



## DEPARTMENT OF LANGUAGES AND LITERATURES

# POWER IN TRANSLATION

## Bringing Japan to the West

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Essay/Thesis:	15 hp
Program and/or course:	Japanese
Level:	Second Cycle
Semester/year:	St/2016
Supervisor:	Martin Nordeborg
Examiner:	Yasuko Nagano-Madsen
Report no:	xx (not to be filled in by the student/students)

# Abstract

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Studying the Japanese language in translation is highly interesting, given its many unique linguistic features and the distinctive cultural setting in which it is primarily used. Adopting Japanese works into Western languages like Swedish or English is therefore very challenging, as there is no shared syntax, language family or cultural background. The age-old translation dilemma of fidelity versus fluency thus becomes especially prominent when encountering Japanese texts.

Translation theorist Lawrence Venuti argues that translation into English, by virtue of the language's hegemonic position on the world stage, tends to employ a domesticating approach, wherein fully accurate representation of the source text is eschewed in order to make the text feel as though it were originally written in the target language. Venuti's theory is one of the most prominent in translation studies today, but its ideas that cultural dominance influences the translation process, and that prioritising fluent translations is a question of power, have gone largely unquestioned. This study aims to challenge the normative aspects of Venuti's concepts while still embracing their descriptive properties. To this end, it examines two translations of Haruki Murakami's book *1Q84* from the original Japanese, Jay Rubin's English translation and Vibeke Emond's Swedish translation. 4000 words from each version are analysed and compared quantitatively and qualitatively in order to determine their respective degrees of fidelity to the original text. The goal is to see how a source text from Japan, i.e. a foreign cultural sphere, is translated into two different languages within the same cultural sphere, albeit of vastly differing spread and global status.

The findings show that the English translation employs a linguistically and syntactically free, albeit relatively semantically faithful writing style, changing almost twice as many words as the Swedish translation, which is instead very faithful at the frequent expense of fluency. These discrepancies might be attributed to the translators' individual attitudes, but this is unlikely the sole factor involved as native Japanese speakers, including academics, single out Rubin as a better translator than his peers. No general conclusions can be drawn from just this single comparison, but the difference between the two versions is significant enough that it might perhaps lend some support to Venuti's claims that cultural status influences translation.

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# 1. Introduction

The endeavour to truly reproduce original texts in foreign languages is a Sisyphean practice, one that parallels science's search for absolute truth: although fundamentally impossible, it is (and must be) attempted anyway. Moreover, the very existence of translation is founded on that which makes it technically unachievable, namely that all languages are different and that there is no perfect system of equivalence between them. Certain aspects are invariably lost in translation, and the extent of these is dependent on the judgment of the translator. Translation involves communicating the meaning of a source text in another language, but meaning is contextual, on many levels. It varies across different genres, different cultures, even different sentences. This is especially true of Japanese, a language with such features as several levels of politeness, implied sentence subjects, and particle words changing everything from the slightest of nuance to the entire tone of a given sentence. This fact is further amplified by Japan's cultural distinctiveness, especially in the context of translation to Western languages.

Translators are constantly faced with a fundamental choice between fidelity and fluency, and find themselves in a strange state of limbo wherein they are both mediators and to some degree creators of an original text. This position enables them to exert a great deal of influence on the domestic perception of foreign cultures, especially when the cultural divide is pronounced, as in the case of Japan vis-à-vis the West. Renowned translation theorist Lawrence Venuti argues that this is something which must be treated with great responsibility, even attributing ethical implications to different translation styles. He himself proposes using unorthodox language to recreate the original text's foreign qualities, whereas he feels that British-American translation is locked in a cultural discourse tinged by ethnocentrism and narcissism, and that this leads to translations designed to be so intelligible as to be indistinguishable from original works (Venuti 2008). Given the dominant position of the English language, his claims certainly seem plausible. However, as much as scholars of translation studies have debated, questioned and outright refuted Venuti's ideas, few have investigated their premise, i.e. whether English truly is more fluency-oriented than less powerful languages in its cultural proximity, and in turn whether cultural dominance is what breeds transparent translation. This study aims to do exactly that.

## 2. Problem, aim and research questions

Lawrence Venuti argues that translation into English, by virtue of the language's hegemonic position on the world stage, tends to employ a domesticating approach, wherein fully accurate representation of the source text is eschewed in order to make the text feel as though it were originally written in the target language. However, the general idea that Venuti's concepts of foreignisation and domestication put forth is ultimately closely linked to one of the most fundamental issues of translation, identified as early as the 17<sup>th</sup> century by Nicolas Perrot d'Ablancourt, namely the balance between fidelity and fluency. The dominance of English may very well influence the translation process, but it might be equally possible that Venuti's objections to English-language translation could as easily be applied to other languages. This text will examine two translations of Haruki Murakami's book *1Q84* from the original Japanese into English and Swedish, respectively. The aim of this is to study how a source text from a foreign cultural sphere is translated into two different languages within the same cultural sphere, albeit of vastly differing spread and global status. English and Swedish are both Germanic languages with similar syntax and their respective native speakers both predominantly reside in the Western cultural sphere. Swedish and English translators encounter virtually the same linguistic and cultural divide when attempting to translate Japanese literature for their own respective native audiences. This means that any major discrepancy between the two must be traced to other factors, where the relative global status of the two languages stands out as a particularly salient variable. Thus, thorough analysis of the two translations may produce significant data for reaching conclusions regarding the validity of Venuti's claims that English translation is especially domesticating, and that the relative prestige of English is at the heart of this matter. Thus, the central aim of this study is to find out:

How does translation differ between two languages of varying status within one cultural sphere when approaching a source text from another cultural sphere?

The following research questions will guide me in attempting to achieve this aim:

- Which translation is most *linguistically* faithful, i.e. syntactically and lexically?
- Which translation is most *semantically* faithful, i.e. best at conveying the original meaning? Why?

- Which translation is most *stylistically* faithful, i.e. best at capturing tone, nuances and small details? How does this manifest itself?
- Is either translation more foreignising or domesticating than the other? If so, in what way?

### 3. Theory

This chapter is divided into five subsections, with each describing one central aspect of the framework for this study. The first describes some of the features of the Japanese language that make it especially suitable for examination. The second provides an overview of Lawrence Venuti's principal ideas about translation, such as the opposing terms foreignisation and domestication, and presents some of the more prominent criticism directed at his theories. The third section details Yoshiro Ogura's attempt to define the respective conditions under which domestication or foreignisation become prominent, and his proposed method to quantitatively determine the degree of alteration from source text to target text. Finally, the fourth section gives a very brief summary of historical and current trends of Swedish translation, while the fifth covers previous research.

#### 3.1 Translating Japanese

Culture can be difficult to define, but it is hardly controversial to say that Japanese culture represents a clear contrast to the cultural settings inhabited by the Swedish and English languages, respectively, regardless of their relative internal differences. The vastly different social norms, customs and traditions etc. of Japanese culture are all likely to make themselves known in Japanese literature, one way or another. Beyond this cultural contrast, there is of course also a (sometimes separate, sometimes related) linguistic divide. Without delving into all too many details and minutiae, there are many specific, distinctive features of Japanese that appear frequently and create problems for translators. Some examples of these will be outlined below.

First and foremost, Japanese syntax is entirely different from Swedish and English, using a subject-object-verb (e.g. 私は朝食を食べる, literally "I breakfast eat") rather than a subject-

verb-object (“I eat breakfast”) structure. This naturally makes it very difficult to maintain syntactic fidelity when translating Japanese texts. Other factors exacerbating this issue include how Japanese frequently uses noun phrases and nouns in places where Swedish and English would opt for verbs and adjectives.

One of the most difficult aspects of translating Japanese is how ambiguous many phrases can be, forcing the translator to rely heavily on judgment of context. For example, Japanese makes no distinction between definite/indefinite article, singular/plural, and preterite/past perfect tense. In some sense, this creates room for error, as the original text is likely intending to express one or the other. Ultimately, though, the translator must in these cases attempt to make their interpretation based on contextually provided clues rather than something more lexically concrete. Another similar source of potential confusion is that many sentences omit the subject, leaving it implied instead.

Japanese particles are grammatical words that serve many different functions. Some of them can be translated easily, like  $\sim$ , which essentially corresponds to “to”, or  $\mathcal{O}$ , which indicates genitive case and functions similarly to ”of”. However, others lack equivalent words in Swedish and English and often simply change the overall nuance or tone of a statement. For example,  $\text{ね}$  generally indicates that the speaker is seeking the listener's agreement, while  $\text{よ}$  shows that the speaker is informing the listener about something. Sometimes these are combined into  $\text{よね}$ , which conveys something to the effect of “Definitely, right?”. In many cases, particles are important indicators of a speaker's intended tone, but they are virtually impossible to translate in a word-for-word manner, forcing the translator to either be creative in finding alternative ways of rendering them or simply lose the added nuance that they bring. A different phenomenon creating similar issues is the Japanese language's use of honorifics and varying levels of politeness. In many instances, this can be reproduced to some degree by adding words like “please”, “sir” or “madam”, but the fact that politeness is inherent in Japanese grammar itself makes it permeate the conversation in a way that simply tacking on “please” cannot fully convey.

Finally, certain proper nouns can sometimes be difficult to translate because of the culturally based connotations they carry, like conveying the significance of the name Quisling to non-Scandinavian readers, or Judas to non-Western readers. Japanese names, however, may also carry linguistically based connotations, due to the fact that they are written with kanji and thus have meaning immediately apparent to the native reader. This happens in other languages as

well, for example the Swedish name Björn (meaning “bear”), but it is much more common in Japanese.

As evident from this short overview, the Japanese language is full of unique features that sets it apart from Swedish and English, and should thus provide especially interesting material for examination.

### **3.2 Venuti – translation as cultural dominance**

In his seminal work *The Translator’s Invisibility*, Lawrence Venuti elaborates on the age-old translation problem of fidelity versus fluency (transparency) by arguing that the choice between the two is ultimately rooted in a culture’s prevailing discourse. He claims that the Anglo-American sphere heavily favours fluency, to the point that an ideal translation is one that reads so smoothly in the target language that it may as well have been the original text; i.e. one where the translator becomes, as he puts it, invisible. He demonstrates this trend in a number of reviews of English translations of famous novels, noting that fluent translations are lauded as “elegant” and “graceful”, while more faithful ones are treated dismissively as “wooden”. This is further highlighted by the emergence of the pejorative word “translationese” to characterise translations especially concerned with reproducing the source text, even at the cost of fluency. Transparency as the ideal extends across all English translation, not just literary, but medical and scientific works as well. Venuti identifies an economic motive behind this discourse, as maximum intelligibility inevitably increases the number of potential readers (Venuti 2008: 1-6). However, there is a cultural and linguistic cost to prioritising accessibility in translations, which he attempts to outline in developing his dichotomous concept of *foreignisation* and *domestication*.

Translators find themselves in the strange position of being at the mercy of the source text and simultaneously in the authoritative position of defining that text for a new audience. With that comes the power to convey foreign cultures and identities to domestic readers, a power that Venuti stresses must be handled with great responsibility, and in the landscape of English translation today, he feels it is not. He characterises translation as a violent process, in the truest sense of the word. As he sees it, “Translation is the forcible replacement of the linguistic and cultural differences of the foreign text with a text that is intelligible to the translating-language reader” (Venuti 2008: 13). Translation will always be influenced by the



target culture's own ideologies and taboos, with the translator adjusting, omitting and explaining the material to suit the intended audience. When this quest for transparency, intelligibility and familiarity reaches the extent that the source text loses its uniquely foreign elements, Venuti describes it as a domesticating approach to translation. Domestication is an expression of ethnocentrism, and is also normative internally, as translations of foreign texts are standardised into one uniform, plain style. To resist this dominant discourse, Venuti advocates using a foreignising approach, which attempts to preserve and honour the original text by employing more non-standard use of the target language. In other words, using marginal expressions to simultaneously convey the foreignness of the source language and subvert the power structures inherent in the target language's promotion of certain linguistic styles in translation. Venuti sees these conflicting translation methods as indicative of ethical attitudes, essentially denouncing domestication and advocating foreignisation (Venuti 2008: 15-20).

Venuti claims that Anglo-American translation is especially prone to domestication, citing the cultural dominance of the English language and pointing to the severe global imbalance regarding translation of English literary works compared to other languages (Venuti 2008: 12). In 2005, 61.8% of literature titles were translated from English, with the next 25 most frequent accounting for 35.6% (Literature Across Frontiers 2010). Venuti says that publishers in this sense have supported the expansion of British and American cultures internationally. Just as importantly, he describes the domestic culture that has been fostered as "aggressively monolingual, unreceptive to foreign literatures, accustomed to fluent translations that invisibly inscribe foreign texts with British and American values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other" (Venuti 2008: 14). Venuti's stance is clearly a very critical one, underscored further by his view that the Anglo-American translator's approach to foreign cultures is "imperialistic abroad and xenophobic at home" (Venuti 2008:14) The overarching theme is that English translation is steeped in a discourse of domestication, and that this is an expression and assertion of Anglo-American linguistic and cultural hegemony worldwide. Whether the practice of domesticating translation is in fact, as Venuti indicates, linked to the target language's relative power and prestige, is something that this study will aim to address.

### 3.2.1 Criticism of Venuti's theories

In his 2013 article "Foreignisation and resistance: Lawrence Venuti and his critics", Kjetil Myskja presents and discusses the perspectives of researchers who address problems and weaknesses in Venuti's theories. The first of these is Maria Tymoczko, who points out that there are no clear criteria established for how foreignisation should be defined and that some of his terms overlap (Tymoczko 2000:34-37). Venuti rejects degree of fluency (domestication) as the measure of good translation in favour of a foreignising approach. At the same time, he stresses the importance of foreignisation being an essentially heterogeneous translation method, one that does not adhere to specific standards (Venuti 1998: 8-12). In doing so, foreignisation becomes primarily defined by its context, consequences, and what it is striving not to be, namely domestication. Hence, defining Venuti's central terms in practice is not quite as easy as saying that fluency always equals domestication and that fidelity is always foreignising.

Judging the translation not by its linguistic aspects but by its cultural effects creates its own set of problems. Myskja demonstrates this by using one of Venuti's own examples, an English translation of Freud's works. The translation sounds more formal and scientific than the original German version. Venuti argues that it is a successful translation because of its varied use of styles, where recognisable, common words are replaced with unfamiliar, less transparent technical terms. However, as Myskja points out, the primary target readership is the English-speaking scientific community, which would find Freud's original colloquial style alien for an academic text. As such, the decision to make the text more formal and technical could in this case be considered domesticating, as it allows it to better meet the standards of the receiving culture's main demographic, i.e. the scientific community. The cultural effects are thus ambiguous enough that the text could be considered either foreignising or domesticating (Myskja 2013: 8-11). Another of Venuti's critics, Mona Baker, questions whether this dichotomous view of translation is truly fruitful. She finds that even conceding the presence of a wide spectrum between the two, shoehorning translation strategies into one of these sometimes nebulous concepts may obscure more than it reveals (Baker 2007: 152).

Tarek Shamma raises an especially interesting objection, namely that neither can foreignising translation strategies always be considered conducive to cultural resistance, nor can domestication inherently be associated with asserting cultural dominance. He cites an English translation of *Arabian Nights* by Edward Burton, which consistently emphasises exotic

elements of the original, especially pertaining to violence and sexuality. Shamma doubts whether this is likely to make the target culture reflect on its own social mores. He argues that, if anything, presenting this kind of exoticised view more probably breeds a sense of cultural superiority in its readers, i.e. exactly what Venuti accuses domesticating translation of doing (Shamma 2009: 64-65).

Finally, Myskja questions the strong link that Venuti makes between the global hegemony of the English language and the emphasis on fluency in English translation. He points out that there is a similar tendency toward fluency in his own language, Norwegian, which is of course incomparable to English in terms of cultural capital. However, he acknowledges that this trend might be offset by a parallel ideal of strict accuracy in translation from global to minor languages, as some readers will potentially read the original text as well and identify alterations as mistakes due to incompetence rather than stylistic choice (Myskja 2013: 21-22).

### **3.3 Ogura – making sense of Venuti**

As mentioned previously, Venuti explains but does not clearly define or include criteria for foreignisation and domestication. In his 2008 article *The Law of Translation: What Lies Behind “Foreignizing/Domesticating” Strategies* (English title), Yoshiro Ogura indirectly seeks to remedy this problem. Instead of trying to firmly establish a set definition of the terms, he posits four hypothetical rules or principles that detail the conditions governing when foreignisation and domestication are more or less likely to occur. The four rules can be divided into two pairs of mutually related rules, creating two different dimensions influencing the likelihood of foreignisation/domestication. The first of these dimensions is that foreignisation is used when the translator respects and prioritises the source text (Ogura 2008: 54), whereas domestication appears when the translator has the reader in mind and tries to make the text easy to understand (Ogura 2008: 56). The second dimension is that domesticating strategies are favoured when the reader is presumed to have limited knowledge of the culture from which the text originated, while foreignisation increases when the opposite is true (Ogura 2008: 56). Ogura bases these rules on his findings from comparative translation analysis of five different texts: one legal document, excerpts from three famous literary works from different eras, and a scene from an anime movie. Interestingly, his analysis is a primarily quantitative one, as he breaks down the number of changes – categorised as omissions, additions and paraphrases – made in each translation. He finds that the ratio of changes is

much higher in anime than the other analysed texts (in line with his first pair of rules) and also higher in older texts than modern ones (and connects this to his second set of principles). From this approach, it seems that Ogura prefers to tackle the foreignisation/domestication dichotomy in a somewhat simplified manner, one that in effect equates few changes (faithful translation) with foreignisation and many changes (free translation) with domestication. Trying to capture the complexity of Venuti's terminology with pure numbers is perhaps optimistic on Ogura's part, but the fact remains that his quantitative data correlate well with the limited qualitative analysis he provides. Moreover, they align with reasonable expectations as well; going by Ogura's system, *Tonari no totoro*, an animated feature film primarily aimed at children (and where making it comprehensible is likely a paramount concern), is very highly domesticated, whereas *Norwegian Wood*, a modern, relatively culturally uncharged novel aimed at adults, is not particularly domesticated. Hence, this method might be considered a viable way of producing comparatively objective data to supplement more typical qualitative translation analysis.

### **3.4 Translation in Sweden**

Lars Wollin provides a historical account of translation in Sweden, in the anthology *Med andra ord: Texter om litterär översättning* (Kleberg 1998:62-88), outlining its development from as early as the 13<sup>th</sup> century, when the norm was to “process” the original text rather than to truly translate it. The target text would fundamentally be based on the source text, but the execution of it would be remarkably free, including paraphrasing, omitting, adding entirely new content, borrowing from other works, etc (Kleberg 1998: 66-67). Only around the early 15<sup>th</sup> century did more modern translation practice involving lexical and grammatical equivalence start gaining ground. When the reformation arrived, however, a new tendency arose, with the royal decree to provide the common people access to the Bible (Kleberg 1998: 67-73). Using Eugene Nida's terms, translation thus moved from formal correspondence (fidelity in form) to dynamic or functional equivalence (fidelity in message) (Nida 2003:200-201). During the 18<sup>th</sup> century, Johan Henric Kellgren argued the poetic translator's prerogative, even imperative, to conform the original work to its target culture's norms. His claims met a great deal of resistance, resulting in debate over the inescapable tug-of-war between target text and source text. The latter won out, greatly influencing the translation style of the time (Kleberg 1998: 77-78). From around 1830 onward, mass production enabled

literature as a commodity at a much larger scale, and thereby brought back the concept of accessible translation for the masses (Kleberg 1998: 83-84).

The orientation of Swedish translation culture today can likely not simply be described as e.g. “generally source language oriented”. In comparing publication statistics of translated and original works in a given language, one might reasonably expect to gain a fairly objective measure of that country’s cultural self-image. For example, from the 1950’s until the early 21<sup>st</sup> century translation in the UK and the USA, has almost constantly hovered around 2-4% of the total output of published works, even as overall production has skyrocketed. The equivalent figures were 9.9% for France in 1985, while fellow major European countries posted higher ratios: 25.4% for Italy in 1989 (and 22.9% in 2002), and 14.4% for Germany in 1990 (Venuti 2008: 11). In comparison, records from the National Library of Sweden show that the total number of works published in Swedish in 2002-2015 has fluctuated between approximately 9000 and 19000 (lowest in 2002 and highest in 2008), with translations accounting for around 16-30%. During that same time period, translations constituted 35-48% of all published works of fiction (ranging from roughly 1000 to 1200 every year). Among these, English translations make up 69-77% (National Library of Sweden 2016, accessible via <http://www.kb.se/samlingarna/Bibliografier/statistik/>). These figures potentially indicate a high degree of British-American influence in Swedish literary culture, including translation. However, no clear-cut conclusion can be drawn as to whether this extends to making Swedish translation, in Venutian terms, particularly domesticating. It seems equally plausible, then, that the alternative ideal Myskja describes in Norwegian translation – i.e. a tendency toward fidelity by virtue of being small languages with a high ratio of bilingual speakers, equipped to compare translations with the original works – applies in Swedish as well.

