。そういった中で養成すると同時にまた最大の戦力になってもらっている、というのが実態です。それからもう一つは矯正というのが非常に必要ですね。色々な応募で来る方にトライアルでやっていただいたりしますが、そういうとき勿論赤字を入れてお送りしたりする事もあります。また、いわゆる自分のくせがあって特に自分の翻訳に自信を持っていられる方は残念ながら私共ではそれ以上は全くしようがありません。それから養成の事ですが、うちの会社のグループの中で通信教育をやっている会社があり、我々も翻訳者の添削のお手伝いをしたりする中で通信教育を受けられる方の中から、また、(この通信教育というのもいわゆる一般的な翻訳学校というよりもかなり実務的なレベルの高いことで考えている)資格試験を通じて、能力のある方を見つけだす。翻訳者のレベルの分け方といいますと、一応の英語の文章を構成する力、それから日本語を読む力、分野に関する内容を判断する力、というところでレベルをつけています。大きなところで、うまく書けるかどうかですね。ただ必ずしも分野毎に専門知識を把握しているところ迄にはいっていません。

□□ 今の教育に関する質問ですが、最初から翻訳のコースを取る人のレベルが通訳のコースを取る人より低いという事があるのか、それとも教育の仕方が難しいんでしょうか。

早良　サイマルの場合、通訳者志望の多くは帰国子女などバイリンガルの人々で、通訳のテクニックを体得すればよいという面があるのに対して、翻訳者の場合は、二つの言語に通じているだけでは不十分で、少なくとも片方の言語で“書ける”ことが必須条件です。日本語を書くことも、英語を書くことも、決して易しいことではありません。

□□　翻訳を教えている者として個人的な責任がありますので、生徒さん達の面のmotivationもあり、やっぱり翻訳は週に一回一時間か二時間というような限られた時間内で覚えられないものですが、通訳の場合は人が普通の話を聞いたり話し合ったりする事でその基礎をだんだん強くしていくのです。翻訳の場合は、毎日毎日本を読んだり、雑誌や新聞を読まなければなりません。普通の人は普段手紙位しか書かないでしょう。翻訳をする人はもっと難しいものを週に一回何かを書くという練習の続きで少しずつ上手になるんですけれども、それでも足りません。週に一回二時間やって一、二年でどれ程上手になるのか良くわかりません。もっと先生がいればいいんですが一人で出来ませんし、生徒さん達が週に五回来てくだされればそれはいいんですけれどもそれもなかなか無理です。

□□　私は通訳コースの場合も翻訳コースと同じだと思います。サイマルの通訳コースはせいぜい週二回二時間ずつで、一、二年その学校に通っても卒業してすぐ一人前になるはずはないんです。翻訳コースの場合にもおそらく同じような事が言えると思います。少し違うのは通訳コースを出た卒業生は、例えば最初は簡単な逐次通訳の仕事をできるだけベテランと一緒に組んで、ベテランがどういう事を本当に現場でやっているかを見て徐々に真似する中で成長していくという事だと思うんです。通訳コースはせいぜい六か月ですね、通うのは。その後は仕事をする事です。若い通訳者だけじゃなく、若い翻訳者の卵や、余り経験のない翻訳者を育てる義務がありますね。問題は、サイマルの翻訳部も我々も同じだけど、利益を上げる義務もあります。利益を上げる義務と、若い翻訳者を育てる義務との間のバランスをとるのが難しいんですけれども、レックシスの方でも最近私が思っていますのはもうちょっと実務経験の少い人もいれて、できればencourageしながら簡単な翻訳を依頼し、先輩の翻訳と比較しながら育てようと思っています。もう一つの問題は、一部の人は学校に一所懸命通って毎晩勉強して、「卒業した、さあ、もう一人前だ」と思い込んで原稿一枚の料金の交渉に入ります。向こうが期待する値段とこちらが考える値段には相当ギャップがあると思います。

□□　日英翻訳の場合に、昨日は英語のネーテ▪ブ・スピーカーがやるのが当然であるというような想定の元にお話頂いたんですが、今日のお話では日本人が翻訳をするという想定で話が進んでいるような気がします。その辺の違いを、皆さんと一緒に考えてみたい。私共の会社の仕事について少し申し上げますと、一応海外広告代理店のfull service agencyという事でやっておる関係上、広告キャンペーンを作るのは勿論なんですが、外人のコピーライターなども数名おりまして色々なものを作っている。月刊の出版物を作る場合など、この出版物については誰さん、誰さん、というようなチーム制を用いております。現在進んでいる分については日本人の翻訳者のやったものを、社内で日本人とネーテ▪ブ・スピーカーとがチームになっていわゆる品質管理をやっております。その結果一応は、クライアントの方にも満足して頂いているというような状況なんですけれども、いい仕事をしますと自然に仕事が増えてきます。それでどのようにして、また増えた仕事をやるかスタッフを増やしていくかという事で常日ごろ頭を悩ましているんです。日本人の翻訳者をネーテ▪ブ・スピーカーの方から観