### **3.5 Previous research**

Translations of Murakami’s works have generated a fair amount of academic interest. Will Slocombe, in his 2004 article *Haruki Murakami and the Ethics of Translation*, examines Murakami’s own stance on translation, namely that it is intrinsic to all communication, not just when different languages are involved. He also argues that Murakami’s works have not received enough attention given the international cultural impact of his novels. He cites Venuti in explaining the difficulty of translating foreign texts without erasing that which makes them foreign. He goes on to explain that Murakami is an especially interesting case

due to his cultural ambiguity; being a Japanese author, Murakami evokes expectations of an exotic, foreign reading experience, but in actuality, his writing style is much more inspired by Western literature. Translation analyses of Murakami also seem to be common among academic theses such as this one. One rather interesting example is a 2012 study by John Wasmuth, comparing the use of metaphors in the English, Swedish, Danish and Norwegian translations of *The Wind-Up Bird Chronicle*. However, it applies Peter Newmark's translation methods, which, while sharing similar linguistic features with Venuti's concepts, lack the ethical aspects that heavily influence the chosen aim of this study. Tadahiko Haga's PhD dissertation published in 2012 examines Japanese contemporary culture and devotes a large section to English translations of Murakami's works, even applying Venuti's concepts in comparing the relative styles and merits of three different translators of Murakami. In doing so, he cites Hisao Shiohama's book 村上春樹はどう誤訳されているか (*How is Haruki Murakami mistranslated*), published in 2007. Much like this study, it scrutinises changes made in English translations of Murakami, but focuses primarily on pure mistranslations. Shiohama has also authored an article concerned with the English translation of *IQ84*, which should be interesting in the context of this study. He analyses a large number of sentences, trying to pinpoint which factors determine the exact translation of sentences with multiple interpretations, e.g. whether それをする is rendered as "do so", "do that" or "do it". This may provide interesting comparisons with my own analysis, albeit probably not any pertaining to the general theoretical framework of this thesis.

As discussed previously in this chapter, Venuti's foreignisation/domestication concept has its share of critics and skeptics. However, these tend to be concerned more with definitions and potential implementation, or whether the dichotomous thinking it creates is even useful. Very few seem to question whether one of Venuti's central underlying premises holds up, namely that domestication is linked to cultural power and therefore especially prevalent in the USA and the UK. Myskja touches on this point to some degree in his aforementioned article, but mostly as a passing observation; there is no attempt to actually investigate the issue. Given how vital this particular idea is to Venuti's characterisation of foreignisation and domestication as ethical attitudes (where the former is open-minded and the latter narcissistic), it certainly bears examination.

## 4. Method

The study will examine roughly 4000 words of text from the Japanese, Swedish and English versions of the novel *1Q84* by Haruki Murakami. This sample should be large enough that any findings could reasonably be expected to be representative of the book as a whole. To further ensure the reliability of the data, the analysed material consists of excerpts from the first two chapters, rather than e.g. the whole first chapter. This is because the novel follows two protagonists, Aomame (female) and Tengo (male), in alternating chapters. Sections revolving around two different characters might exhibit different writing styles, which in turn might influence the translation. Furthermore, although gender is of no particular interest for the purposes of this study, the gendered features of the Japanese language certainly make such stylistic differences more likely between a male and a female character.

Firstly, I will translate into Swedish all of the selected material from the original Japanese text myself, as faithfully as can be considered possible while still retaining some semblance of fluency. This translation is intended to be the purest possible rendition of the original text, a measuring stick of sorts against which the two official translations can be compared. In light of this purpose, making any attempt at all to have my own translation read fluently might seem strange. However, due to the difference in syntax between Japanese and the two Germanic languages, a virtually literal or word-for-word translation would result in nonsensical sentences, and ultimately be meaningless. I will not read or consult the official Swedish or English versions of the text throughout the translation process, in order to avoid any external influences. This aspect is vital in order to maintain an objective point of view, and the main reason that a full translation must be made ahead of time, rather than doing it section by section during the analysis process itself. It also provides a deeper understanding of the source text as all the material is translated and then reviewed, with the official translations potentially providing new perspectives.

Secondly, all text from the three official versions, along with my own translation, will then be transcribed and divided into sections of around 150-300 words each, to allow for easy overview and comparison. The material will be analysed both quantitatively and qualitatively. The quantitative analysis will be based on Ogura's method, where he identifies three categories of changes from source text to target text: *additions*, *omissions*, and *paraphrases*, i.e. where the same essential meaning is conveyed in a different way. However, by this definition, paraphrase is not a general enough term to cover other potential cases like

mistranslations or flat out alterations. For example, the phrase クールでリアルな機関銃 (“cool, real machine guns”) is translated as “handsome, light machine guns”. It is obvious that “cool, real” is meant to replace “handsome, light”, and while “handsome” might qualify as a paraphrase of “cool”, the same cannot be said of “light”, which must be considered an alteration of “real”. Hence, the overarching term *variations* will be used instead to cover paraphrases, alterations and mistranslations. Having separate categories for each of these would be problematic; even distinguishing perfectly between variation, omission and addition is challenging enough on its own.

The governing principle for what should be considered changes is essentially that any time the translation elects to use a different word than the most faithful alternatives available, i.e. the ones suggested by the dictionary provided by the widely used online software Rikaichan, that word is considered changed. Of course, this approach must be tempered with a certain measure of subjective evaluation. For example, in many cases, Japanese uses nouns where English or Swedish would always use verbs or adjectives. Going by the general principle, switching from noun to adjective would constitute a change, but as long as the English version conveys the exact same information, there is no reason to identify this as change from source text to target text. What matters above all is that there is what Hasegawa (2013) calls semantic equivalence, albeit in a strict sense. As an example, the Japanese 実在感は圧倒的で (“The feeling of reality is overwhelming”) is rendered in the English translation as “It felt overwhelmingly real”. The only change here is the one from present to past tense, otherwise precisely the same information comes through. However, if one were to translate words like 複雑 (“complicated”/“complex”) into “difficult” or 優しい (“gentle”/“kind”) into “caring”, one would be deliberately changing the ST by choosing none of the available perfectly accurate alternatives. Translation of idioms also highlights the emphasis on semantic equivalence; for example, the idiom 一石二鳥 (“one stone, two birds”) is virtually the same in English, but in Swedish, “två flugor i en smäll” (“two flies in one hit”) would be considered an entirely accurate translation.

All variations will be scored according to the number of words changed in the TT compared to the ST. To quantify the exact number of words, my own translation will be juxtaposed against the official translations. Sometimes longer phrases will be compared, in these cases any parts that are identical or otherwise semantically equivalent in both versions are considered unchanged. To make the analysis easier to interpret, my translation will sometimes



be partially modified in order to clearly align such equivalent parts. For omissions, the original text has been translated in context, with the translated words counting toward both the total word count and the number of changes. Any additions are of course simply counted as they are. The reasoning behind counting words based on the target text is also borrowed from Ogura's method, namely that defining what constitutes one word or two, or zero as one might argue for certain particles, is much more complex than counting the words in English (or in this case, Swedish as well). An additional advantage of this is that word counters are readily available for English and Swedish in typical word processors, unlike for Japanese.

Finally, the material will also be analysed qualitatively, as a way of highlighting both especially interesting sections of the respective versions as well as problems encountered in the quantitative analysis. Moreover, the idea is also to examine whether the overall impression of the translations in terms of fidelity/fluency matches up with the raw numbers from the quantitative analysis, and whether any correlation can be made between the perceived literary quality of the translations and their respective level of foreignisation/domestication.

## 5. Material

As outlined above, this study will draw its material from three sources, namely the first volume of the Japanese novel *IQ84* by Haruki Murakami, its English translation by Jay Rubin, and its Swedish translation by Vibeke Emond. The most obvious reason for choosing this particular novel is that it is an original Japanese work. Beyond that, however, there are several other factors that make *IQ84* especially appropriate for this study. It was originally published in 2009, recently enough that time can be eliminated as any significant variable. Perspectives on translation have changed over the years, and as Ogura demonstrates, older translations may tend more toward fluency than newer ones (Ogura 2008: 56). The aim is to find out the current state of English translation as compared to Swedish translation, making a contemporary novel the best choice. Another important aspect is availability; Murakami is one of very few modern Japanese authors translated into Swedish. Finally, the Swedish translation of the first volume of *IQ84* was released six months earlier than the English one. This is excellent, as it ensures that the Swedish translation has been completely uninfluenced by the English version. In comparison, one of Murakami's previous novels, *The Wind-Up Bird Chronicle*, was originally released in 1995, translated into English in 1997, and Swedish

in 2007. Moreover, the German version, released in 2000, was based on the English translation rather than the original book, something which Murakami even encouraged at the time (Hijiya-Kirschner 2014).

Both translators, especially Rubin, have other experience translating Murakami's work. Murakami himself is an accomplished English-Japanese translator, which opens up the possibility that he takes an active role in the English translation process. Interviews with Rubin near the release of *1Q84* shed some light on this matter. Rubin explains that he handled the translation of *1Q84* entirely on his own, but consulted Murakami on minor details via e-mail as he worked (Kelts 2013). Most of the time, Murakami would tell him to do whatever worked in English, preferring for the translated book to be successful rather than faithful at all costs (Sehgal 2011). In spite of Rubin's best efforts to get it right, he laments how much inevitably gets lost in translation, and encourages anyone who can to read original works rather than translations. Rubin feels that since the English translation is ultimately written in his words, it is, in a way, more his work than it is Murakami's (Kelts 2013). In describing his own approach, he seems to employ a rather free style of translating: "What I'm doing is getting whatever I get out of the Japanese text—the images, the rhythms—then do the best I can to write the English in such a way that I'm conveying what I'm getting out of the Japanese. It's pretty subjective. I very often feel I'm writing original—almost original—fiction." (Bakshani 2015). Murakami for his part does not seem to mind, claiming that he never reads translations of his work, partly because they might disappoint him and partly because he considers it enough that the true Japanese original that he wrote exists anyway (Kelts 2013). His aforementioned approval of using English as master text for international translation lends further credence to the idea that he is not overly protective of his original works. Slocombe (2004) attempts to clarify Murakami's seemingly ambivalent perspective by tracing a consistent theme in his statements and books: translation is in effect impossible, but no more impossible than all other communication, and only by opening a dialogue can any understanding of the Other, whether person or culture, be achieved.

Rubin is one of three English translators of Murakami, alongside Alfred Birnbaum and Philip Gabriel, the latter of which translated the third part of *1Q84*. Haga (2012) compares their respective styles and finds that, contrary to what one might expect from the above quote from Rubin, he is actually significantly more source language oriented than Birnbaum and Gabriel. Moreover, Haga points to Shiohama's findings that both Birnbaum and Gabriel omit and

mistranslate more content than Rubin does. He is therefore favoured by native Japanese speakers, and has even received the Noma Award for the Translation of Japanese Literature.

Emond, on the other hand, expresses in an interview from 2011 with Dagens Nyheter that she made a concerted effort to stay as faithful as possible to the source text. She emphasises that she wanted to avoid removing anything, that if Murakami for example repeats a word, it is intentional and should be included in the translation as well. She contrasts her approach with Anglo-Saxon tradition, which she believes allows for more freedom and adjustments in order to fit the target language.

As mentioned briefly in 3.5, Murakami's writing is more rooted in Western than Japanese tradition. His novels are therefore often considered unrepresentative of Japan, or at least the essentialised Japanese culture that most Western readers expect (Slocombe 2004). Irmela Hijiya-Kirschnereit even goes so far as to argue that Murakami "pretranslates" his books, by orienting his original text toward potential international readers. She mentions how the environments and interactions in his novels often lack distinguishing cultural or geographic features, creating a sense that they could be taking place anywhere. She also draws attention to a particular passage from his book *After Dark*, describing what a love hotel is, information which seems redundant to anyone familiar with Japanese culture – in other words all readers of the original text (Sato-Rossberg, Wakabayashi 2012: 171). If these claims hold true for *1Q84* as well, it would naturally make it less suited for the intended aim of this study, and thus, this point should certainly be monitored to some degree in the qualitative analysis.

## **6. Analysis**

This chapter is divided into two parts, one covering the qualitative analysis of both translations, and the other summarising the results of the two quantitative analyses. Even though including all text from all three versions and presenting the full quantitative analysis in this chapter would in some ways create the simplest possible overview, doing so would also make it exceedingly dense. Therefore, only the Japanese text is included here, with points of interest for the respective translations highlighted. The complete quantitative analyses can instead be found in appendices 1 and 2. Due to this division, all 19 sections of each analysis

are denoted by a letter from A-S in order to facilitate comparison between the qualitative and quantitative breakdowns of the text.

## 6.1 Qualitative analysis

This section contains 19 excerpts from the original Japanese version of *IQ84*, each followed by comments examining noteworthy aspects of the translated versions and the source text itself. For ease of reference, points of interest for the Swedish translation are underlined, while points of interest for the English translation are **bolded**.

A)

青豆

見かけにだまされないように

タクシーのラジオは、**FM** 放送のクラシック音楽番組を流していた。曲はヤナーチェックの「シンフォニエッタ」。渋滞に巻き込まれたタクシーの中で聞くのに打て付けの音楽とは言えないはずだ。運転手も特に熱心にその音楽に耳を澄ませているように見えなかった。中年の運転手は、まるで舐先に立って不吉な潮目を読む老練な漁師のように、前方に途切れなく並んだ車の列を、ただ口を閉ざして見つめていた。青豆は後部席のシートに深く持たれ、軽く目を瞑って音楽を聴いていた。

ヤナーチェックの「シンフォニエッタ」の**冒頭部分**を耳にして、これはヤナーチェックの「シンフォニエッタ」だと言いつてられる人が、世間にいったいどれくらいいるだろう。おそらく「とても少ない」と「ほとんどない」の中間くらいではあるまいか。しかし青豆はなぜかそれができた。

The first sentence of the second paragraph is hard to assess. The Swedish translation, ”Hur många människor finns det egentligen här i världen som direkt på de första takterna kan känna igen Janaceks Sinfonietta när de hör den?”, does not reflect the original phrasing 「これはヤナーチェックの「シンフォニエッタ」だと言いつてられる人が、」 entirely faithfully, i.e. word-for-word. A more accurate translation might be ”Hur många människor finns det egentligen här i världen som när de hör Janaceks Sinfonietta kan identifiera att det är Janaceks

Sinfonietta?”. However, the Swedish translation is still not a true change from the Japanese text, given that upon back translation to Japanese there seems to be no more natural way of saying ”kan känna igen Janaceks Sinfonietta” than 「これはヤナーチェクの「シンフォニエッタ」だと言い当てられる」.

B)

ヤナーチェクは一九二六年にその小振りなシンフォニーを作曲した。冒頭のテーマはそもそも、あるスポーツ大会のためのファンファーレとして作られたものだ。青豆は一九二六年のチェコ・スロバキアを想像した。第一次大戦が終結し、長く続いたハプスブルク家の支配からようやく解放され、人々はカフェでピルゼン・ビールを飲み、クールでリアルな機関銃を製造し、中部ヨーロッパに訪れた東の間の平和を味わっていた。フランツ・カフカは二年前に不遇のうちに世を去っていた。ほどなくヒットラーがいずこからともなく出現し、その小ぢんまりした美しい国をあつという間にむさぼり食ってしまうのだが、そんなひどいことになるとは、当時まだ誰ひとりとして知らない。歴史が人に示してくれる最も重要な命題は「当時、先のことは誰にも分かりませんでした」ということかもしれない。青豆は音楽を聴きながら、ボヘミアの平原を渡るのびやかな風を想像し、歴史のあり方について思いをめぐらせた。

The English translation misspells Habsburg, perhaps influenced by the Japanese romanisation of the name, ハプスブルク. The part about Franz Kafka dying is translated slightly differently across the two translations, but both are actually correct, as 不遇 can refer to both obscurity and misfortune. Both translations struggle with 歴史のあり方 in the final sentence, and it is indeed difficult to handle, as a literal translation would be something like “the state of history”. Unsurprisingly, both versions employ a variation here instead. Two specific sections of this paragraph highlight the difficulty in drawing the line regarding what should be viewed as conscious, domesticating variation (and thereby included in the quantitative data compilation) and what should not be (and thus not counted). Both appear in the sentence describing Hitler’s sudden occupation of Czechoslovakia. The first is that the English version opts to use the expression “what hardships lay in store for them” over the more faithful “that

such awful things would come to be”. The second appears in the Swedish version, where あつ と言う間に is rendered as “i ett nafs” (meaning “in one big bite”) rather than “på ett ögonblick” (“in a moment”). Both instances essentially keep the original meaning intact, but they also constitute clear stylistic choices. A straight translation would have been perfectly adequate in both cases, but “what lay in store” sounds more natural when referring to anticipation of the future, not least in this case, where the contents of said future are already known. Similarly, “i ett nafs” aligns perfectly with the imagery of the country being gobbled up. In other words, the choices are highly justifiable from a literary point of view, but both are undoubtedly domesticating variations of the original text.

### C)

一九二六年には大正天皇が崩御し、年号が昭和に変わった。日本でも暗い嫌な時代がそろそろ始まろうとしていた。モダニズムとデモクラシーの短い間奏曲が終わりファシズムが幅をきかせるようになる。

歴史はスポーツとならんで、青豆が愛好するものの一つだった。小説を読むことはあまりないが、歴史に関連した書物ならいくらでも読めた。歴史について彼女が気に入っているのは、すべての事実が基本的に特定の年号と場所に結びついているところだった。歴史の年号を記憶するのは彼女にとってそれほど難しいことではない。数字を丸暗記しなくても、いろんな出来事の前後左右の関係性をつかんでしまえば、年号は自動的に浮かび上がってくる。中学と高校では、青豆は歴史の試験では常にクラスで最高点をとった。歴史の年号を覚えるのが苦手だという人を目にするたびに、青豆は不思議に思った。どうしてそんな簡単なことができないのだろう？

Some of the words counted as variations here might be considered as exceptionally rigid. For example, claiming that there is a significant difference between “...was the beginning” and “...was about to begin” might seem like nitpicking, but there is certainly a chronological difference between the two. Similarly, one section where both translations employ variation is for 不思議に思った, a set phrase meaning “(she) wondered”. The Swedish rendition “tyckte att det var konstigt” (“thought it was strange”) is more or less how I myself translated it, and I had no prior knowledge of the specific phrase, suggesting that Emond may also have been

unfamiliar with it. The English version, “it puzzled her” is more accurate, but still an amplification of the original phrase.

D)

青豆と言うのは彼女の本名である。父方の祖父は福島県の出身で、その山の中の小さな町だか村だかには、青豆という姓を持った人々が実際に何人かいるというところだった。しかし彼女自身はまだそこに行ったことがない。青豆が生まれる前から、父親は自家と絶縁していた。母方も同じだ。だから青豆は祖父母に一度も会ったことがない。彼女はほとんど旅行をしないが、それでもたまにそういう機会があれば、ホテルに備え付けられた電話帳を開いて、青豆という姓を持った人がいないか調べることが習慣にしていた。しかし青豆という名前を持つ人物は、これまでに彼女が訪れたどこの都市にも、どこの町にも、一人として見あたらなかった。そのたびに彼女は、大海原に單身投げ出された孤独な漂流者のような気持ちになった。

名前を名乗るのがいつもおっくうだった。自分の名前を口にするたびに、相手は不思議そうな目で、あるいは、戸惑った目で彼女の顔を見た。青豆さん？そうです。青い豆を書いて、アオマメです。

This section includes some discussion about the female protagonist’s name, Aomame. Given the kanji-based composition and subsequent built-in meaning of every Japanese name, it makes sense for the translations to address this in some way. As a result, both translations provide some clarification regarding the name. The English one comes all at once quite early in this section, and is rather long, adding twenty extra words to not only explain its meaning but also carefully describe its pronunciation. The Swedish one addresses it at the beginning and end of this excerpt, with a total of ten extra words. Both versions are thus very clearly domesticating the text here to suit the target audience. The English version changes the sentence structure in large parts of this section. Many conjunctions are added as a result but do not present any semantic change, and are thus not counted toward the quantitative data. However, toward the end of the paragraph, this results in some repetition in the translation of そのたびに into “Whenever she tried and failed”, rather than how the Swedish version echoes the original and simply refers to previous information. It is worth noting overall that the Swedish version preserves the shorter sentences of the original and is thus more

stylistically faithful. One final interesting detail here is that 祖父母 is rendered in Swedish as “farmor och farfar”, i.e. “paternal grandparents”. Given the specific inclusion of 父方の earlier, coupled with the fact that both her father’s and mother’s family are addressed in the previous sentence, there is no reason to believe that the word in this context refers specifically to her paternal grandparents.

The fact that so much space is devoted to Aomame’s name is something of a counterpoint to the claims that Murakami, as Hijiya-Kirschner (Sato-Rossberg, Wakabayashi 2012:171) puts it, pretranslates his books. Many Western cultures use names originating in languages foreign or unfamiliar to them, like Hebrew or Latin, meaning that their actual meaning is not always readily apparent just from reading them, unlike Japanese names. Making a point about Aomame’s name would seem very counter-productive assuming that Murakami’s aim was purely to keep the text as accessible as possible to an international readership. It demands explanation lest it become incomprehensible to his Western demographic. Adapting names in translation is not unheard of – especially to account for additional meanings or double-entendres – but mostly occurs in certain genres, like fantasy or children’s books, and would not have been a realistic option in this case. A famous example of this is the name Tom Riddle in the *Harry Potter* books, which was changed in most European translations to account for a wordplay revealing a hidden meaning. Notably, though, it was *not* changed in the Japanese translation, instead trying to preserve the original wordplay, and even that is not possible due to the nature of *katakana* compared to the Roman alphabet (Language Realm 2016). This case further emphasises that there is a degree of untranslatability in names from Japanese to English and vice versa.

E)

会社に勤めているときには名刺を持たなくてはならなかったので、そのぶん煩わしいことが多かった。名刺を渡すと相手はそれをしばし凝視した。まるで出し抜けた不幸の手紙でも渡されたみたいに。電話口で名前を告げると、くすくす笑われることもあった。役所や病院の待合室で名前を呼ばれると、人々は顔をあげて彼女を見た。青豆なんていう名前のついた人間はいったいどんな顔をしているんだろうと。



ときどき間違えて「枝豆さん」と呼ぶ人もいた。「空豆さん」といわれることもある。そのたびに「いいえ、枝豆(空豆)ではなく、青豆です。まあ似たようなものですが」と訂正した。すると相手は苦笑しながら謝る。「いやそれにしても珍しいお名前ですね」と言う。三十年間の人生でいったい何度、同じ台詞を聞かされただろう。どれだけこの名前のことで、みんなにつまらない冗談を言われただろう。こんな姓に生まれていなかったら、私の人生は今とは違いかたちをとっていたかもしれない。例えば佐藤だとか、田中だとか、鈴木だとか、そんなありふれた名前だったら、私はもう少しリラックスした人生を送り、もう少し寛容な目で世間を眺めていたかもしれない。あるいは。

Both versions have made an exceedingly large number of changes in this section, some likely more intentional than others. The English translation is seemingly unfamiliar with the concept of 不幸の手紙, literally meaning “letter of misfortune”. The English version renders it as “letter bearing bad news”, but it actually refers to threatening chain letters of the variety “if you do not send this to 10 of your friends, some great misfortune will befall you”. This same sentence also changes the subject and agency of the original text, from 渡された (“they had been given”) to the English “she had thrust them”. The same shift happens to some degree in both versions with くすくす笑われる as well; Shiohama addresses both these specific examples in his article as well (Shiohama 2014: 133).

The ongoing issue of how to handle the protagonist’s name returns in this section. Here it is further complicated as one sentence has her juxtaposing her own name, Aomame, against what people mistakenly call her, Edamame and Soramame. The Swedish version handles this by adding a few extra words at the beginning of the paragraph, with translations of what these supposed names mean. The English version instead introduces the names Edamame and Soramame without additional explanation, then indirectly translates them in the next sentence, by having her say “No, I’m not soybeans or fava beans, just green peas”. The Swedish version follows the source text, where Aomame simply says that she is not Edamame or Soramame, but Aomame. What makes this exceptionally problematic is that none of these are actual Japanese names, and the lack of capital letters in Japanese makes it impossible to know whether she is referring to names, plants, or both at the same time, as a kind of culturally specific pun. As a result the English translation cannot technically be considered wrong, but it certainly does cause some confusion. In any case, neither version is content to let the

humorous nature of Aomame's name get lost in translation. The irony is that in trying to convey an integral aspect of the source text to the target audience, they are forced to alter it in translation. It does nothing to improve fluency and serves only to highlight a dimension of the original that completely faithful translation would overlook. This shows one of the weaknesses of compiling raw numerical data; these changes are hardly in the spirit of domestication, and yet they count rather severely toward the quantitative tally.

Another very interesting part of this section is that there are two sentences that have been entirely left out of both translations. This almost raises the question whether the translators worked on a manuscript separate from the one that was published as the original Japanese edition of the book. The Swedish version also mistranslates the sentence immediately following this part, as the original phrasing refers to the omitted material, wherein Aomame is the recipient of remarks rather than the one uttering them herself. In the last section, the original text suddenly shifts to using first-person perspective. The Swedish version handles this by putting this section in quotation marks and describing it as Aomame's thoughts, but the English version is more faithful here and leaves it just as the original.

F)

青豆はめを閉じて、音楽に耳を澄ませている。管楽器のユニゾンの作り出す美しい響きを頭の中にしみ込ませた。それからあることにふと思い当たった。タクシーのラジオにしては音質が良すぎる。どちらかといえば小さな音量でかかっているのに、音が深く、倍音がきれいに聞き取れる。彼女は目を開けて身を前に乗り出し、ダッシュボードに埋め込まれたカーステレオをみた。機械は真っ黒で、つややかに誇らしそうに光っていた。メーカーの名前までは読みとれなかったが、見かけからして高級品であることはわかった。たくさんのつまみがつき、縁色数字がパネルに上品に浮かび上がっている。おそらくはハイエンドの機器だ。普通の法人タクシーがこんな立派な音響機器を車に装備するはずがない。

The major point of interest here is the penultimate sentence in the English version, which combines elements of several sentences and thereby omits some content in the process. Both versions have some difficulty handling パネルに上品に浮かび上がっている,

meaning "rising elegantly to the surface of the panel". The English version also includes some additional clarification in the description of the taxi radio.

G)

青豆はあらためて車内を見まわした。タクシーに乗ってからずっと考え事をしていたので気づかなかったが、それはどう見ても通常のタクシーではなかった。内装の品質がよく、シートの座り心地も優れている。そしてなにより車内が静かだ。遮音が行き届いているらしく、そとの騒音がほとんど入っていない。まるで防音装置の施されたスタジオにいるみたいだ。たぶん個人タクシーなのだろう。個人タクシーの運転手の中には、車にかかる費用を惜しまない人がいる。彼女は目だけを動かしてタクシーの登録票を探したが、見あたらなかった。しかし無免許の違法タクシーには見えない。正規のタクシー・メーターがついて、正確に料金を刻んでいる。2150 円という料金が表示されている。なのに運転手の名前を記した登録票はどこにもない。

The Swedish version seems to find the phrase 彼女は目だけを動かして awkward to translate. The English "Moving only her eyes" is perfect, but the Swedish instead opts to elaborate a bit by making it "Hon satt still och lät bara ögonen vandra", i.e. "She sat still and just let her eyes wander". As in many other sections, however, the English version takes more liberties with sentence structure and phrasing, often changing the meaning somewhat along the way, e.g. in the first sentence regarding sound insulation. The original sentence reads 遮音が行き届いているらしく、そとの騒音がほとんど入っていない, meaning "The sound insulation seemed thorough, almost no outside noise came in", and the English version renders it as "The car probably had extra sound insulation to keep noise out". This changes the meaning to what the car is designed to do, rather than what it is currently doing.

H)

「良い車ですね。とてもしずかだし」と青豆は運転手の背中に声をかけた。「なん  
ていう車なんですか？」

「トヨタのクラウン・ロイヤルサルーン」と運転手は簡潔に答えた。

「音楽がきれいに聞こえる」

「静かな車です。それもあってこの車を選んだんです。こと遮音にかけてはトヨタは世界でも有数の技術を持っていますから」

青豆は肯いて、もう一度シートに身をもたせかけた。運転手の話し方には何かしらひっかかるものがあった。常に大事なものをひとつ言い残したようなしゃべり方をする。たとえば(あくまでたとえばだが)トヨタの車は遮音に関しては文句のつけようがないが、ほかの何か、に関しては問題がある、というような。そして話し終えたあとに、含みのある小さな沈黙の塊が残った。車内の狭い空間に、それがミニチュアの架空の雲みたいにぽっかり浮かんでいた。おかげで青豆はどことなく落ち着かない気持ちになった。

「たしかに静か」と彼女はその小さな雲を追いやるように発言した。「それにステレオの装置もずいぶん高級なものみたい」

「買うときには、決断が必要でした」、退役した参謀が過去の作戦について語るような口調で運転手は言った。「でもこのように長い時間を車内で過ごしますから、できるだけ良い音を聴いていたいですし、また—」

The English translation of あくまでたとえばだが into "just one example" rather than "just an example" is more significant than it seems. It implies that it is just one example out of many, in which case the original would more likely have read ただ一つの例だけだが. That being said, it is not clear-cut enough to count toward the tally of variations. As for the example itself, the English version goes for a more fluent translation, with additional metatext for the reader, "**his remark on Toyota's impeccable sound insulation might be taken to mean**". The original only includes というような ("as though") at the end for clarification. The Swedish version also captures the emphasis on 何か、に by italicising the corresponding part. This is certainly worth noting, but difficult to include in the quantitative data. The English version translates 狭い空間 as "restricted space" rather than "narrow/confined space", but given the very close proximity in meaning between "restricted" and "confined" in this context, "restricted" is not counted as variation.

Translations of particles can sometimes be difficult to judge, as in the case of から being translated as "ju" in Swedish. However, "ju" is more appropriate as a substitute for ね or し, especially when these particles are tacked on to sentences for no other reason than to very slightly amplify the validity of one's statement. In this section, the cause-indicating から is used when the driver is detailing reasons for buying his car, meaning that it should have been translated.

I)

青豆は話しの続きを待った。しかし続きはなかった。彼女はもう一度めを閉じて、音楽に耳を澄ませた。ヤナーチェックが個人的にどのような人物だったのか、青豆は知らない。いずれにせよおそらく彼は、自分の作曲した音楽が一九八四年の東京の、ひどく渋滞した首都高速道路上の、トヨタ・クラウン・ロイヤルサルーンのひっそりとした車内で、誰かに聴かれることになろうとは想像もしなかったに違いない。

しかしなぜ、その音楽がヤナーチェックの「シンフォニエッタ」だとすぐにわかったのだろう、と青豆は不思議に思った。そしてなぜ、私はそれが一九六六年に作曲されたと知っているのだろう。彼女は特にクラシック音楽のファンではない。ヤナーチェックについて個人的な思い出があるわけもない。なのにその音楽の冒頭の一筋を聴いた瞬間から、彼女の頭にいろんな知識が反射的に浮かんできたのだ。開いた窓から一群の鳥が部屋に飛び込んでくるみたいに。そしてまた、その音楽は青豆にね、じれ、に似た奇妙な感覚をもたらした。痛みや不快さはそこにはない。ただ身体のすべての組成がじわじわと物理的に絞り上げられているような感じがあるわけだ。青豆にはわけがわからなかった。「シンフォニエッタ」という音楽が私にこの不可解な感覚をもたらしているのだろうか。

As in one of the previous sections, two sentences suddenly shift to first-person perspective, with no quotation marks indicating that the narrator is describing Aomame's thoughts from her own perspective. Interestingly, both translations ignore this in the first sentence, but properly translate it in the second one. Perhaps this is because it is easier to change perspective in a concluding sentence rather than alternating between perspectives throughout

the paragraph. In any case, in the second sentence both versions stay consistent with their previous handling of this dilemma; the Swedish version uses quotation marks while the English leaves it just as the original.

This section includes another example also highlighted by Shiohama (Shiohama 2014:133), namely 誰かに聞かれる, where both versions render it as something that someone would listen to rather than something that would be listened to by someone.

The Swedish version once again conveys the emphasis of using commas following each letter of a word, as in *ね,じ,れ*, by italicising the translated word, "omvridning". Just as in the previous example, however, it is not counted in the quantitative tally. It does say something about Emond's stated approach to the text, and how she feels that nothing in Murakami's writing is arbitrary or unintentional.

Metaphors and parables can sometimes be difficult or awkward to translate. One of many parables in the analysed sample appears here, with Aomame comparing her sudden surge of knowledge about Janáček with a flock of birds flying in through a window. All similes such as this one, are rendered faithfully by both translators in terms of imagery as well as content. In Wasmuth's analysis of metaphors in *The Wind-Up Bird Chronicle*, he also finds that Rubin has been mostly faithful in this aspect, by preserving the original imagery in 10 out of 12 cases. Incidentally, the Swedish version only did so in 7 of 12 examples, but was translated by Yukiko and Eiko Duke, rather than Vibeke Emond (Wasmuth 2012).

J)

「ヤナーチェック」と青豆は半ば無意識に口にした。言ってしまってから、そんなことは言わなければよかったと思った。

「なんですか?」

「ヤナーチェック。この音楽を作曲したひと」

「知りませんね」

「チェコの作曲家」と青豆は言った。

「ほう」と運転手は感心したように言った。

「これは個人タクシーですか？」と青豆は話題を変えるために質問した。

「そうです」と運転手は言った。そしてひとつ間を置いた。「個人でやってます。この車は二台目になります」

「シートの座り心地がとてもいい」

「ありがとうございます。ところでお客さん」と運転手は少しだけ首をこちらに曲げて言った。「ひょっとして急ぎですか？」

「渋谷で人と待ち合わせがあります。だから首都高に乗ってもらったんだけど」

「何時に待ち合わせてます？」

「四時半」と青豆は言った。

「いまが三時四十五分ですね。これじゃ間に合わないな」

「そんなに渋滞はひどいの？」

「前の方でどうやらでかい事故があったようです。普通の渋滞じゃありません。さっきからほとんど前に進んでいませんから」

どうしてこの運転手はラジオで交通情報を聞かないのだろう、と青豆は不思議に思った。高速道路が破滅的な状態に陥って、足止めを食らっている。タクシーの運転手なら普通、専用の周波数に合わせて情報を求めるはずだ。

The term 口にした is one that implies a slightly different nuance than "said", which is basically how the Swedish version renders it, but one that is perhaps not quite as vivid as the English "emerged from her lips" makes it out to be either. On the whole, neither is a perfectly precise translation and yet an argument can be made for both, especially given that there is no clear-cut better alternative that both should use instead. As such, neither case is considered a variation of the original text.

As has been touched upon earlier, particles often present difficulties for translators. The driver's utterance 「なんですか？」 simply means "what's that?", but the English edition

reads "what's that, ma'am?". Tacking on "ma'am" is presumably meant to emulate that the driver is speaking politely, as compared to if he for example had said 「なんだ？」 instead. Still, it is an addition and therefore counted as such. Another example comes when Aomame ends one of her utterances with *んだけど*, which simply indicates slight regret, resignation, or reservation. Both versions omit this completely. According to my own translation, adding "but..."/"men..." would be most accurate, but even a simple ellipsis might have sufficed. Still, it counts as one word in both the Swedish and English tally.

Both the Swedish and English versions translate *ひと* in the sentence *この音楽を作曲したひと* as a person of male gender ("The man" and "Han" respectively). *ひと* can technically mean "man", but in such cases it means "human being" rather than "person of male gender". In this case, there is nothing to say that *ひと* should not simply be translated as "person". However, given that both versions immediately define Janáček as male in Aomame's utterance, it is only natural that the following sentence must reflect this as well. As such, only the first change is counted.

The last two sentences are very difficult to translate faithfully in a particularly natural manner. As a result, both versions include a great deal of changes across both of these sentences. Moreover, quantifying these changes precisely is very complex. The final sentence in the English version has as many as 9 words counting toward the overall tally, which might seem excessive. However, it actually changes the overall meaning of the original by having Aomame comment on what she feels the taxi driver should be doing, rather than simply stating a fact she thought to be true regarding taxi drivers in general.

K)

「交通情報を聞かなくても、そういうことはわかるの？」と青豆はたずねた。

「交通情報なんてあてになりやしません」と運転手はどことなく空虚な声で言った。  
「あんなもの、半分くらいいそです。道路公団が自分に都合のいい情報を流しているだけです。今ここで本当に何が起きているかは、自分の目で見て、自分の頭で判断するしかありません」

「それであなたの判断によれば、この渋滞は簡単には解決しない？」



「当分はむりですね」と運転手は静かに肯きながら言った。「そいつは保証できます。いったんこうがちがちになっちゃうと、首都高は地獄です。待ち合わせは大事な用件ですか？」

青豆は考えた。「ええ、とても。クライアントとの待ち合わせだから」

「そいつは困りましたね。お気の毒ですが、たぶん間に合いません」

運転手はそう言って、こり,をほぐすように軽く何度か首を振った。首のうしろしわが太古の生き物のように動いた。その動きを見るときも見ていないうちに、ショルダーバッグの底に入っている鋭く尖った物体のことを青豆はふと思い出した。手のひらが微かに汗ばんだ。

「じゃあ、どうすればいいのかしら？」

「どうしようもありません。ここは首都高速道路ですから、次の出口にたどり着くまでは手の打ちようがないです。一般道路のようにちょっとここで降りて、最寄の駅から電車に乗るというわけにはいきません」

「次の出口は？」

「池尻ですが、そこに着くには日暮れまでかかるかもしれませんよ」

日暮れまで？青豆は自分が日暮れまで、このタクシーの中に閉じこめられるところを想像した。ヤナーチェックの音楽は続いている。弱音記つきの弦楽器が気持ちの高まりを癒すように、前面に出てくる。さっきのねじれの感覚は今ではもうずいぶん収まっていた。あれはいったいなんだったのだろう？

In the original Japanese, そういうこと refers to the driver's previous statement about how a major accident has taken place up ahead. The English version clarifies it by having Aomame reiterating "an accident" rather than just having her say "You can tell that" or perhaps "You can tell it's something like that". It is difficult to decide whether substituting repeated use of names or words for personal pronouns should be considered variation. The issue is complicated further by the fact that e.g. "you" in Japanese is very often said using the person's name, while equivalent words, such as *あなた* or *お前*, are rarely used (although the paragraph above actually includes one such instance). Hence, in these cases it should in some

sense not be considered variation to e.g. say “What do you think?” rather than how such a sentence would literally read in Japanese, “What does Aomame think?”. Overall, using specific personal pronouns is not as common in Japanese as it is in English or Swedish, so it seems natural to afford some leeway to cases like in this paragraph, where a second use of 交通情報 in linked sentences is translated as “them” rather than repeating “traffic reports”. Then again, this sort of reasoning is very much what Venuti objects to, when translation fails to reflect the specific characteristics of the source language. Indeed, a fully foreignised translation should probably reflect that the Japanese language hardly ever uses a generic personal pronoun for “you”. However, given that this custom is ingrained in Japanese and not in Swedish or English, the use of name instead of pronoun causes no confusion, whereas here it might elicit reactions like “What? Are they talking about a different Aomame?”. Overall, though, I would argue that this particular problem is limited to the usage of “you”, and that substituting 交通情報 for “them” is not a question of avoiding needless confusion but simply one of increasing fluency. Consequently, it is counted toward the quantitative tally, whereas usage of “you” is regarded as a special case.

This section has an unusually even number of changes between the two versions, although much of this is likely explained by the sentence where the driver explains that Aomame cannot just get out of the car and hop on a train instead. The Swedish version slightly mistakes the entire meaning and therefore changes as many as 11 words, a substantial portion of its total tally for this section.