て、実際コマーシャル･ベースで使えるのか、その辺についてご意見を聞かせて頂きたいんですけれど。

浅沼「翻訳」を皆さんどのように定義なさっておられるでしょう。「日本語を完全な等価性を持った外国語に置き換える」、また「ある外国人にわかればよい」といった定義でも構わない訳です。調査の結果、日本人翻訳者の英訳スキルの水準が概して低いということがわかっているならば、それなりのプロセスを設定すればよいと考えます。欧米人による改善プロセスなどを設けたりしてです。その辺に問題を解く鍵があるんではないでしょうか。日本人翻訳者はダメだということをよく耳にしますが、これは求める翻訳の定義が非常に広いからです。学校における英語教育が悪いからなどと愚痴をこぼす時間があったら、日本人の英語のスキルレベルの状況を積極的に調査し、把握した上で翻訳という仕事を定義してプロセスの中で加工しながら顧客のニーズに近づいていく、そこから考えられたら如何でしょうか。

早良サイマルの翻訳陣には日本人もアメリカ人もいますが、担当者の選定に当たっては、①その人の得意な分野は何か、②日本的な**flavor**を残したほうがよいか、③原文に固執せず、内容を英語的に伝えることが求められているのか、などの要素を考慮します。しかし、どの場合にも、翻訳作業のフルコースの中に、日本人と**native English speaker**の両方が含まれていることが不可欠です。

西阪特に私どもが扱う文章の場合には、日本語を文章として正しく書くことにおいて完成していない人達が書く文章が原文になる場合があります。日本語は、やはり日本の文化の中で育って来てますから、他の物差しで見ても難しい。日本語というのは、いわゆる小さい世界、中位の世界、広い世界それぞれで共有する知識、もしくは共通に持っている認識について、小さい世界の中の話の場合には共有する認識と知識については省略してもいい、それから中位の世界の話をする時には、中位の**marginal**迄省いてもいい、という古代からの文化の上に成り立っていると思います。これが書いてないから不明である、といわれても、日本語の場合には、それはそれで成り立っているわけですね。その文章にアプローチするためには、大きな世界の共通の認識、中位の世界の共通の認識、小さい世界の共通の認識というところを逆に辿っていける人が、その文章を外国語なら外国語にコンバートしなきゃいけない、と思います。問題は外人であるか日本人であるかではなくて、いわゆる共通の認識の部分にかかれていない部分にどちらがアプローチ出来るか、という事です。少なくともテクニカルの文章の場合、特にエンジニアが書く文章の場合には、私は残念ながら日本人の方がそういうアプローチ能力が高いと思いますね。ただその部分と、英語にする力の部分のバランスをとるとすると、そんなに何人も手を掛けていられない場合はどうするか。私は、少なくともテクニカルな文の場合には、日本人の方がそういった狭い世界の共有している認識、知識にアプローチする力が高いだろうと思います。

□□いままで翻訳会社側からのお話を聞きました。私は翻訳者で、できるだけ品質管理を自分の所でしようと思っているんですが、それをダメにする要素が四つ位あると思うんです。私の場合は今アメリカにいまして、アメリカの方からも日本の方からも依頼があるんですけれども、ただ日本の方からの依頼はいつも納期が厳しいんですね。急いでいる仕事が多いんです。それが一つ。それから、例えば翻訳会社からの依頼でも、一般企業の依頼の場合でもその会社内にエデ▪ターがいる訳で、そのエデ▪ターというのは欧米人かも知れないし日本人かも知れない。そのエデ▪ターの品質管理の問題。三つ目は、企業によって英語でも日本語でもいろんな単語、専門用語があり、ある企業は**A**という単語が良くてある企業は**B**という単語が良い、そう言った専門用語のどっちにするかと

いう問題。最後に、英語でfeedbackという言葉がありますけれども、私の場合はやった仕事がお客さんの方に受け入れられたのかどうか、そうじゃない場合はどうしてなのか知りたいんですね、できるだけ早く。その四つに関してちょっとご意見を聞かせて頂けますか。

早良 急ぎの注文が多いことは事実です。日本では、翻訳が複雑で困難な作業だということに対する認識が足りません。そのうえ、何事につけてもinternatonalization が叫ばれ、「これも英語に、あれも英語に…」というわけです。ただアメリカでも『ノーと言える日本』を一週間で英訳したそうですし、急ぐのは日本だけではないようです。次にfeedbackについて、サイマルでは、翻訳コーディネターがクライアント・翻訳者・校閲者などの間の交通整理をしており、feedbackの中継ぎに努めると同時に、翻訳者から寄せられる原文解釈上の疑義や専門用語についての質問をクライアントにぶつける役も引き受けています。最後にエデ・ターの能力について、これはむずかしい問題で、私自身、責任者として、いつも悩んでいます。