L)

天語

ちょっとした別のアイデア

天語の最初の記憶は一歳半のときのものだ。彼の母親はブラウスを脱ぎ、白いスリッパの肩章をはずし、父親ではない男に乳首を吸わせていた。ベビーベッドには一人の赤ん坊がいて、それはおそらく天語だった。彼は自分を第三者として眺めている。あるいはそれは彼の双子の兄弟なのだろうか？いや、そうじゃない。そこにいるのはたぶん一歳半の天語自身だ。彼には直感的にそれがわかる。赤ん坊は目を閉

じ、小さな寝息をたてて眠っていた。それが天語にとっての人生の最初の記憶だ。その十秒間ほどの情景が、鮮明に意識の壁に焼き付けられている。前もなく後ろもない。大きな洪水に見舞われた街の尖塔のように、その記憶はただひとつ孤立し、濁った水面に頭を突き出している。

機会があるごとに天語はまわりの人に尋ねてみた。思い出せる人生の最初の情景は何歳のころのものですかと。多くの人にとって、それは四歳か五歳のときのものであった。早くても三歳だった。それより前という例はひとつもない。子供が自分のまわりにある情景を、ある程度論理性を有したものとして目撃し、認識できるようになるのは、すくなくとも三歳になってかららしい。それより前の段階では、すべての情景は理解不可能なカオスとして目に映る。世界はゆるい粥のようにどろどろとして骨格をもたず、捉えどころがない。それは脳内に記憶を形成することなく、窓の外を過ぎ去っていく。

This section presents something of a dilemma for translators as it jumps between past and present tense, without any clearly discernible explanation as to why it would. Interestingly enough, the English version elects to translate everything in the past tense, while the Swedish version opts almost entirely for present tense.

The Swedish version translates 第三者 as "utanförstående tredje person" (roughly meaning "external/outside third person"). This provides more clarity than simply rendering it as "tredje person", and 第三者 can refer to both "third person" and "outsider", but nevertheless the original text does not read as essentially both at the same time. The Swedish version is thus adding content here. The words 双子の兄弟 can mean either "twin sibling" or "twin brother". The English version leaves it completely unspecified by choosing simply "twin". "Twin" is essentially synonymous with "twin sibling", and since either designation would have been fine anyway, no information has been lost. However, the original says 双子の兄弟, not 双子(to which all the same principles apply as to "twin") and in that sense this must be considered an omission in the English version.

Normally shuffling around sentences falls within acceptable artistic licence in this analysis, but sometimes this changes the meaning slightly. The English version says that "The vivid ten-second scene was seared into his memory", but more accurately the translation should read "The ten-second scene was vividly seared into his memory".

The sentence それより前という例は一つもない once again illustrates the inherent problems of applying a completely standardised analysis for the quantitative tally. This sentence has been omitted entirely in the English version, which is of course completely unacceptable, and yet, this only registers as 6 words in the overall count. The Swedish version, on the other hand, includes some elaboration to clarify an originally very concise sentence. By the strictest possible literal interpretation of the sentence, this would result in the Swedish version actually being considered *more* unfaithful in this instance than the English version, even when all information it conveys is accurate and the English version disregards the sentence entirely. As such, some very slight leeway has been given in the translation of それより前, bringing the number of Swedish changes to 6, i.e. equal to the English tally.

M)

父親ではない男が母親の乳首を吸っているという状況の意味あいが、もちろん一歳半の幼児に判断できるはずはない。それは明らかだ。だからもし天語のその記憶が真正なものであるとすれば、おそらくかれは何も判断せず、目にした情景をあるがまま網膜に焼き付けたのだらう。カメラが物体をただの光と影の混合物として、機械的にフィルムに記録するのと同じように、そして意識が成長するにつれて、その保留され固定された映像が少しずつ解析され、そこに意味性が付与されていったのだらう。でもそんなことが果たして現実に起こり得るのだらうか？ 乳幼児の脳にそんな映像を保存しておくことが可能のだらうか？

あるいはそれはただのフェイクの記憶なのだらうか。すべては彼の意識が後日、なんらかの目的なり企みを持って、勝手に拵え上げたものなのだらうか？ 記憶の捏造—その可能性についても天語は十分に考慮した。そしておそらくそうではあるまいという結論に達した。拵えものであるにしては記憶はあまりにも鮮明であり、深い説得力をもっている。そこにある光や、匂いや、鼓動。それらの実在感は圧倒的で、まがいものとは思えない。そしてまた、その情景が実際に存在したと仮定する方が、いろいろなものごとの説明がうまくついた。論理的にも、そして感情的にも。

The Swedish and English versions once again use different tenses, with English opting for past tense and Swedish sticking to present tense. One might argue that this should only count

as one instance in the quantitative data, but as the original text sometimes switches between past and present within one and the same paragraph, it seems reasonable to simply include all changes in tense in the overall count.

The implication carried by the term *だろうか* or *のだろうか* is frequently ignored in both versions, and even more so in the English version. Inserting the same note of slight doubt or lessened assertiveness inherent in the original expression might be a bit difficult without impacting the text's fluency. That being said, fluency at the expense of fidelity is the hallmark of domestication, and so naturally omitting this expression counts just the same as any other omission.

The second paragraph addresses the possibility that Tengo's memory might be fake, and posits that it might in fact be a so-called *記憶の捏造* ("fabrication of memory"). The problem is that *記憶* means memory, both in the sense of a single memory of e.g. a moment in time, and in the sense of one's own memory, i.e. one's collective storage for information, recollections, etc. This means that *記憶の捏造* might refer to either a fabricated memory or to a fabrication that one's own memory has produced. My initial translation and the Swedish translation found it to be the latter. This seems probable given the construction *記憶の捏造* rather than e.g. *捏造された記憶* or *記憶は捏造だって*, which might more likely have been used if the aim were to convey that it was a fabricated memory.

N)

時間にしては十秒ほどのその鮮明な映像は、前触れもなしにやってくる。予兆もなければ、猶予もない。ノックの音もない。電車に乗っているとき、黒板に数式を書いているとき、食事をしているとき、誰かと向かい合って話しをしているとき(たとえば今回のように)、それは唐突天語を訪れる。無音の津波のように圧倒的に押し寄せてくる。気がついたとき、それはもう彼の目の前に立ちはだかり、手足はすっかり痺れている。時間の流れがいったん止まる。まわりの空気が希薄になり、うまく呼吸できなくなる。まわりの人や物体が、すべて自分とは無縁のものと化してしまう。その液体の壁は彼の全身を呑み込んでいく。世界が暗く閉ざされていく感覚があるものの、意識が薄れるわけではない。レールのポイントが切り替えられるだけ

だ。意識は部分的にむしろ鋭敏になる。恐怖はない。しかし目を開けていることはできない。まぶたは固く閉じられる。まわりの物音も遠のいていく。そしてそのお馴染みの映像が何度も意識のスクリーンに映し出される。身体のいたるところから汗がふき出してくる。シャツの脇の下が湿っていくのがわかる。全身が細かく震え始める。鼓動がはやく、大きくなる。

The Swedish version has misinterpreted the sentence starting with 世界が暗く... rather gravely. The sentence is exceedingly difficult to handle quantitatively, because it mostly renders the words themselves correctly, but at the same time completely changes the original meaning. Hence, even though virtually the entire sentence in question is mistranslated, only 10 of its 21 words are counted as variation of the original text. This is yet another example illustrating the need for any meaningful quantitative translation analysis to be supplemented by some measure of overarching qualitative examination as well.

The Japanese language often omits the subject, which the Swedish version chooses to fully reflect in this section. It is thus more stylistically faithful than the English one, which instead elects to insert a specific subject (Tengo) in some originally ambiguous sentences. Given that Japanese often necessitates interpretation of context and insertion of a subject in order to form grammatically correct sentences, these instances are generally not considered pertinent to the quantitative analysis. However, the sentence 恐怖はない should be considered a separate case in this matter. It literally means "there is no fear" or, even inserting the subject implied in this context, "he has no fear", but the English version renders it as "he **felt** no fear", which is a variation by any measure. Finally, the sentence 予兆もなければ猶予もない sounds a bit strange when translated directly, so the English version alters it a bit.

O)

誰かと同席している場合であれば、天語は立ちくらみのふりをする。それは事実、立ちくらみに似ている。時間さえ経過すれば、すべては平常に復する。彼はポケットからハンカチを取り出し、口に当ててじっとしている。手をあげて、何でもない、感心することはないと相手にシグナルを送る。三十秒ほどで終わることもあれば、一分以上続くこともある。そのあいだ同じ映像が、ビデオテープにたとえればリピ

ート状態で自動反復される。母親がスリップの肩章を外し、その硬くなった乳首をどこかの男が吸う。彼女は目を閉じ、大きく吐息をつく。母乳の懐かしい匂いが微かに漂う。赤ん坊にとって嗅覚はもっとも先鋭的な器官だ。嗅覚が多くを数えてくれる。あるときにはすべてを数えてくれる。音は聞こえない。空気はどろりとした液状になっている。聞き取れるのは、自らのソフトな心音だけだ。

これを見ろ、と彼らは言う。これ、だけ、を見ろ、と彼らは言う。お前はここにあり、お前はここよりほかには行けないのだ、と彼らは言う。そのメッセージが何度も繰り返される。

The word 立ちくらみ refers to the kind of dizziness one might experience when standing up too suddenly, commonly known in English as “headrush”. Swedish has no simple word that encapsulates the specific kind of dizziness that Tengo is talking about. In an attempt to convey it somehow, the Swedish version says that whenever Tengo’s vivid memory comes to mind in the presence of others, he pretends that he feels dizzy when standing up. In context this cannot reasonably make any sense, as Tengo has described the phenomenon as very sudden and powerful, and thus not something where it seems likely to assume that he deliberately stands up just to feign dizziness. An acceptable alternative would have been e.g. “låtsas han att han känner den sortens yrsel man gör när man reser sig upp fort”, i.e. “he pretends that he feels the kind of dizziness one might when standing up fast”, but as it is now, it must be counted as an addition. However, the text does ultimately succeed in describing the kind of dizziness Tengo refers to, and so the use of “en sådan yrsel” (“such dizziness”) in the following sentence to translate the second use of 立ちくらみ, seems justified (rather than describing it again or simply calling it “yrsel”, i.e. “dizziness”). The English version, by contrast, fails to communicate the more nuanced meaning of 立ちくらみ as opposed to a more general expression like めまい, but is not technically altering the source text in opting for a simpler, less specific translation, as “dizziness” is in fact one of the dictionary entries for 立ちくらみ.

The word 吐息 gives rise to two slightly varying interpretations across the different versions, but both are valid. The accuracy of almost all words examined in this study is judged by their accordance with dictionary definitions, but some leniency is awarded for both versions with regard to the word 懐かしい. The dictionary entries “dear” and “desired” fail to encapsulate

the full essence of this very frequently used Japanese word, and I find that both the Swedish “nostalgiväckande” (“nostalgia-inducing”) and the English “warm and familiar” are good attempts at capturing what it actually means. Finally, the expression 数えてくれる, which appears twice in this section, is perhaps difficult to translate entirely faithfully. Saying that your sense of smell “calculates” or “counts” things for you seems strange enough that it might be acceptable to find an alternative translation. However, “figures out” would then constitute the best possible middle ground. The Swedish “lära” (“teaches”) and the English “reveals” fail to make any real effort to preserve the original phrasing.

P)

今回の「発作」は長く続いた。天語は目を閉じ、いつものようにハンカチを口にあって、しっかり噛みしめていた。どれくらいそれが続いたのかわからない。すべてが終わってしまってから、身体のかたむき方で見当をつけるしかない。身体はひどく消耗していた。こんなに疲れたのは初めてだ。まぶたを開くことができるようになるまでに時間がかかった。意識は一刻も早い覚醒を求めているが、筋肉や内臓のシステムがそれに抵抗していた。季節を間違えて、予定より早く目を覚ましてしまった冬眠動物のように。

「よう、天語くん」と誰かがさっきから呼びかけていた。その声は横穴のずっと奥の方から、ぼんやりと聞こえてきた。それが自分の名前であることに天語は思い当たった。「どうした。また例のやつか？大丈夫か？」とその声は言った。今度はもう少し近くに聞こえる。

天語はようやく目を開け、焦点をあわせ、テーブルの縁を握っている自分の右手を眺めた。世界が分解されることなく存在し、自分がまだ自分としてそこにあることを確認した。しびれは少し残っているが、そこにあるのはたしかに自分の右手だった。汗の匂いもした。動物園の何かの動物の檻の前で嗅ぐような、奇妙に荒々しい匂いだ。しかしそれは疑いの余地なく、彼自身の発する匂いだった。

The term しっかり噛みしめていた is difficult to translate perfectly, but there is no clear alternative to “gritted his teeth” that seems a better approximation of the intended original



meaning. “Clamping” or “clenching” might be even more accurate, but in any case, all of these encapsulate the additional emphasis that *しつかり* conveys, so no omission or variation has been made here.

The Swedish version is especially faithful in the first paragraph of this section, even attempting to preserve the original sentence structure in some cases where this clearly impacts the text’s fluency. An example of this is “Hans medvetande krävde ett så snabbt uppvaknande som möjligt” (“His mind demanded the fastest awakening possible”). The sentence sounds almost needlessly unnatural, as even “Hans medvetande krävde att vakna så snabbt som möjligt” (“His mind demanded to wake up as fast as possible”) would be just as faithful a translation, only more fluid. Venuti would probably approve, though, as it prioritises communicating the feel and flow of the Japanese language to Swedish readers over aesthetic merit.

The phrasing “ropat **sedan** ett tag” rather than “ropat ett tag” is also a clear example of trying to emulate the original *さっきから* exactly, without much regard for fluency. The English version handles this very differently. The literal phrasing “someone was calling since a while back” would not only be clunky, but borderline unacceptable. The English translation therefore omits *さっきから* but at the same time inserts in a subsequent sentence that Tengo “finally” realised what he was hearing, thereby successfully conveying that this had been going on for a while. It is undeniably a variation, but as it still gets the same information across, it is not considered an omission plus an addition, but rather as a single variation, with *さっきから* essentially being substituted for “finally”. The final sentence of the English translation of this section creates similar problems for the quantitative analysis by changing the sentence structure drastically, while still maintaining many of the key elements of the original text. Some content is clearly omitted, and thus easily scored. However, the phrase “So, too,” is much more difficult to handle. It acts as both a substitute for the expletive construction “There was” and as reference to “certainly his” in the previous sentence, and accordingly, it is counted twice, as variation on two different phrases.

Q)

のどが渇いている。天語は手を伸ばしてテーブルの上のグラスをとり、こぼさないように注意しながら半分水を飲んだ。いったん休んで呼吸を整え、それから残りの

半分を飲んだ。意識がだんだんあるべき場所に戻り、身体の感覚が通常に復してきた。空っぽになったグラスを下に置き、口元をハンカチで拭いた。

「すみません。もう大丈夫です」と彼は言った。そして今向かい合っている相手が小松であることを確認した。二人は新宿駅近くの喫茶店で打ち合わせをしている。まわりの話し声も普通の話し声として聞こえるようになった。隣のテーブルに座った二人連れが、何ごとが起こったのだろうといぶかってこちらを見ていた。ウェイトレスが不安そうな表情を顔に浮かべて近くに立っている。座席で吐かれるのを心配しているのかもしれない。天語は顔を上げ、彼女に向かって微笑み、肯いた。問題はない、心配しなくていい、というように。

「それって、何かの発作じゃないよな？」と小松は尋ねた。「たいしたことじゃありません。ただの立ちくらみのようなものです。ただきついで」と天語は言った。声はまだ自分の声のように聞こえない。しかしなんとかそれに近いものにはなっている。

「車を運転してる時なんかそういうのがおこると、なかなか大変そうだな」、小松は天語の目を見ながら言った。

「車の運転をしません」

Overall quite little has been changed in this section in both the Swedish and English versions, in terms of content. The quantitative scores are low, but still indicate a decent amount of modifications of the original text. However, virtually all of these instances are very minor changes, where almost identical content to the original is conveyed. Nevertheless, when there are perfectly good alternatives to the translator's chosen phrasing, alternatives that are closer to the exact original wording, choosing something else is of course a corruption, however slight, of the source text. Therefore, phrases like 目を見ながら ("looking into his eyes") being changed to "looking directly at him" are considered changes, despite the semantic similarity between the two.

R)

「それはなによりだ。知り合いにスギ花粉症の男がいてね、運転中にくしゃみが始まって、そのまま電柱にぶつかっちゃった。ところが天語くんのは、くしゃみどこ

ろじゃすまないものな。最初のときはびっくりしたよ。二回目ともなれば、もう少し慣れてくるけど」

「すみません」

天語はコーヒーカップを手に取り、その中にあるものを一口飲んだ。何の味もしない。ただなま温かい液体が喉を通り過ぎていくだけだ。

「新しい水をもらおうか?」と小松が尋ねた。

天語は首を振った。「いえ、大丈夫です。もう落ち着きました」

小松は上着のポケットからマルボロの箱を取り出し、口に煙草をくわえ、店のマッチで火をつけた。それから腕時計にちらりと目をやった。

「それで、何の話をしていたんでしたっけ？」と天語は尋ねた。早く常に戻らなくてはならない。

「ええと、俺たち何を話してたんだっけな」と小松は言って目を宙に向け、少し考えた。あるいは考えるふりをした。どちらかは天語にもわからない。小松の動作やしゃべり方は少なからず演技的な部分がある。「うん、そうだ、ふかえり、って女の子の話をしかけてたんだ。それと「空気さなぎ」について」

天語は肯いた。ふかえりと「空気さなぎ」の話だ。それについて小松に説明しかけたところで「発作」がやってきて、話が中断した。天語が鞆の中から原稿のコピーの束を取り出し、テーブルの上に置いた。原稿の上に手を載せ、その感触を今一度たしかめた。

The grammatical construction ともなれば appears in one of the first sentences in this section. It is usually used to express “when... something will happen”, for example “when December comes, snow will start falling”. Both translations treat this sentence as Komatsu saying that by now, he’s become used to Tengu’s “attacks” (although the Swedish version makes an effort to preserve 二回目). Going by how the expression is normally used, and the fact that subject must often be inferred in Japanese, the sentence in question should more likely read “By the second time, you get a bit more used to it though”. This is plausible in context as well. Both

translations of *ともなれば* are too non-standard to not be misinterpretations, rather than this particular instance of the expression representing a special case.

There are some cases where a separate category of “mistranslations” might seem justified. For example, the English version says that Tengo gulped down what was left in his coffee cup, when in fact he only takes a sip of it. The Swedish version instead omits that he takes a sip “of its contents”, and the end result is that the two translations have changed three words each. And yet, the English version misrepresents what Tengo is doing, rather than just paraphrasing the source text. However, as mentioned in the method chapter, the distinction between paraphrasing and misrepresentation of events can sometimes be rather blurred, complicating the quite arduous process of sorting out what is what in the quantitative data. Therefore, no such distinction is made, and these differences are instead handled in the qualitative analysis.

Certain alterations illustrate the scoring system’s shortcomings, especially when it is unclear what content should be considered paraphrased and what has just been removed altogether. For example, the first sentence of the penultimate paragraph of this section is only credited with paraphrasing two words (but omits the hesitation-indicating *ええと* and *な* as well), because the word count is based on the target language. A succinct paraphrasing is thus considered less of an alteration than a wordy one, but the former raises more questions as to whether the full original meaning has been captured. In situations like this, there is undeniably a subjective component in the quantitative analysis.

A number of words in the Swedish version are considered changed from preterite in the source text to past perfect in the target text. This may seem confusing as Japanese words make no inherent distinction between past perfect and preterite, so this is ultimately based on judgment of context. There are no conjunctions like *そして* or *それから* after the sentence about Tengo’s attack to indicate that the subsequent events described also occurred before the attack. Moreover, the Swedish version changes from past perfect to preterite in the last sentence where the word *今一度* (“once more”) has been mistranslated as “nu” (“now”). This has likely caused a ripple effect on previous sentences, as the inclusion of “now” in the last sentence would indicate a firm delimitation of what happened then, before the attack (past perfect) and more recently, after the attack (preterite).

The author of *空気さなぎ* (Air Chrysalis) is *ふ,か,え,り*, which can be read as “Fukaeri” with extra emphasis, or as “Fu-ka-e-ri”. The English version translates it as “Fuka-Eri”, which is

reasonable, but then takes major liberties in explaining the name (and in doing so highlights why it is rendered as “Fuka-Eri”). In the most glaring change found in this entire analysis, the English translation has inserted as many as 71 words to explain Fukaeri’s name. Nothing of the sort is present in any form in the source text. Her full name is only even mentioned at all 12 pages later, without any further explanation. In essence, this is a similar attempt at clearing up name confusion to the one in a previous section regarding the names Aomame, Edamame and Soramame. However, there is no attempt to make the explanation as concise as possible; on the contrary, Tengo and Komatsu even engage in conversation about the name.

S)

「電話で簡単に話しかけましたけど、この「空気さなぎ」の一番の美点は誰の真似もしていない、というところなんです。新人の作品にしては珍しく、何か、み、たい、に、なり、たい、という部分がありません」、天語は慎重に言葉を選んで言った。「たしかに文章は荒削りだし、言葉の選び方も稚拙です。だいたい題名からして、さ、な、ぎ、と、ま、ゆ、を混同しています。その気になれば、欠陥はほかにもいくらでも並べ立てられるでしょう。でもこの物語には少なくとも人を引き込むものがあります。筋全体としては幻想的なのに、細部の描写がいやにリアルなんです。そのバランスがとてもいい。オリジナリティーとか必然性とかいった言葉が適切なのかどうか、僕にはわかりません。そんな水準まで達していないと言われれば、そのとおりかもしれない。でもつかえつつかえ読み終えたとき、あとにし、ん、とした手応えが残ります。それがたとえ居心地の悪い、うまく説明のつかない奇妙な感触であるにしてもです」

小松は何も言わず天語の顔を見ていた。更に多くの言葉を彼は求めていた。

天語は続けた。「文章に稚拙なところがあるからというだけで、この作品を簡単に選考から落としてほしくなかったんです。この何年か仕事として、山ほど応募原稿を読んできました。まあ読んだというよりは読み飛ばしたという方が近いですが。比較的良く書けた作品もあれば、箸にも棒にもかからないものも—もちろんあの方が圧倒的に多いんだけど—ありました。でもとにかくそれだけの数の作品に目を通してきて、仮にも手応えらしきものを感じたのはこの「空気さなぎ」が初めてで

す。読み終えて、もう一度あたまから読み返したいという気持ちになったのもこれが初めてです」

Going by their standard translations, the words 手応え (“reaction”) and 必然性 (“inevitability”/“necessity”) seem a little bit strange in the respective contexts that they appear in the original text. Both translations modify the former slightly, rendering it as “impression” and “känsla” (“feeling”). The latter is more of an exception to the prevalent theme in this analysis, in that the English version actually keeps the original word intact, while the Swedish version opts for a domesticating alteration, rendering 必然性 as “koherens” (“coherence”).

This section is a good example of the difference between Rubin’s and Emond’s approaches to the text. There are a number of parts that very clearly demonstrate the more fluency-oriented English approach and the faithful, resistant approach of the Swedish text. For example, looking at the second sentence, the English “It has absolutely none of...” is much more conversational and thus in this context more natural than “Ovanligt nog för en...” (“Rarely enough for a...”). The same goes for “She even gets the title wrong” compared to “Av titeln att döma är det en fråga om” (“Judging by the title it is a question of”). The Swedish version certainly makes the text feel more alien and thereby foreignised than the English translation. An interesting aspect of doing so in this case is that it affects Tengo’s voice and in effect his characterisation. The Swedish Tengo comes off as a formal and fastidious speaker, whereas the English sounds more casual. Foreignising Japanese speech for the target reader is absolutely a valid decision; resisting fluency in order to reflect the clearly divergent compositions of Japanese and e.g. Swedish is very much in line with Venuti’s views. In this case, Tengo’s stiff and academic way of speaking also aligns well with his general characterisation. However, consistency is key here: the translator must determine whether the intent is to position Tengo’s way of speaking as unusual or rather Japanese speech in general as strange or unnatural. By contrast, the narrator in *IQ84* is essentially the author’s own voice, so whether to foreignise or domesticate it is arguably a choice with only linguistic and cultural (and in Venuti’s view, political) implications, not one potentially affecting characterisation.

## 6.2 Quantitative data

The two tables below are divided into 19 sections each, one for every analysed translation excerpt. Both overall totals and individual tallies are listed, showing word count and number

of changes, including the exact number of variations, omissions and additions, as well as the ratio of changes. Abbreviations are as follows: V=variations, O=omissions, A=additions, C=changes (equal to V+O+A), T=total word count.

### ENGLISH

Section	V	O	A	C	T	Ratio
A	5	12	12	29	141	20,57%
B	17	1	1	19	152	12,50%
C	25	10	1	36	176	20,45%
D	6	10	23	39	192	20,31%
E	27	35	6	68	214	31,78%
F	8	26	7	41	152	26,97%
G	15	13	6	34	148	22,97%
H	15	13	15	43	221	19,46%
I	26	12	1	39	192	20,31%
J	25	18	3	46	200	23,00%
K	23	21	9	53	314	16,88%
L	32	22	2	56	247	22,67%
M	35	13	3	51	224	22,77%
N	31	23	3	57	239	23,85%
O	29	4	6	39	218	17,89%
P	40	17	5	62	235	26,38%
Q	17	11	1	31	222	13,96%
R	31	12	73	116	311	37,30%
S	64	15	5	84	274	30,66%
<b>Total</b>	<b>471</b>	<b>288</b>	<b>182</b>	<b>943</b>	<b>4072</b>	<b>23,16%</b>

### SWEDISH

Section	V	O	A	C	T	Ratio
A	7	3	5	15	147	10,20%
B	6	0	5	11	153	7,19%
C	18	3	1	22	188	11,70%
D	8	2	12	22	188	11,70%
E	13	21	13	47	249	18,88%
F	7	11	1	19	135	14,07%
G	16	0	5	21	160	13,13%
H	9	1	7	17	235	7,23%
I	13	7	6	26	206	12,62%
J	9	12	5	26	214	12,15%
K	25	14	7	46	324	14,20%
L	30	4	2	36	269	13,38%
M	18	7	2	27	260	10,38%
N	23	10	1	34	233	14,59%
O	10	1	6	17	230	7,39%
P	6	3	10	19	239	7,95%
Q	10	4	3	17	270	6,30%
R	30	4	5	39	278	14,03%
S	18	3	22	43	324	13,27%
<b>Total</b>	<b>276</b>	<b>110</b>	<b>118</b>	<b>504</b>	<b>4302</b>	<b>11,72%</b>

The most salient data point is of course the total ratio of changes for the two different versions. The ratio of changes in the English translation (23.16%) is close to twice as high as the Swedish one (11.72%), a very significant difference. Moreover, the respective medians among the 19 sections are 22.67% for the English version and 12.14% for the Swedish version, making the discrepancy between mean value and median quite small. Combined with the relatively large sample size, this indicates a high level of reliability in the data. Also of note is the very low number of omissions in the Swedish version, as compared with both the English version and its own tally of variations and additions. This is interesting given that it also aligns well with Emond's aforementioned desire to avoid leaving out anything from the original book. Section R naturally stands out with its high overall ratio and enormous amount of additions, although remarkably, it would actually be one of the most faithful sections of the English translation, were it not for the extra content added regarding Fukaeri's name. Not a single section of the Swedish translation has a higher ratio of changes than the English one.

The relative ratio between the two versions, the ratio of the ratios as it were, tends to be fairly constant across all individual sections. This is noteworthy, as it implies that most sections are roughly equally difficult for both translators, and that any problems encountered are primarily generated by the semantic opacity of the source language rather than the linguistic inadequacy of the target languages. The most even section (K), is an exception to this trend, ranking 3<sup>rd</sup> in change ratio for the Swedish version and 17<sup>th</sup> in the English version.

## 7. Discussion

As both the quantitative data and the qualitative evaluation suggest, both translators seem to have succeeded in their respective stated goals. Emond's version is mostly exceptionally faithful. Some sentences feel unnaturally phrased, sometimes even needlessly so, making it seem consciously foreignising, e.g. in section P where Aomame's mind "kräver ett... uppvaknande" ("demands... an awakening") rather than "kräver att vakna" ("demands to wake up"). Many other small details indicate true devotion to the source text, like italicising emphasised words (indicated in the original with commas between syllables) and making assumptions about implied meaning as seldom as possible, by e.g. leaving the subject unspecified as in the section N example "det finns ingen rädsla" ("there is no fear") rather than the English "he felt no terror". Especially foreignising is the creative insertion of the Swedish adverb "ju" in place of certain Japanese particles; although not perfectly corresponding or equivalent, "ju" is a very slight nuance indicator that is virtually always redundant, almost exactly like particles such as ね. Rubin, on the other hand, clearly takes greater liberties with the text, often deviating from the original syntax, merging sentences, inserting explanations, and generally aiming at creating literary flow at the expense of the source text. Another example from section N illustrates this well: 予兆もなければ猶予もない is simply tacked on to the previous sentence as "without consideration for either time or place", when it originally appears on its own and actually means "there is no omen or delay". The overall tendency is clear: Emond foreignises and Rubin domesticates. Reading Emond's rendition, there are many instances that make the reader acutely aware that they are reading something that was not originally written in Swedish. Virtually any native speaker of Swedish faced with the sentence "Om man tar en video som liknelse kan man säga att samma bild under den tiden kommer om och om igen som i ett automatiskt upprepningssläge" will likely



find it irregular enough to know that it is a translation. The same cannot be said for the English version's "As long as it lasted, the same image would be repeated as if on a tape machine set on automatic". Seeing these sentences juxtaposed, the former appears too faithful for its own good, to the point of detriment to its literary quality. And yet, such an evaluation is ultimately based on a discourse where translated works are measured according to the same standards as original works. This is precisely what Venuti rails against, translations attempting to pass themselves off as original works. The idea is that translations *should* feel foreign because they *are* foreign.

A complicating factor in the case of Murakami is that he himself seemingly approves of, even encourages a more domesticating kind of translation. Usually the translator's dilemma of fidelity versus beauty is a question of whether to prioritise the source text or the target text, or in other words, the author or the reader. But given Murakami's stance, who would Rubin really be servicing by using a foreignising translation strategy? This is at the heart of Venuti's argument – foreignisation is not solely about the author, the reader or even the text, it is about recognising that translation represents a cultural transfer, which necessitates the implementation of an ethical attitude. Translated works can serve to either reinforce or resist a harmful discourse of ethnocentrism and cultural imperialism, and good translation should strive to do the latter. Murakami's permissive views on translation might be traced to his own experiences as a translator, but from his interview with Kelts in *The New Yorker* from 2013, it is clear that he is still protective of his original text. Slocombe's description of Murakami's perspective supports the notion that, with perfect rendition of his original text being impossible anyway, attempting this at any cost is futile. Flawed communication is preferable to no communication at all, and encouraging freer translation will allow him to communicate with more readers. Hence, one might infer that Murakami is essentially willing to compromise where Venuti is not; if no translation can ever be like the original anyway, it should be made accessible so that more people can proverbially join the intercultural conversation, however flawed it may be.

Although many situations clearly fall under foreignisation or domestication, the analysed material included a number of instances where a case could be made for either. The explanations of names, for example, are difficult to assess. In a way, they might be considered as clear-cut domesticating as can be, inserting extra content so that the target culture may easily understand and relate to the original work. Nevertheless, it is hard to see how it could be avoided. Moreover, parallel to Shamma's concerns of overemphasis on foreignising

strategies, I find it unclear how ignoring the inherent wordplay in e.g. Aomame would provide Western readers with deeper cultural understanding than some kind of explanation would. Truly domesticating would rather have been to alter the name (and its associated wordplay) in translation. The problem of defining exactly what is foreignising and what is domesticating is especially futile if one, as Baker does, questions whether this dichotomy is even useful to begin with, as translation strategies are so diverse. I would argue that it still is, as Venuti's system is essentially an elaboration of what came before it: translation has historically been bound to one dichotomy or another, whether the divide has been defined as faithful versus beautiful, literal versus free, or source language oriented versus target language oriented. Emond's translation generally uses a foreignising approach, and the fact that it contains domesticating passages does not make this assessment invalid or overly simplified. By the same token, the overall feel of Rubin's version, how he sees the translation process, and the raw numerical data all suggest a clearly domesticating strategy. At the same time, questioning whether some of Rubin's choices are truly domesticating is not unreasonable, given his support among native Japanese speakers and relative concern for the source text compared to his peers, Alfred Birnbaum and Philip Gabriel. A fair characterisation would perhaps be to say that he is domesticating in an international context but comparatively foreignising within his native American discourse. As is often the case outside of the natural sciences, definitions are complex and subject to interpretation, even *relative* – but that does not justify descending into *relativism*.

There are many cases throughout the analysis where Ogura's quantitative method fails to accurately portray the relative degree of fidelity to the original text, let alone the degree of domestication/foreignisation. For example in section L, where an outright omission of a whole sentence in the English version registers as "equal" to the Swedish version's slight variation of the same. A potential solution to such problems could be to weight omissions as more severe changes than variations. Moreover, there are certain instances where additional categories would have been useful, like in sections L and N, where the Swedish version has blatantly misunderstood specific sentences. This is clearly worse than paraphrasing, like how in section A, 東の間の平和 ("transient peace") becomes "peaceful respite" in the English version, yet all of it is categorised as variations. Perhaps separate categories could have been included for alterations and mistranslations, and if so, those could also be assigned a weighted score in the overall tally. However, shortcomings such as these are to be expected when gathering quantitative data using what is ultimately a partly subjective evaluation method.

Furthermore, this element of subjectivity is absolutely necessary; the alternative, a perfectly standardised assessment system penalising any deviation from formal correspondence and literal translation would reveal absolutely nothing, as such translation is not only unfeasible but entirely undesirable. This presents a problem, as my use of Ogura's quantitative method was grounded in the idea of pairing qualitative, subjective impressions of the translations with objective numerical data. Still, the conditions for quantitative scoring were designed to minimise the risk for inconsistent interpretation, and by making my own translation ahead of time, every effort has been made to ensure minimal bias. Moreover, the data tell the same story whether one examines the full sample size or the median ratio for each section. The method may have its flaws, but it undeniably paints a consistent picture of the respective analyses, one that also correlates very well with the findings of the qualitative analysis.

## **8. Conclusion**

Critics of Venuti question how to measure and define foreignisation and domestication, and whether it is even fruitful to do so in the first place, citing the risk of it creating a polarised, simplified view. In addition, Venuti's ethical stance on the two has also been questioned: foreignisation is no more automatically positive than domestication inherently negative. Nevertheless, his perspective brings an interesting aspect to the fore, namely the relationship between translation and the global cultural status and national discourse associated with a given language. The relevance of foreignisation and domestication as concepts is not dependent on the validity of this dimension, but it certainly is a key factor to it. Both the quantitative and qualitative analyses very clearly point to a much greater emphasis on fluency in the English translation than in the Swedish one. This certainly aligns well with Venuti's characterisation of British-American translation as especially domesticating. Given the elimination of many other variables (due to shared cultural sphere/language family/syntax etc.), these findings could lend some credence to Venuti's argument that demand for transparent translation stands in proportion to the target language's relative power and prestige.

Of course, one cannot entirely overlook the possibility that much of the discrepancy between the two translations simply comes down to diverging attitudes between Jay Rubin and Vibeke Emond (although Rubin's approach seems closer than his fellow translators Birnbaum and

Gabriel to that of Emond). Further research, comparing translators internally within the same language, might be required to gain a larger structural view and thereby rule out this factor. There are also certain complicating issues concerning *IQ84*. Rubin was in regular contact with Murakami during the translation process (and there are no indications that Emond was), and he seems to have encouraged a more fluent writing style. This puts Rubin in a position where a foreignising translation would not only be going against the norm but the wishes of the author as well. He would neither be approaching the reader nor the author by doing so, only the source text itself. Venuti's ethical imperative to foreignise is unlikely to trump the demands of publishers and readers as it is, let alone the author's request as well. Still, from Venuti's perspective the translators' differing views can be ascribed to their respective national discourses and sooner reinforce than refute his point. Moreover, by the same token, Venuti could argue that Murakami's stance is a product of this as well, and a mass industry aimed more at profit than preserving artistic or linguistic integrity. However, this might not be giving Murakami himself enough credit. Murakami's own perspective seems to be rooted in the idea that while translation and even communication itself will never allow perfect transfer of ideas from one person to another, the exchange still brings us closer together. His original will remain in unaltered form anyway, so why not accept freer translation if it results in more widespread, albeit slightly flawed, international communication? This calls back to much of the criticism against Venuti: can foreignisation and domestication simply be considered two extremes on an ethical spectrum, and is foreignisation always the best way for the target culture to gain some understanding of the source culture? The findings of this study, albeit limited, support the idea that domestication is linked to cultural dominance. The question is whether this automatically makes the aim for transparency ethnocentric and undesirable. With Murakami's perspective in mind, might not the ends justify the means?

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## Appendix 1 (Quantitative analysis of Swedish translation)

A)

V=Variations, O=Omissions, A=Additions. Variations are in bold, additions are underlined. For omissions, the original text has been translated in context, with the translated words counting toward both the total word count and the number of changes.

Aomame

Låt inte skenet bedra

I taxins bilradio sändes ett program med klassisk musik. Verket som spelades var Janaceks Sinfonietta. Det är **kanske** inte **precis** vad man kan kalla lämplig musik att lyssna på i en taxi som har fastnat i en trafikstockning. Den medelålders taxichauffören såg inte heller ut att höra på den med något större intresse. Likt en erfaren fiskare som står i fören och **iakttar** olycksbådande strömmar som möts stirrade han bara tyst och sammanbitet rakt framför sig på de oavbrutna raderna av bilar. Aomame satt djupt nersjunken i baksätet med lätt slutna ögon och lyssnade på musiken.

Hur många människor finns det egentligen här i världen som direkt på **de första takterna** kan känna igen Janaceks Sinfonietta när de hör den? Antagligen ligger antalet någonstans mellan ”ytterst få” och ”nästan ingen alls”. Men Aomame kunde av någon anledning göra det.

V: 流していた strömmade (ut)→sändes (1)

はず antagligen/nog→kanske... precis (2)

読む läser/i sammanhanget möjligtvis läser av→iakttar (1)

冒頭部分 inledande delen→de första takterna (3)

O: FM (1)

熱心に, “engagerat” (1)

まるで, “precis”, in this context as modifier to ”likt” (1)

A: som spelades (2)

direkt (1)

ligger antalet (2)

V: 7      O: 3      A: 5      Total: 15/147 (10.2%)

B)

Janacek komponerade denna lilla **sinfonietta** år 1926. Det inledande temat gjordes från början som en fanfar till ett stort sportevenemang. Aomame föreställde sig hur det var i Tjeckoslovakien 1926. Första världskriget var slut, man hade äntligen befriat sig från det långa habsburgska herraväldet, folk satt på caféerna och drack pilsner, man tillverkade coola, riktiga maskingevär och njöt av den fred som tillfälligt kommit till i Mellaneuropa. Två år tidigare hade Franz Kafka slutat sina dagar i olyckliga omständigheter. Kort därefter skulle Hitler dyka upp från ingenstans och **i ett nafs** sluka det vackra lilla landet, men då var det ännu ingen som anade att sådana hemska saker skulle inträffa. Kanske är den viktigaste lärdom som historien ger människan att "ingen har kunnat veta vad som skulle komma att hända i framtiden". Medan Aomame lyssnade på musiken föreställde hon sig de **friska** vindarna som sveper över de böhmiska slätterna och funderade kring historiens **egenheter**.

V: シンフォニー symfoni → sinfonietta (1)

あっという間に på ett ögonblick → i ett nafs (3)

のびやかな bekväma/sorgfria → friska (1)

あり方 tillstånd/hur något är → egenheter (1)

O: -

A: stort (1)

hur det var i (4)

V: 6      O: 0      A: 5      Total: 11/153 (7.2%)

C)

År 1926 hade Taishoepokens kejsare gått ur tiden och **Showaepoken inletts**. Även i Japan skulle inom kort en mörk, otäck tid ta sin början. Modernismens och demokratins korta mellanspel skulle ta slut, och fascismen skulle slå sig fram.

Tillsammans med sport var historia en av de saker som Aomame **tyckte mycket om**. Hon läste inte särskilt många romaner, men sådant som hade med historia att göra hade hon kunnat läsa hur mycket som helst av. Det hon tyckte om med historia var att alla fakta i grund och botten är knutna till bestämda tidsperioder och platser. Hon hade inte svårt för att komma ihåg **årtalen i de olika historiska epokerna**. **Bara man får grepp om** sambanden kring olika händelser kommer årtalen upp av sig själva utan att man behöver lära sig en massa siffror utantill. Både i högstadiet och på gymnasiet hade Aomame **för det mesta** haft de högsta poängen i sin klass på historieproven. När Aomame träffade på folk som hade svårt för att komma ihåg årtal **tyckte hon alltid att det var konstigt**. Varför kunde de inte klara något som var så enkelt?