司会 どうもありがとうございました。あともうひとり…

□□ 「いい翻訳者とは」という事で、JATのかたはもう皆さんご存じだと思いますけれども、今から三、四年前位の*Bulletin*に非常に短いけれど載った文があります。私は全面的に賛成かというとそうでもないんですけれどなかなかうまい事を言っていると、それを覚えておりますのでご披露します。Translation is a job for the middle-aged. The young lack the experience of life and language, in particular their own. The old, which is far worse, lack the necessary respect for the original. "I could write this junk better myself," they often correctly think. どうも有り難うございました。

司会 もうお一方、松永さんの手が非常に高く上がっておりますので…

□□ どういうふうな翻訳がいいのかという事についてです。私のやっておりましたのは医学、pharmaceuticalの分野なんですがこの場合は大変簡単なんです。例えばテクニカルといいますよりも、臨床実験のデータなんかを国際誌に載せます。それでアクセプトされると、これは内容と英語が両方共いいという事のひとつのレベルになります。ですから余り悩まなくても済む事なんです。もし英語が悪い場合でしたらまず最初の関門で返されます。「もっといい英語を書いていらっしゃい」というふうに。それから今度は内容を調べます。内容と英語が両方共いいとわかればちゃんと載せてくれます。ですから余り問題はない訳です。それからin-houseの翻訳者についてなんですけれども、トレーニングをする場合、私の方では若い人を対象としてやります。三年間位やりますと大体ものになります。毎日毎日八時間同じような事をびっしりやらすんです。同じような事といいましても一つのシリーズで色々変わったものを三年間位やらすんですね。そうしますと大体いろんなものができるようになります。これは日本人の、大学の英文科を出た位の人達の場合です。

司会 ありがとうございました。これで別に結論がでて万々歳という事ではなく、この品質管理というのは今後の重要課題であるという事を認識して頂ければ今日の討論会は成功だったと思います。ご発言くださいましたお三人の方、皆さま、ありがうございました。

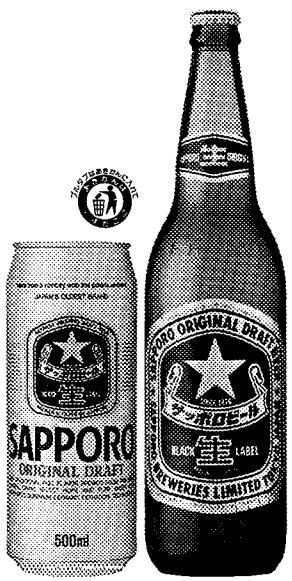
SAPPORO
私たちは味わいライフを追求します。

そのビールは黒ラベル時

武 邦彦/武 豊

父の深さ。息子のひたむきさ。

名人とうたわれた父は、子に何も教えなかったという。子もまたけっして父に頼ろうとしなかった。言葉はなくても、男と男は、心で語り合えるときがある。その時、ビールは黒ラベル。サッポロ〈生〉黒ラベルは、世代をこえ、流行をこえて愛されつづけている生ビール。名酵母M2が醸しだす深い味わいに、いま、多くの人々から共感が集まっている。いつまでも飽きのこない本格のうまさ。味わいの生、サッポロ〈生〉黒ラベル。



味わいの生ビール
サッポロ〈生〉黒ラベル

●未成年者の飲酒は法律で禁じられています。
●ご協力のお願い：酒類小売業における公正競争規約により、自動販売機による酒類の販売は、午後11時から午前5時まで停止されています。

サッポロビール株式会社

THE JAPAN ASSOCIATION OF TRANSLATORS

Although translation is inherently a solitary creative pursuit, JAT (the Japan Association of Translators) was founded in the belief that translators can benefit from supportive exchanges of experiences, insights, and expertise.

Since its inception in 1985, JAT has held monthly meetings and issued a monthly *Bulletin* of news and opinion. The meetings have focused on the translation experience, with members explaining what they do, the problems they encounter, and how they approach solving these issues. however, such is not to imply that JAT restricts its horizons, for the group has also invited outside speakers and tried to avail itself of all of the available resources. Articles in the *Bulletin* have had much the same range, not only reporting on the monthly meetings, but including numerous other discussions of translation-related issues.

In addition to these efforts to help all members become better translators, JAT maintains active and friendly relations with a number of other professional organizations, primary among them being the American Translators Association (ATA) and its Japanese Language Division, the Japan Translation Federation (JTF), and the Japan Translation Association (JTA).

Although JAT is still small, its insistence that membership be limited to individuals involved in translation means that it is dominated not be agencies or end users but by working translators interested in honing their skills.

Information on joining JAT may be obtained from:

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