V: 年号が昭和に変わった epoknamnet hade ändrats till Showa→Showaepoken inletts (2)

愛好する älska/älskade→tyckte mycket om (3)

歴史の年号 historiska årtal→(årtalen) i de olika (historiska) epokerna (4)

つかんでしまえば om man får grepp om→bara (man får grepp om) (1)

常に alltid→för det mesta (3)

不思議に思った hon undrade→tyckte (hon) att det var konstigt (5)

O: ところ, ”aspekten” (1)

こと, ”någonting” (1)

も, ”även” (1)

A: behöver (1)

V: 18      O: 3      A:1      Total: 22/188 (11.7%)

D)

”Aomame” betyder ju ”grön böna” men det var hennes riktiga namn. Hennes farfar var från Fukushimaprefekturen, och i den lilla stad eller by bland bergen som han kom från fanns faktiskt flera personer som **hette** Aomame i efternamn. Fast själv hade hon ännu aldrig varit där. Innan Aomame föddes hade hennes far brutit med sin familj. Och hennes mor likaså. Aomame hade därför aldrig träffat sin **farmor och farfar**. Hon reste mycket sällan, men när det någon enstaka gång hände hade hon för vana att slå upp hotellrummets telefonkatalog och se efter om **det fanns** någon på platsen som hette Aomame i efternamn. Hittills hade hon inte hittat en enda en med det namnet i någon av de storstäder eller mindre orter som hon besökt, och varje gång hade hon känt sig som en ensam människa som övergiven slängts ut att driva omkring på oceanen.

**Hon var alltid besvärad** när hon skulle tala om vad hon hette. När hon sa sitt namn brukade **folk** titta förvånat eller förbryllat på henne. Fröken Aomame? Ja, det stämmer. Det skrivs med tecknen för ”grön” och ”böna” och uttalas ”Aomame”.

V: 持った bar, som i ”bar namnet”→hette (1)

祖父母 mor- och farföräldrar, odefinierat)→farmor och farfar (3)

いない det inte fanns→(det) fanns (1)

いつもおっくうだった det var alltid besvärligt→hon (var alltid) besvärad (2)

相手 den andra personen → folk (1)

O: 単身, ”ensam”/”ohjälpt” (1)

顔, ”ansikte” (1)

A: betyder ju grön böna men det (6)

på platsen (2)

tecknen för (2)

och uttalas (2)

V: 8      O: 2      A: 12      Total: 22/188 (11.7%)

E)

När hon arbetade på ett företag var hon tvungen att ha visitkort, och det blev ofta bara ännu mer besvärligt. När hon gav sitt visitkort till någon, brukade den som fått det stirra ett tag på det som om det var ett hotfullt kedjebrev som plötsligt hade överräckts. **Om** hon talade om sitt namn i telefon, hände det att **den hon talade med började småskratta**. När hennes namn ropades upp i väntrummen på offentliga kontor eller sjukhus lyfte folk på huvudena och tittade på henne som om de undrade hur i hela friden någon som hette ”Aomame” kunde se ut.

Ibland hände det att folk tog fel och kallade henne för ”Edamame” som ju betyder ”grön sojaböna” eller för ”Soramame”, ”bondböna”. Och varje gång rättade hon dem och sa ”Nej, inte Edamame (Soramame) utan Aomame, även om det är likt” Hur många gånger under sitt trettioåriga liv hade hon väl inte **fått upprepa den** repliken? Hur många gånger **hade** väl inte **alla kommit med** dumma skämt om **hennes** namn? ”Hade jag inte fötts med ett sådant efternamn, skulle kanske mitt liv ha tagit sig en annan form än vad det har gjort nu”, brukade hon tänka. ”Om jag till exempel hade hetat Sato, Tanaka, Suzuki eller något annat helt vanligt namn, skulle jag kanske ha kunnat leva lite lugnare och sett på världen med lite större tolerans. Förmodligen.”

V: と när/närhelst → om (1)

くすくす笑われる bli/blev småskrattad åt → den hon talade med började småskratta (6)

聞かされた fått höra → (fått) upprepa (1)

同じ samma → den (1)

みんなに ... 言われた fått höra ... från alla → hade (alla) ... kommit med (3)

この detta → hennes (1)

O:            ので, ”eftersom” (1)

顔, ”ansikte” (1)

すると相手は苦笑しながら謝る。「いやそれにしても珍しいお名前ですね」と言う”Då brukar personen ursäkta sig medan de ler nedlåtande. ’Nej men visst är det trots allt ett ovanligt namn’” (19)

A:            bara ännu mer (3)

brukade (1)

som ju betyder ”grön sojaböna” (5)

”bondböna” (1)

brukade hon tänka (3)

V: 13           O: 21           A: 13           Total: 47/249 (18.9%)

F)

Aomame blundade och lyssnade på musiken. Hon lät de vackra unisona tonerna från blåsinstrumenten sjunka in i medvetandet. Sedan kom hon plötsligt att tänka på en sak. Ljudkvaliteten var alldeles för bra för en radio i en taxi. Trots att **volymen var låg** var ljudet djupt och deltonerna hördes fint. Hon öppnade ögonen, lutade sig fram och tittade på bilstereon som var inbyggd i instrumentpanelen. Apparaten var **helt svart** och glänste stolt och skinande. Hon kunde inte läsa namnet på tillverkaren, men av utseendet att döma förstod hon att det var en exklusiv modell. Den hade många knappar, och de gröna siffrorna **avtecknade sig** elegant på **radiopanelen**. Förmodligen var det en high end-apparat. Vanliga taxibolag **brukar inte** utrusta sina bilar med så förnämliga ljudanläggningar.

V:            小さな音質でかかっている spelades på låg volym→volymen var (låg) (2)

真っ黒 kolsvart→helt svart (2)

浮かび上がっている reste sig till ytan→avtecknade (sig) (1)

パネル panelen→radiopanelen (1)

はずがない är inte troligt→brukar (inte) (1)

O:            耳を澄ませていた, ”lyssnade noga” changed to ”lyssnade”→”noga” omitted (1)

の作り出す, ”som skapades av” (3)

響き, ”eko”/”ljud” (1)

どちらかといえば, ”Om hon skulle säga vad, så” (6)

A: alldeles (1)

V: 7 O: 11 A: 1 Total: 19/135 (14.1%)

G)

Aomame tittade sig på nytt omkring i **bilen**. Hon hade varit försjunken i tankar ända sedan hon steg in i den, så hon hade inte **lagt märke till att den faktiskt** på alla vis **skilde sig från** en vanlig taxi. Inredningen var av hög kvalitet, sätena var ytterst bekväma och framförallt var det mycket tyst i kupén. Ljudisoleringen verkade fungera utmärkt, och så gott som inget oväsen utifrån hördes. Det var precis som att befinna sig i en ljudisolerad studio. **Kanske** det var en privattaxi. Det finns chaufförer till privata taxibilar som **inte bryr sig om hur mycket de spenderar** på sina bilar. Hon satt stilla och lät bara ögonen vandra runt för att leta efter en taxilegitimation, men hon kunde inte se någon. Fast det såg inte ut att vara någon olaglig taxi utan licens. Det fanns en lagstadgad taxameter som tickade fram den exakta avgiften. Den visade på 2150 yen. Ändå fanns ingenstans någon taxilegitimation med chaufförens namn.

V: 車内 kupén→bilen (1)

気づかなかったが lagt märke till det, men→(lagt märke till) att den (2)

ではなかった inte var→skilde sig från (3)

たぶん antagligen→kanske (1)

費用を惜しまない inte snålar med utgifterna/att spendera pengar→(inte) bryr sig om hur mycket de (spenderar) (6)

目だけを動かして rörde bara ögonen→lät (bara ögonen) vandra runt (3)

O: -

A: faktiskt (1)

mycket (1)

satt stilla och (3)

V: 16 O: 0 A: 5 Total: 21/160 (13.1%)

H)

”Vilken fin bil. Så tyst den är”, sa Aomame från baksätet. ”Vad är det för modell?”

”Toyota Crown Royal Saloon”, svarade chauffören korthugget.

”Musiken hörs fint.”

”Det är en tyst bil. Det är en av anledningarna till att jag valde den. När det gäller ljudisoleringsteknik är **ju** Toyota världsledande.”

Aomame höll med och lutade sig tillbaka i sätet igen. Det var något med chaufförens sätt att prata som man inte kunde låta bli att hänga upp sig på. Han uttryckte sig hela tiden som om han utelämnade något viktigt. Till exempel (men det är helt och hållet ett exempel) som om det inte fanns något att klaga på hos Toyotabilar vad gäller ljudisolering, men som om det var problem med *något annat*. Och **när** han hade talat färdigt fanns det kvar en liten klump av förtegenhet full av antydningar. I det trånga utrymmet i kupén **dök den upp** som ett litet imaginärt miniatyrmoln. Det gjorde att Aomame på något vis kände sig **spänd**.

”Ja, den är verkligen tyst”, sa hon som för att jaga bort det där molnet. ”Dessutom verkar stereoanläggningen vara av mycket hög kvalitet.”

”När jag köpte den krävdes stor beslutsamhet”, sa taxichauffören med en ton som en pensionerad stabsofficer som berättar om strategier från förr i tiden. ”Men eftersom jag tillbringar så här mycket tid i bilen vill jag också lyssna på så god ljudkvalitet som möjligt, och dessutom ...”

V: 運転手の背中に till chaufförens rygg→från baksätet (2)

なんていう車 vad är det för sorts bil→(vad är det för) modell (1)

から eftersom→ju (1)

あとに efter→när (1)

浮かんでいた flöt den→dök (den) upp (2)

落ち着かない obekväm→spänd (1)

発言した yttrade→sa (1)

O: ぽっかり, ”lätt” (1)

A: inte kunde låta bli att (5)

stor (1)

också (1)

V: 9      O: 1      A: 7      Total: 17/235 (7.2%)

I)

Aomame väntade på fortsättningen. Men det blev ingen fortsättning. Hon slöt ögonen igen och lyssnade på musiken. Hur Janacek hade varit som person visste inte Aomame. Hur som helst anade han säkerligen inte att **någon** år 1984 **skulle** sitta i en tyst Toyota Crown Royal Saloon i en förfärlig trafikstockning på **en motorväg** i Tokyo och **lyssna på** musik som han komponerat.

Aomame undrade med viss förvåning hur det kom sig att hon genast hade förstått att musiken var Janaceks "Sinfonietta" och varför **hon** visste att den hade komponerats år 1926. Hon var **ju inte så överdrivet intresserad** av klassisk musik. Inte heller hade hon något personligt minne som hade med Janacek att göra. Ändå hade reflexmässigt en mängd olika kunskaper dykt upp i hennes huvud i samma ögonblick som hon hörde **de inledande takterna**. Som en flock fåglar som kommer flygande in i ett rum genom ett öppet fönster. Och musiken hade dessutom gett Aomame en underlig känsla som påminde om en *omvridning*. Det fanns varken smärta eller obehag i den. Det kändes bara som om hela hennes kropp gradvis kramades ihop rent fysiskt. Aomame förstod ingenting. "Kan verkligen **musiken i** 'Sinfonietta' ge mig en sådan oförklarlig känsla?"

V: 誰かに聞かれる skulle lyssnas på av någon→(någon skulle) lyssna (på) (1)

首都高速道路 Shuto-motorvägen→en motorväg (2)

私 jag→hon (1)

特にファンではない ingen särskild fan/beundrare→inte överdrivet intresserad

(3)

音楽の冒頭の一筋 musikens inledning→de inledande takterna (3)

から från→i (1)

という音楽 stycket (or perhaps "stycket kallat")→musiken i (2)

O: 話の,"på historien", in this context perhaps "på förklaringen" (2)

耳を澄ませた,"lyssnade noga" changed to "lyssnade"→"noga" omitted (1)

の ... 車内,"kupén på" (2)

のだらう,"egentligen" (as in "varför egentligen...?") (1)

組成,"konstitution"/"sammansättning" (1)

A: med viss förvåning (3)

ju (1)

så (1)

rent (1)

V: 13      O: 7      A: 6      Total: 26/206 (12.6%)

J)

”Janacek”, sa Aomame halvt omedvetet. När hon väl sagt det tänkte hon att det hade varit bättre att inte säga det.

”**Ursäkta?**”

”Janacek. **Han** som har komponerat den här musiken.”

”Honom känner jag inte till.”

”En tjeckisk tonsättare”, sa Aomame.

”Jaså minsann”, sa chauffören imponerat.

”Är det här en privattaxi?” frågade Aomame för att byta samtalsämne.

”Ja, det är det”, sa chauffören. Efter en kort paus tillade han: ”Jag kör privat. Det här är min andra bil.”

”Sätena är mycket bekväma.”

”Tack så mycket. Förresten, har ni”, sa chauffören och vände huvudet en aning mot henne, ”har ni bråttom?”

”Jag ska träffa någon i Shibuya. Det var därför **jag ville åka** motorvägen.”

”Hur dags är träffen?”

”Halv fem”, sa Aomame.

”Nu är klockan kvart i fyra. Med den här takten kommer vi inte att hinna i tid.”

”Är det så hemska köer?”

”Det **har tydligen varit** en stor olycka längre fram. Det här är ingen vanlig trafikstockning. Det har ju gått ett bra tag utan att vi har kommit någon vart alls.”

Aomame undrade förbryllat varför den här taxichauffören inte lyssnade på radions trafikinformation. Förödande **trafikstockningar hindrar framkomligheten** på motorvägen. Taxichaufförer brukar **ju** ha radion inställd på **stationer** som ger sådan information.

V:            なんですか？ Vadå?→Ursäkta? (1)

ひと personen→Han (1)

乗ってもらった jag bad dig att åka→(jag) ville (åka) (1)

あったようです verkar ha varit→(har) tydligen (varit) (1)

状態 tillstånd→trafikstockningar (1)

足止めを食らっている vi sitter fast→hindrar framkomligheten (2)

はず nog→ju (1)

周波数 frekvenser→stationer (1)

O: ように, ”till synes” (2)

ひょっとして, ”möjligen”/”kanske” (1)

んだけど, ”men...” (1)

ね, ”Tja...”/”Och”/”Jadu” (1)

ほとんど, ”nästan”/”knappt” (1)

破滅的な状態に陥って, ”har hamnat i ett förödande tillstånd” changed to ”förödande trafikstockningar”→”har hamnat i ett” omitted (4) (NOTE: tillstånd→trafikstockningar has been addressed above)

専用の... に合わせて→speciellt inställda (2)

A: tillade han (2)

har ni (2)

förbryllat (1)

V: 9      O: 12      A: 5      Total: 26/214 (12.1%)

K)

”Förstår ni det utan att lyssna på trafikmeddelandena?” frågade Aomame.

”Trafikmeddelanden är inte att lita på”, sa chauffören med en något ihålig stämma. ”Hälften är bara lögn. Vägverket sänder enbart ut information som passar dem själva. Det enda man kan göra är att se med egna ögon och bedöma med sitt eget huvud vad som händer här och nu.”

”Är er bedömning alltså att de här köerna inte så lätt löser upp sig?”



”**Just nu är läget omöjligt**”, instämde chauffören lugnt. ”Det kan jag garantera. När det kör ihop sig så här, är **motorvägarna i Tokyoområdet** ett riktigt helvete. Är det ett viktigt möte ni är på väg till?”

Aomame funderade. ”Mm, mycket. Det är nämligen ett möte med en kund.”

”Det var ju besvärligt. Jag är ledsen, men vi hinner nog inte i tid.”

**När chauffören sagt det** skakade han lätt på huvudet flera gånger som om han ville lösa upp en muskelstelhet. Vecken i hans nacke rörde sig som på en forntidsvarelse. Medan Aomame tittade lite förstrött på de rörelserna kom hon plötsligt att tänka på ett skarpt spetsigt föremål som låg längst nere i hennes axelväska. Hon blev lite svettig om handflatorna.

”Vad blir då bäst att göra?”

”Det finns inget att göra. **Vi är ju på motorvägen**, så det går inte att göra något förrän vi kommer till nästa utfart. **Jag kan inte ta av som från en vanlig väg och köra er till närmsta station så att ni kan ta tåget.**”

”Nästa utfart?”

”Det är i Ikejiri, men dit kommer vi kanske inte förrän i skymningen.”

Inte förrän i skymningen? **I tankarna såg** Aomame sig själv instängd i den här taxin ända till skymningen. Janaceks musik fortsatte. Stråkinstrument med sordin som dämpar de upphetsade känslorna kom fram i förgrunden. Den tidigare känslan av omvridning var nu avsevärt mildrad. Vad hade det egentligen varit för något?

V: によれば enligt→är (1)

当分はむりですね just nu är det omöjligt→(just nu är) läget (omöjligt) (1)

言った sade→instämde (1)

首都高 Shuto-motorvägen→(motorvägarna) i Tokyoområdet (2)

運転手はそう言って Chauffören sade det, (och)→När (chauffören) sagt (det) (2)

ここは ... ですから Eftersom detta är→Vi (är) ju på (3)

首都高速道路 Shuto-motorvägen→motorvägen (1)

一般道路のようにちょっとここで降りて Du kan inte som på en vanlig väg bara hoppa av här→Jag (kan inte) ta av (som) från (en vanlig väg) (4) (NOTE: ここで, ”här” has been omitted as well, see below)

最寄りの駅から電車に乗るといふわけにはいきません (Du kan inte) ta tåget från närmsta station → (Jag kan inte) köra er till (närmsta station) så att ni kan (ta tåget) (7)

想像した föreställde → i tankarna såg (3)

O: なんて, ”sådant som” (2)

あんなもの, ”de där”/”det där” (2)

くらい, ”ungefär” (1)

本当に, ”verkligen” (1)

肯きながら, ”medan han nickade” (3)

のかしら, ”undrar jag” (2)

ここで, ”här” (1)

ように, ”som för att” changed to ”som” → ”för att” omitted (2)

A: så (1)

riktigt (1)

ni är på väg till (5)

V: 25      O: 14      A: 7      Total: 46/324 (14.2%)

L)

Tengo

En lite annorlunda idé

Tengos första minne är från när han var ett och ett halvt år. Hans mamma har tagit av sig sin blus och dragit ner axelbandet på sin vita underklänning, och en man som inte är Tengos pappa **suger** på hennes bröstvårta. I babysängen **ligger** ett **litet barn**, som **säkert är** Tengo. Han ser sig själv som en utanförstående tredje person. Eller är det kanske hans tvillingbror? Nej, det är det inte. Det är nog den ettochetthalvtårige Tengo själv som är där. Det förstår han intuitivt. **Det lilla barnet blundar och andas lätt där det ligger och sover.** Detta är det allra första minnet i Tengos liv. Denna cirka tio sekunder långa scen har etsat sig klart fast i hans medvetande. Det finns ingenting före och ingenting efter. Likt en tornspira i en stad som **drabbats** av en stor översvämning sticker det minnet ensamt och isolerat upp huvudet över den grumliga vattenytan.

När tillfälle bjöds hade Tengo alltid frågat folk i sin omgivning från vilken ålder de **hade sina första minnen**. För de flesta var det fyra-femårsåldern. **I tidiga fall** treårsåldern. **Inte i något enda fall var de första minnena från en tidigare ålder. Den tidigaste tidpunkt då** ett barn bevittnar scener kring sig och **uppfattar** dem som något som har en viss logik infaller tydligen efter treårsåldern. På tidigare stadier ser man alla scenarier som ett obegripligt kaos. Världen är som en lös gröt utan någon stomme och utan någon fast punkt att hålla sig till. Den försvinner bara förbi utanför fönstret utan att bilda något minne i hjärnan.

V: 吸わせていた 吸 ... suga → suger (1)

赤ん坊 bebis/spädbarn → litet barn (1)

いて in this context "låg" → ligger (1)

おそらく nog/antagligen → säkert (1)

だった var → är (1)

赤ん坊は目を閉じ、小さな寝息をたてて眠っていた Bebisen blundade, och låg och sov med små sovande andetag → Det lilla barnet blundar (och andas lätt) där det ligger (och) sover (8) (NOTE: the translation of 小さな寝息 neglects to reflect the meaning of 寝, but is otherwise correct; 寝 is addressed again below)

見舞われた besökts → drabbats (1)

思い出せる人生の最初の情景 den första situationen de kunde minnas → hade sina (första) minnen (3)

早くても som tidigast → I tidiga fall (3)

それより前という例は一つもない Det fanns inte ett enda tidigare fall/ett enda fall från tidigare än så → (Inte i något enda fall) var de första minnena (från) en (tidigare) ålder (6)

すくなくとも "som lägst"/in context "som tidigast" → Den (tidigaste) tidpunkt då (3)

認識できる kan uppfatta → uppfattar (1)

O: 寝, "sovande" (as modifier to 息 in 寝息) (1)

壁, "vägg" (1)

ようになる, "börjar att" (2)

A: utanförstående (1)

bara (1)

V: 30

O: 4

A: 2

Total: 36/269 (13.4%)

M)

**Vad det innebär** att en man som inte är ens pappa suger på ens mammas bröstvårtor kan naturligtvis inte ett **litet barn** på ett och ett halvt år ha något omdöme om. Det är ju självklart. Så om man antar att detta minne som Tengo har är äkta, måste scenen ha etsat sig fast på hans näthinna precis som han såg den utan att han bildade sig något omdöme om den. På samma sätt som en kamera mekaniskt **för över** ett föremål på en film som ett **objekt sammansatt av** ljus och skugga. Efterhand som hans medvetande växte kunde han väl sedan lite i taget analysera denna **bevarade**, fixerade bild och så småningom ge den en innebörd. Men kan något sådant verkligen inträffa i verkligheten? Är det möjligt att en sådan bild kan **bevaras** i ett **så litet barns** hjärna?

Eller är det kanske bara ett falskt minne? **Hade kanske** hans medvetande i något syfte eller med någon sorts plan hittat på alltihop i efterhand? Ett minnets **påfund** – Tengo själv har funderat ganska mycket över den möjligheten. **Men** han har kommit fram till att det inte var det. Minnet är alltför klart och djupt övertygande för att det skulle kunna vara något påhittat. Ljuset, dofterna och pulsen i det. Verklighetskänslan i allt detta är överväldigande, och han kan inte tänka sig att det skulle röra sig om något oäkta. Om han antar att den scenen faktiskt har utspelat sig, kan han dessutom få en bra förklaring på allt möjligt. Såväl logiskt som känslomässigt.

V: 意味あい implikationerna av→vad det innebär (3)

幼児 spädbarn/bebis→litet barn (2)

明らか uppenbart→självklart (1)

記録する registrerar/fångar/dokumenterar→för över (2)

混合物 blandning/amalgam (av)→objekt sammansatt (av) (2)

保留され kvarhållna→bevarade (1)

保存しておく bevara→bevaras (1)

乳幼児の spädbarns/bebis→så litet barns (3)

なのだろうか Är det kanske→Hade (kanske) (1)

捏造 fabricering→påfund (1)

そして och→men (1)

O: ただ, ”bara” (1)

そして, ”och” (1)

勝手に, ”helt självt”/”helt godtyckligt” (2)

おそらく, ”nog”/”antagligen” (1)

結論, ”slutsatsen” (1)

そして, ”och” (1)

A: ju (1)

själv (1)

V: 18      O: 7      A: 2      Total: 27/260 (10.4%)

N)

Den klara bilden, som varar i ungefär tio sekunder, kommer utan att något förebådar den. Ingen förkänsla och ingen tidsfrist. Inte ljudet av en knackning. När Tengo sitter på tåget, skriver en matematisk formel på svarta tavlan, äter **middag** eller sitter och pratar med någon (som den här gången), **kommer denna bild** plötsligt **för** honom. Som en ljudlös flodvåg väller den över honom med överväldigande kraft. När han blir medveten om den, **är den redan där framför ögonen på honom**, och han är alldeles **förlamad** i armar och ben. Tiden står stilla. Luften runt omkring förtunnas och han kan inte andas ordentligt. Alla människor och saker i hans omgivning **förlorar sin koppling till honom**. Den flytande muren slukar hela hans kropp. **Det är inte som när man när man börjar förlora medvetandet och känner det som om världen blir mörk och stängs för en**. Det är helt enkelt som när en järnvägsväxel växlas över. Medvetandet blir till en del ganska skarpt. Det finns ingen rädsla. Men det är omöjligt att hålla ögonen öppna. Ögonlocken sluts hårt. Alla ljud runt omkring försvinner. Sedan visas den välbekanta bilden om och om igen på medvetandets skärm. Svetten börjar drypa **från alla porer**. **Han känner att** skjortan blir fuktig under armhålorna, och det börjar komma små rysningar över hela kroppen. Pulsen blir snabb och hjärtat klappar kraftigt.

V: 食事 (en) måltid→middag (1)

訪れる besöker→kommer ... för (2)

それ den→denna bild (2)

もう彼の目の前に立ちほだかり blockerar (den) redan framför ögonen på honom→är (den redan) där (framför ögonen på honom) (2)

痺れている bortdomnad→förlamad (1)

無縁のものと化してしまう förvandlas till saker utan koppling (till honom)→förlorar sin (koppling till honom) (2)

世界が暗く閉ざされていく感覚があるものの、意識が薄れるわけではない Trots att han får känslan av hur världen sluter sig i mörker, avtar inte hans medvetande→ Det är inte som när man börjar förlora medvetandet och (känner det som om världen blir mörk och stängs för en) (10)

身体のいたるところから från överallt/överalltifrån på kroppen→(från) alla porer (2)

のがわかる han inser att→(han) känner (att) (1)

O: 向かい合って, ”mittemot honom” (2)

流れ, ”flöde” (1)

いったん, ”för ett ögonblick” (3)

できなくなる, ”blir oförmögen att”/”kan inte längre” changed to ”kan inte”→”längre” omitted (1)

むしろ, ”snarare” (1)

遠のいていく, ”försvinner bort” changed to ”försvinner”→”bort” omitted (1)

も, ”även” (1)

A: ganska (1)

V: 23      O: 10      A: 1      Total: 34/233 (14.6%)

O)

Om Tengo är i sällskap med någon, låtsas han att han känner sig yr när han reser sig upp. Det han känner liknar ju faktiskt en sådan yrsel. Bara han låter det gå lite tid blir allt som vanligt igen. Han tar upp en näsduk ur fickan, sätter den för munnen och håller sig stilla ett tag. Han lyfter händerna som en signal till den som är med honom att det inte är något särskilt och att det **inte finns anledning** att oroa sig. Ibland går det över på trettio sekunder, ibland tar det mer än en minut. **Om man tar en video som liknelse kan man säga att** samma bild under den tiden kommer om och om igen som i ett automatiskt upprepningsläge. Hans mamma drar ner axelbandet på sin underklänning och en man suger på hennes hårdnade bröstvårta. Hon blundar och andas med långa, djupa andetag. Den nostalgiväckande doften av modersmjölk svävar svagt fram. För ett litet barn är **luktorganet** det **mest välutvecklade** organet. Luktsinnet **lärt oss** många saker. Ibland **lärt oss** allting. Inget ljud hörs. Luften har blivit trögflytande. Det enda Tengo kan höra är det mjuka ljudet av sina egna hjärtslag.

Titta på det här, säger de. Titta *bara* på det här, säger de. Du är här, och du kan inte ta dig någon annanstans, säger de. Detta meddelande upprepas om och om igen.

V: ...ことはない ...inte finns något→...(inte finns) anledning (1)

続く fortsätter/pågår→tar (1)

ビデオテープにたとえれば liknar man den vid en video är det som att→(om man tar en video som liknelse) kan man säga (att) (3)

嗅覚 luktsinnet→luktorganet (1)

もっとも先鋭的な skarpaste→mest välutvecklade (2)

数えてくれる räknar ut (åt oss)→lär (oss) (1)

数えてくれる räknar ut (åt oss)→lär (oss) (1) (NOTE: repetition intentional, appears twice)

O: どこかの ”någonstans”/in context perhaps ”någon” (1)

A: när han reser sig upp (5)

ju (1)

V: 10      O: 1      A: 6      Total: 17/230 (7.4%)

P)

Den här gången varade ”attacken” länge. Tengo blundade, höll som vanligt näsduken för munnen och bet samman ordentligt. Hur länge det höll på vet han inte. Enda sättet att gissa sig till det var på den fysiska utmattningen efter att det hela var över. Hans kropp var fruktansvärt matt. Det var första gången han hade blivit så uttröttad. Det tog tid innan han kunde öppna **ögonen**. Hans medvetande krävde ett så snabbt uppvaknande som möjligt, men hans muskler och inre organ gjorde motstånd. Som ett djur i vinterdvala som tagit fel på årstid och vaknat **för tidigt**.

”Hallå, Tengo”, hade någon ropat sedan ett tag. Han hörde rösten vagt som om den kom långt inifrån en grotta. Tengo **insåg** att det var hans namn som ropades. ”Hur är det? Är det nu det där igen? Mår du bra?” sa rösten. Nu hörde han den lite närmare.

Tengo öppnade äntligen ögonen, fokuserade och såg sin egen högerhand som höll tag om bordskanten. Han **konstaterade** att världen inte hade lösts upp utan faktiskt existerade och att han själv fortfarande var där i egenskap av sig själv. Lite av domningskänslan fanns kvar, men det var helt säkert att det var hans egen högerhand som var där. Det luktade svett också. En märkligt rå lukt som den man **kan känna** framför en bur med något djur på zoo. Men det var inget tvivel om att lukten kom från honom själv.

- V: まぶた ögonlocken→ögonen (1)  
 予定より早く tidigare än planerat/avsett→för tidigt (2)  
 思い当たった det slog→insåg (1)  
 確認した bekräftade→konstaterade (1)  
 嗅ぐ känner→kan (känna) (1)
- O: のシステム, ”system av” (2)  
 自分の, ”hans eget” changed to ”hans”→”eget” omitted (1)
- A: som om den kom (4)  
 som ropades (2)  
 faktiskt (1)  
 som var där (3)
- V: 6      O: 3      A: 10      Total: 19/239 (7.9%)

Q)

Han var törstig. Tengo sträckte ut handen, tog ett glas vatten som stod på bordet och mycket försiktigt så att han inte skulle spilla drack han hälften av det. Efter att ha tagit igen sig ett ögonblick och fått ordning på sin andning drack han sedan resten. Hans medvetande kom gradvis tillbaka till den plats det skulle befinna sig på, och hans kroppsliga förmimmelser återgick till det normala. Han satte ner det tomma glaset och torkade sig om munnen med näsduken.

”Ursäkta mig. Nu är det bra igen”, sa han. Sedan insåg han att den han hade framför sig var Komatsu. **De hade bestämt möte** på ett café i närheten av **stationen i Shinjuku**. Han hörde även rösterna från folk som samtalade runt omkring som vanliga samtalsröster **igen**. De två som satt vid bordet intill tittade undrande på honom som de frågade sig vad som hade hänt. Servitrisen stod bredvid med ett ängsligt uttryck i ansiktet. Hon var kanske **rädd** att han **skulle börja spy** där han satt. Tengo lyfte ansiktet, tittade på henne och log och nickade. Som om han ville säga att det inte var några problem och att hon inte skulle oroa sig.

”Var det någon sorts attack?” frågade Komatsu.

”Det är inget allvarligt. Bara en form av yrsel. Det är **mest** att det känns besvärligt”, sa Tengo. Det lät ännu inte som hans egen röst. Men det var **i alla fall** på väg att närma sig den. Det måste vara förfärligt om det skulle hända något sådant när du kör bil” sa Komatsu och tittade Tengo i ögonen.



”Jag kör inte bil.”

V: 打ち合わせをしている De är (mitt) i ett möte→(De) hade bestämt (möte) (2)

新宿駅 Shinjuku-stationen→(Stationen) i (Shinjuku) (1)

ようになった hade ... börjat→igen (1)

心配している rädd→orolig (1)

吐かれる skulle spy→(skulle) börja (spy) (1)

だけ bara→mest (1)

なんとか på något sätt→i alla fall (3)

O: それに近いものにはなっている”på väg att bli någonting som närmade sig den” changed to ”på väg att närma sig den”→”bli någonting som” omitted (3)

なかなか, ”riktigt”/”väldigt” (1)

A: som stod (2)

sedan (1)

V: 10      O: 4      A: 3      Total: 17/270 (6.3%)

R)

”Det var ju tur. Jag har en bekant som är allergisk mot cederpollen, och en gång när han körde bil fick han en nysattack och **körde rakt in i** en telefonstolpe. Men i ditt fall är det ju inte bara som en nysattack. Första gången blev jag riktigt bestört. **Nu är det ju andra gången, så jag har vant mig lite.**”

”Ursäkta mig.”

Tengo tog upp sin kaffekopp och drack en klunk. **Det smakade ingenting.** Det var bara som ljummen vätska som **sköljde ner i** halsen på honom.

”**Vill du ha** mer vatten?” frågade Komatsu.

Tengo skakade på huvudet. ”Nej, det är bra så. Jag **känner mig lugn nu.**”

Komatsu tog upp ett paket Marlboro ur rockfickan, satte en cigarett i munnen och tände den med en av caféets tändstickor. Sedan kastade han en blick på sitt armbandsur.

”Vad var det vi höll på att prata om?” frågade Tengo. Han måste snabbt återgå till det normala.

”Hm, ja, vad var det vi pratade om?” sa Komatsu medan han tittade upp i luften och funderade ett tag. Eller låtsades fundera. Tengo förstod inte vilket. Komatsus sätt att prata och röra sig var inte så lite teatraliskt. ”Hm, just det, vi hade just börjat prata om en flicka som heter Fukaeri. Och om *Luftpuppan*.”

Tengo nickade. De hade pratat om Fukaeri och *Luftpuppan*. Det var när han hade börjat förklara det hela för Komatsu **som han hade drabbats av attacken** och **fått avbryta samtalet**. Tengo **hade tagit upp** buntens med manuskopian ur sin portfölj och **lagt** den på bordet. Han **hade lagt** handen på manuskriptet, och nu försäkrade han sig om att han verkligen kände beröringen.

- V: にぶつかっちゃまった krockade (rakt) in i → körde (rakt in i) (1)
- 二回目ともなれば、もう少し慣れてくるけど andra gången vänjer man sig lite dock → Nu är det ju (andra gången), så jag har vant mig (lite). (9)
- 何の味もしない Det smakar ingenting → (Det) smakade (ingenting) (1)
- だ är → var (1)
- 通り過ぎていく passerar genom → sköljer ner i (3)
- もらおうか ska vi (be att) få in/ta in → vill du ha (3)
- もう落ち着きました har lugnat ner mig nu → känner (mig) lugn (nu) (2)
- 「発作」がやってきて som attacken hade kommit → (som) han (hade) drabbats av (attacken) (3)
- 話が中断した samtalet hade avbrutits → fått avbryta (samtalet) (2)
- 取り出し tog upp → (hade tagit) upp (2)
- 置いた lade → lagt (1)
- 載せ lade → hade lagt (2)
- O: その中にあるもの ”av dess innehåll”/”av det som fanns däri” (3)
- ちらりと, ”hastig”/”hastigt” (1)
- A: riktigt (1)
- som (1)
- på honom (2)
- verkligen (1)

S)

”Jag **har ju redan berättat** lite om detta i telefon, men det bästa med den här *Luftpuppan* är att den inte **imiterar något annat**. Ovanligt nog för en debuterande författares verk finns där ingenting som visar någon önskan att *bli som någonting annat*”, sa Tengo och valde omsorgsfullt sina ord. ”Visst är meningarna grovhuggna och ordvalen barnsliga. Av titeln att döma är det en fråga om en sammanblandning av *puppa* och *kokong*. Om man vill kan man säkert räkna upp hur många andra fel och brister som helst. Men i den här berättelsen finns i alla fall något som lockar en. Trots att hela intrigen är fantasiaktig är detaljbeskrivningarna oerhört realistiska. Den balansen är verkligen mycket fin. Om originalitet och **koherens** är lämpliga ord att beskriva den med kan inte jag avgöra. Säger någon att den inte når upp till en sådan nivå, stämmer det kanske. Men när jag med viss möda hade läst ut den, hade den gett mig en stilla känsla av berördhet som dröjde sig kvar. Även om det **var** en obekvämlig och märklig känsla som är svår att förklara.”

Komatsu tittade på Tengo utan att säga något. **Han ville höra mer.**

Tengo fortsatte. ”Jag ville inte att det här verket lättvindigt skulle **väljas bort** bara för att det finns barnsliga drag i texten. Under alla dessa år av arbete har jag läst mängder av inskickade manuskript. Eller snarare än att säga att jag läst dem ligger det nog närmare sanningen att säga att jag ögnat igenom brottstycken av dem. Det har funnits jämförelsevis välskrivna verk men också fullständigt usla texter, och den överväldigande delen har naturligtvis varit av sistnämnda slag. Men hursomhelst var den här *Luftpuppan* det första av alla dessa otaliga alster jag ögnat igenom **som verkligen berört mig**. Det var också första gången det hände mig att jag fick lust att börja om från början och läsa om allt igen när jag läst ut det.”

V: 話しかけました berättade→har (ju redan) berättat (2) (NOTE: ”ju redan” is covered below in additions. As with the previous section, there is no indicator in the source text that anything but preterite should be used here. The word ”redan” (”already”) would have implied present perfect tense, but has been added and is not in the source text)

誰の真似→imitation av/imiterar någon annan→(imiterar) något annat (2)

必然性 oundviklighet/nödvändighet→koherens (1)

僕にはわからない jag vet inte→kan (inte jag) avgöra (2)

手応え respons/reaktion→känsla av berördhet (3)

残ります dröjer sig kvar→dröjde (sig kvar) (1)

です är→var (1)

更に多くの言葉を彼は求めていた Han ville höra ännu fler ord→(Han ville höra mer) (2)

選考から落として falla bort från urvalet→väljas (bort) (1)

手応えらしきものを感じたのは som fick mig att känna något liknande en reaktion→(som) verkligen berört mig (3)

O: 顔, ”ansikte” (1)

仮にも, ”ens tillfälligt” (2)

A: ju redan (2)

en fråga om (3)

och brister (2) (NOTE: 欠陥 means either “faults” or “deficiencies” whereas the translation is “fel och brister”, meaning “faults and deficiencies”)

att beskriva den med (4)

hade den gett mig (4)

sanningen (1)

brottstycken av (2)

det hände mig att (4)

V: 18

O: 3

A: 22

Total: 43/324 (13.3%)

## Appendix 2 (Quantitative analysis of English translation)

A)

V=Variations, O=Omissions, A=Additions. Variations are in bold, additions are underlined. For omissions, the original text has been translated in context, with the translated words counting toward both the total word count and the number of changes.

DON'T LET APPEARANCES FOOL YOU

The taxi's radio was **tuned to** a classical FM broadcast. Janáček's Sinfonietta – probably not the ideal music to hear in a taxi caught in traffic. The middle-aged driver didn't seem to be listening very closely, either. With his mouth clamped shut, he stared straight ahead at the endless line of cars stretching out on the elevated expressway, like a veteran fisherman standing in the bow of his boat, reading the ominous confluence of two currents. Aomame settled into the broad back seat, closed her eyes, and listened to the music.

How many people could recognize Janáček's Sinfonietta after hearing just the first few bars? Probably somewhere between “very few” and “almost none”. But for some reason, Aomame was one of the few who could.

V: 流していた was streaming/playing→(was) tuned to (2)

冒頭部分 opening part→first few bars (3)

O: とは言えない, ”one cannot say” (3)

熱心に, “eagerly” (1)

その音楽, ”the music” (2)

まるで, “quite”, in this context as modifier to “like” (1)

ただ, “just” (1)

いったいどれぐらい...だろう, “how many... might there be” changed to “how many”→ “might there be” omitted (3)

青豆, ”Aomame” (1)

A: elevated expressway (2)

of his boat (3)

just (1)

was one of the few who (6)

V: 5      O: 12      A: 12      Total: 29/141 (20.4%)

B)

Janáček composed **his** little symphony in 1926. He originally wrote the opening as a fanfare for a **gymnastics festival**. Aomame imagined 1926 Czechoslovakia: The First World War had ended, and the country was freed from the long rule of the **Hapsburg Dynasty**. As they enjoyed the **peaceful respite** visiting central Europe, people drank Pilsner beer in cafés and manufactured **handsome light** machine guns. Two years earlier, in utter obscurity, Franz Kafka had left the world behind. Soon Hitler would come out of nowhere and gobble up this beautiful little country in the blink of an eye, but at the time no one knew **what hardships lay in store for them**. This may be the most important proposition revealed by history: “At the time, no one knew what was coming.” Listening to Janáček’s music, Aomame imagined the carefree winds sweeping across the plains of Bohemia and thought about the **vicissitudes** of history.

V:      その this/that→his (1)

スポーツ大会 sports tournament/event→gymnastics festival (2)

ハプスブルグ家 House of Habsburg→Hapsburg dynasty (2)

東の間の平和 brief/transient peace→peaceful respite (2)

クールでリアルな cool, real→handsome light (2)

そんなひどいことになるとは that such awful things would come to be→what hardships lay in store for them (7)

あり方 state/how something is→vicissitudes (1)

O:      テーマ, “theme” (1)

A:      utter (1)

V: 17      O: 1      A: 1      Total: 19/152 (12.5%)

C)

In 1926 Japan’s Taisho Emperor died, and the era name was changed to Showa. It **was the beginning** of a terrible, dark time in **this country**, too. The short interlude of modernism and democracy was ending, **giving way to** fascism.

Aomame loved history **as much as** she loved sports. She rarely read fiction, but history books **could keep her occupied for hours**. What she liked about history was the way all its facts were linked with particular dates and places. She did not find it especially difficult to remember historical dates. Even if she did not learn them by rote memorization, once she grasped the relationship of an event to its time and to the events preceding and following it, the date would come to her automatically. In both middle school and high school, she had always gotten the top grade on history exams. **It puzzled her to hear** someone **say** he had trouble learning dates. How could something so simple **be a problem for** anyone?

- V: 始まろうとしていた was about to begin→was the beginning (3)  
 日本 Japan→This country (2)  
 幅をきかせるようになる starting to make its presence felt→giving way to (3)  
 とならんで along with→as much as (3)  
 いくらでも読めた could read any amount→(could) keep her occupied for hours (5)  
 不思議に思った she wondered→it puzzled her (3)  
 目にする see/meet→hear ... say (2)  
 できない be unable to do→be a problem for (4)
- O: そろそろ, "gradually" (1)  
 ものの一つだった, "one of the things" (4)  
 に関連した, "related to" (2)  
 こと, "something" (1)  
 いろんな, "various" (1)  
 たびに, "when" (1)
- A: Japan's (1)
- V: 25      O: 10      A: 1      Total: 36/176 words: 20.5%

D)

"Aomame" was her real name. Her grandfather on her father's side came from some little mountain town or village in Fukushima Prefecture, where there were **supposedly** a number of people who bore the name, written with exactly the same characters as the word for "green

peas” and pronounced with the same four syllables, “Ah-oh-mah-meh.” She had **never** been to the place, however. Her father had cut his ties with his family before her birth, just as her mother had done with her own family, so she had never met any of her grandparents. She didn’t travel much, but on those rare occasions when she stayed in an unfamiliar city or town, she would always open the hotel’s phone book to see if there were any Aomames in the area. She had never found a single one, and **whenever she tried and failed**, she felt like a lonely castaway on the open sea.

Telling people her name was always a bother. As soon as the name left her lips, the other person looked puzzled or confused.

“Miss Aomame?”

“Yes. Just like ‘green peas.’”

- V:            実際に actually→supposedly (1)  
                 まだ ... ことがない still not→never (1)  
                 そのたびに each time/whenever→(whenever) she tried and failed (4)
- O:            いない, “there were not” changed to “there were”→“not” omitted (1)  
                 単身, “alone”/“unaided” (1)  
                 投げ出された, “abandoned” (1)  
                 彼女の顔を, “at her face” (3)  
                 を書いて, “one writes it” (3)  
                 アオマメ, “Aomame” (1)
- A:            written with exactly the same characters as the word for “green peas” and pronounced with the same four syllables, “Ah-oh-mah-meh.” (20)  
                 in the area (3)
- V: 6            O: 10            A: 23            Total: 39/192 (20.3%)

E)

**Employers required her to have business cards printed, which only made things worse. People** would stare at the card as if **she had thrust a letter** at them **bearing bad news**. When she announced her name on the telephone, she would often **hear suppressed laughter**. In waiting rooms at the doctor’s or at public offices, people would look up **at the sound of her name**, curious to see what someone called “**Green Peas**” could look like.



Some people would get the name of the plant wrong and call her “Edamame” or “Soramame,” whereupon she would gently correct them: “No, I’m not soybeans or fava beans, just green peas. Pretty close, though. Aomame.” How many times in her thirty years had she heard the same remarks, the same feeble jokes about **her** name? My life might have **been totally different** if I hadn’t been born with this name. If I had had an ordinary name like Sato or Tanaka or Suzuki, I could have lived a slightly more relaxed life or looked at **people** with somewhat more forgiving eyes. Perhaps.

V: 会社に勤めているときには名刺は持たなくてはならなかった when she was employed at companies she had to have business cards→employers required her (to have business cards) printed (4)

そのぶん煩わしいことが多かった and that was troublesome in many ways/often troublesome→which only made things worse (4)

相手 the other person→people (1)

渡された had been given→she (had) thrust (2)

不幸の手紙 threatening chain letter→(letter) bearing bad news (3)

くすくす笑われた be giggled at→hear suppressed laughter (3)

名前を呼ばれると when her name is/was called→at the sound of (her name) (4)

青豆 Aomame→Green Peas (2)

この this→her (1)

違うかたちをとっていた taken a different shape→been totally (different) (2)

世間 the world/society→people (1)

O: ので, ”because” (1)

名刺を渡すと, ”when she gave (someone) her card” (4)

出し抜けた, ”sudden” (1)

彼女を見た, ”looked at her” (3)

顔, ”face” (1)

そのたびに, ”every time” (2)

すると相手は苦笑しながら謝る。「いやそれにしても珍しいお名前ですね」と言う。"Then the person apologises while smiling wryly. 'No but you'll have to agree it's a rare name'" (17)

いったい ... だろう"just..." (1)

みんなに, "from everyone" (2)

例えば, "for example" (2)

かもしれない, "maybe" (1)

A: the name of the plant (5)

gently (1)

V: 27      O: 35      A: 6      Total: 68/214 (31.8%)

F)

Eyes closed, Aomame listened to the music, allowing the lovely unison of the brasses to sink into her brain. Just then **it** occurred to her that the sound quality was too good for a radio in a taxicab. Despite the rather low volume at which it was playing, the sound had true depth, and the overtones were clearly audible. She opened her eyes and leaned forward to study the dashboard stereo. The jet-black device shone with a proud gloss. She couldn't make out its **brand** name, but **it was obviously high end**, with lots of knobs and switches, the green numerals of the station readout **clear against** the black panel. This was **not** the kind of **stereo you expected to see** in an ordinary fleet cab.

V: あること something→it (1)

メーカー maker/manufacturer→brand (1)

おそらくハイエンドの機器だ it was probably a high-end machine→(it was) obviously (high end) (1)

上品に浮かび上がっている rising elegantly to the surface→clear against (2)

音響機器 sound system/audio equipment→stereo (1)

装備するはずがない not... would be likely (you expected it) to be equipped with→(not) ... (you expected) to see (2)

O: 耳を澄ませていた, "listened carefully" changed to "listened"→"carefully" omitted (1)

の作り出す, "being created by" (3)

響き, "echo"/"sound" (1)

ふと, "suddenly" (1)

どちらかといえば, "If she had to say, then" (6)

埋め込まれた, "built-in" (1)

見かけからして高級品であることはわかった "from its appearance one knew that it was a high-class item" (11)

機器 "machine", from the sentence おそらくハイエントの機器だ (1)

立派な "splendid" (1)

A: true (1)

rather (1)

of the station readout (4)

black (1)

V: 8      O: 26      A: 7      Total: 41/152 (27.0%)

G)

She looked around at the cab's interior. She had been **too absorbed in her own thoughts to notice until now**, but this was no ordinary taxi. The high quality of the **trim** was evident, and the seat was especially comfortable. Above all, **it** was quiet. **The car probably had extra sound insulation to keep noise out**, like a soundproofed music studio. The driver probably owned his own cab. Many such owner-drivers would spare no expense on the upkeep of their automobiles. Moving only her eyes, Aomame searched for the driver's registration card, **without success**. This did not seem to be an illegal unlicensed cab, though. It had a standard taxi meter, which was ticking off the proper fare: 2,150 yen so far. Still, the registration card showing the driver's name was nowhere to be found.

V:      考え事をしていたので気づかなかった absorbed in her own thoughts and therefore not noticed→too (absorbed in her own thoughts) to notice (3)

内装 interior/upholstery→trim (1)

車内 inside the carriage→it (1)

遮音が行き届いているらしく、そとの騒音がほとんど入っていない the sound insulation seemed in good condition, almost no outside noise came in→the car probably had extra (sound insulation) to keep (noise) out (8)

が、見あたらなかった but couldn't find it→without success (2)

O: あらためて, "once again" (1)

タクシーに乗ってから, "since she got in the cab" (6)

どう見ても, "in every respect" (3)

まるで, "just"/"exactly" (1)

表示されている, "it showed" (2)

A: until now (2)

evident (1)

the upkeep of (3)

V: 15      O: 13      A: 6      Total: 34/148 (23%)

H)

"What a nice car," Aomame said, speaking to the driver's back. "So quiet. What kind is it?"

"Toyota Crown Royal Saloon," the driver replied succinctly.

"The music sounds great in here."

"It's a very quiet car. That's one reason I chose it. Toyota has some of the best sound-insulating technology in the world."

Aomame nodded and leaned back in her seat. There was something about the driver's way of speaking that bothered her, as though he were leaving something important unsaid. For example (and this is just one example), his remark on Toyota's **impeccable** sound insulation might be taken to mean that some other Toyota feature was **less than impeccable**. And each time he **finished a sentence**, there was a tiny but **meaningful** lump of silence left behind. This lump floated there, enclosed in the car's restricted space like an imaginary miniature cloud, giving Aomame a **strangely** unsettled feeling.

"It certainly is a quiet car," Aomame declared, as if to sweep the little cloud away. "And the stereo **looks especially fine**."

"Decisiveness was key when I bought it," the driver said, **like** a retired staff officer explaining a past **military success**. "I have to spend so much time in here, I want the best sound available. And—"

V:            文句のつけようがない leaves nothing to be desired→impeccable (1)

問題がある has problems→less than impeccable (3)

話し終えた finished speaking→(finished) a sentence (2)

あとに after→each time (2)

含みのある with hidden meaning/implications→meaningful (1)

どことなく somehow→strangely (1)

ずいぶん高級なものみたい seems to be of very high quality→looks especially fine (3)

...ような口調で→like (1)

作戦 military operation→(military) success (1)

O: こと ... にかけて, "regarding" (1)

から, "because" (1)

もう一度, "again" (1)

しゃべり方をする, "he spoke" (2)

常に, "always" (1)

車, "cars" (1)

が, "but" (1)

でも, "but" (1)

から, "because"/"since" (1)

聴いていたい, "want to listen to" changed to "want"→"to listen to" omitted (3)

A: in here (2)

his remark on (3)

might be taken to mean (5)

but (1)

enclosed (1)

(a) ... car (1)

have to (2)

V: 15      O: 13      A: 15      Total: 43/221(19.5%)

I)

Aomame waited for **what was to follow**, but **nothing followed**. She closed her eyes again and **concentrated** on the music. She knew nothing about **Janáček as a person**, but **she was quite sure** that **he never** imagined that in 1984 **someone would be listening to** his composition in a hushed Toyota Crown Royal Saloon on the gridlocked elevated Metropolitan Expressway in Tokyo.

Why, though, Aomame wondered, had she instantly recognized the piece to be Janáček's Sinfonietta? And **how** did **she** know it had been composed in 1926? She was not a classical music fan, and she had no personal recollections involving Janáček, yet the moment she heard **the opening bars, all her knowledge of the piece** came to her by reflex, like a flock of birds swooping through an open window. The music gave her an odd, wrenching kind of feeling. There was no pain or unpleasantness involved, just a sensation that all the elements of her body were being physically wrung out. Aomame had no idea what was going on. Could Sinfonietta actually be giving me this **weird** feeling?

- V:            話の続き the continuation of his story/explanation→what was to follow (4)
- 続きはなかった there was no continuation→nothing followed (2)
- 耳を澄ませた listened carefully→concentrated (1)
- 個人的にどのような人物だったのか what kind of person (Janáček) was privately→(Janáček) as a person (3)
- いずれにせよ at any rate→but (1)
- おそらく彼は ... 想像もしなかったに違いない he surely never/did not imagine→she was quite sure (he never) (4)
- 誰かに聞かれる would be listened to by someone→(someone would be) listening (to) (1)
- なぜ why→how (1)
- 私 I→she (1)
- 音楽の冒頭の一筋 a bit of the opening of the piece→(the) opening bars (2)
- いろんな知識 various/all kinds of knowledge→all her (knowledge) of the piece (5)
- 不可解な mysterious/baffling/incomprehensible→weird (1)

O: の ... 車内, "carriage of" (2)  
 のだろう, "just" (as in "just why...?") (1)  
 特に, "particularly"/"especially" (1)  
 わけもない, in this context approximately meaning "either" (1)  
 から, "from" (1)  
 頭に ... 浮かんできた "came/floated into her head" changed to "came to her" → "head" omitted (1)  
 部屋に, "into a room" (3)  
 という音楽, "the piece" (or perhaps "the piece called") (2)

A: elevated (1)

V: 26      O: 12      A: 1      Total: 39/192 (20.3%)

J)

"Janáček," Aomame said **half-consciously**, though after the word emerged from her lips, **she wanted to take it back**.

"What's that, ma'am?"

"Janáček. **The man** who wrote this music."

"**Never heard of him.**"

"Czech composer."

"Well-well," the driver said, seemingly impressed.

"Do you own this cab?" Aomame asked, **hoping to** change the subject.

"I do," the driver **answered**. **After a brief pause**, he added, "**It's all mine**. My second one."

"Very comfortable seats."

"Thank you, ma'am." Turning his head slightly in her direction, he asked, "By the way, are you in a hurry?"

"I have to meet someone in Shibuya. That's why I asked you to take the expressway."

"What time is your meeting?"

"Four thirty," Aomame said.

“Well, it’s already three forty-five. You’ll never make it.”

“Is the backup that bad?”

“Looks like a major accident up ahead. This is no ordinary traffic jam. We’ve hardly moved for quite a while.”

She wondered why the driver was not listening to traffic reports. The expressway had been brought to a standstill. **He should be listening to updates on the taxi drivers’special radio station.**

V: 半ば無意識に half-unconsciously→half-consciously (1)

言わなければよかったと思った she thought it would have been better if she hadn’t said it→(she) wanted to take it back (5)

ひと the person→(the) man (1)

知りませんね don’t know (that person/him)→never heard of (him) (3)

ために in order to→hoping (to) (1)

言った said→answered (1)

そしてひとつの間を置いた。 Then he paused briefly./Then a brief pause.→After (a brief pause.) (1)

個人でやっています I drive/work privately→It’s all mine (3)

タクシーの運転手なら普通、専用の周波数に合わせて情報を求めるはずだ Taxi drivers probably usually get updates through a specially tuned frequency→ He should be listening to (updates) on the (taxi drivers’special) radio station. (9)

O: と青豆は言った, ”said Aomame” (2)

この車(は), ”this car (is)” (2)

ひょっとして, ”possibly”/”perhaps” (1)

んだけど, ”but...” (1)

これじゃ ”at this rate”/”like this” (2)

ラジオで ”on the radio” (3)

高速道路が破滅的な状態に陥って、足止めを食らっている, ”The expressway had fallen into a devastating state and been brought to a standstill”



changed to "The expressway had been brought to a standstill"→"had fallen into a devastating state and" omitted (7)

A: ma'am (1)

he added (2)

V:25 O: 18 A: 3 Total: 46/200 (23.0%)

K)

"You can tell **it's an accident** without hearing a traffic report?" Aomame asked.

"You can't trust **them**," **he** said with a hollow ring to his voice. "They're half lies. The Expressway Corporation only releases reports that suit its agenda. If you really want to know what's happening here and now, **you've got to use your own eyes and your own judgment.**"

"And your judgment tells you that **we'll be stuck here?**"

"**For quite a while**," the driver said with a nod. "I can guarantee you that. When it backs up solid like this, the expressway is sheer hell. Is your meeting an important one?"

Aomame gave it some thought. "Yes, very. **I have to see a client.**"

"That's a shame. You're probably not going to make it."

The driver shook his head a few times as if trying to ease a stiff neck. The wrinkles on the back of his neck moved like some kind of ancient creature. Half-consciously watching the movement, Aomame found herself thinking of the sharp object in the bottom of her shoulder bag. A touch of sweat came to her palms.

"What do you think I should do?" she asked.

"There's nothing you can do **up here on** the expressway—not until we get to the next exit. If we were down on the city streets, you **could** just step out of the cab and take the **subway.**"

"What is the next exit?"

"Ikejiri. We might not get there before the sun goes down, though."

Before the sun goes down? Aomame imagined herself locked in this cab until sunset. The Janáček was still playing. Muted strings came to the foreground as if to soothe her heightened **anxiety**. That earlier wrenching sensation had largely subsided. What could that have been?

V: そういうこと that/it's something like that→(it's) an accident (2)

交通情報 traffic reports→them (1)

運転手 the driver→he (1)

自分の目を見て、自分の頭で判断するしかありません you've got to see with your own eyes and use your own head to judge→(you've got to) use (your own eyes and your own) judgement (2)

この渋滞は簡単に解決しない this traffic jam won't dissolve easily→we'll be stuck here (4)

当分はむりですね right now it's impossible→for quite a while (4)

クライアントとの待ち合わせだ it is a meeting with a client/I am meeting with/seeing a client→I have to (see a client) (3)

ここは ... ですから since this is→up here on (3)

電車 train→subway (1)

わけにはいきません couldn't→could (1)

気持ち feelings→anxiety (1)

O: なんて, "things like" (2)

どことなく, "somehow" (1)

くらい, "about"/"approximately" (1)

静かに, "quiet"/"quietly" (1)

から, "you see"/"because" (1)

お気の毒ですが, "Sorry, but" (2)

そう言って, "said that, (and)" (2)

軽く, "lightly" (1)

尖った, "pointed" (1)

ふと, "suddenly" (1)

じゃあ, "So" (1)

首都, "Shuto" (1)

のように, "like" (1)

最寄りの駅から, "from the nearest station" (4)

音楽, "music"/"piece" (1)

A: agenda (1)

If you want to know (5)

sheer (1)

she asked (2)

V: 23      O: 21      A: 9      Total: 53/314 (16.9%)

L)

#### SOMETHING ELSE IN MIND

Tengo's first memory dated from the time he was one and a half. His mother had taken off her blouse and dropped the shoulder straps of her white slip to let a man who was not his father suck on her **breasts**. **The infant in the crib nearby was** probably Tengo himself. He **was observing the scene** as a third person. **Or could the infant have been** his twin? **No, not likely. It was** one-and-a-half-year-old Tengo. He **knew** this intuitively. The infant was asleep, its eyes closed, its **little breaths deep and regular**. **The vivid ten-second scene was seared** into the wall of his consciousness, his earliest memory in life. **Nothing came** before or after it. It stood out alone, like the steeple of a town visited by a flood, thrusting up above the muddy water.

**Tengo made a point of asking** people how old they were at the time of **their first memory**. For most people it was four or five. Three at the very earliest. A child had to be at least three to begin observing a surrounding scene with a degree of **rationality**. In the stage before that, everything **registered** as incomprehensible chaos. **The world was** a mushy bowl of loose gruel, **lacking** framework or **handholds**. It **flowed past** our open windows without forming memories in the brain.

V: 乳首 nipple(s)→breasts (1)

ベビーベッドには一人の赤ん坊がいて There was an infant in the crib→The (infant in the crib ... was) (1)

眺めている is observing→was (observing) (1)

自分 himself→the scene (2)

あるいはそれは ... のだろうか or could it ... be→(or could) the infant have been (4)

いや、そうじゃない No, it's not→(No, not) likely (1)

そこにいるのは ... 天語だ The one who is there is→It was (2)

わかる knows→knew (1)

小さな寝息 little sleeping breaths→(little breaths) ... deep and regular (3)

情景が、鮮明に the scene is vividly...→(the) vivid (scene was)... (1)

焼き付けられている is seared→was (seared) (1)

...ない there is nothing...→(nothing) came... (1)

その記憶 That memory→It (1)

機会があるごとに天語は ... 尋ねてみた Whenever Tengu had the chance ... he would ask→Tengo made a point of (asking) (5)

思い出せる人生の最初の情景 the first situation in their lives that they could remember→their (first) memory (2)

論理性 logic→rationality (1)

目に映る comes across/registers→registered (1)

世界は ... ない The world... is (without/lacking)→(The world) ... was (lacking) (1)

捉えどころ something to grab onto→handholds (1)

過ぎ去っていく passes by/flies past→flowed (past) (1)

O: 天語, "Tengo" (1)

それは, "it/which was" (2)

の兄弟, "sibling"/"brother" (1)

たぶん, "probably" (1)

自身, "himself" (1)

ほど, "about"/"approximately" (1)

それが, "this is" (2)

頭, "its head" (2)

孤立し, "isolated" (1)

まわりの, "around him" (2)

それより前という例は一つもない, "There wasn't a single earlier case" (6)

らしい, "it seems"/"he'd heard" (2)

A: nearby (1)

himself (1)

V: 32      O: 22      A: 2      Total: 56/247 (22.7%)

M)

**Surely** a one-and-a-half-year-old infant **was unable to grasp what it meant** for a man who **was not** his father to be sucking his mother's **breasts**. That much was clear. So if this memory of Tengo's was genuine, **the scene must have been seared into his retinas as a pure image free of judgment**—the way a camera records objects on film, mechanically, as a blend of light and shadow. And as his consciousness matured, the fixed image held in reserve would have been analyzed bit by bit, and meaning **applied to it**. But is such a thing **even** possible? **Was** the infant brain **capable of** preserving images like that?

Or **was** this simply a false memory of Tengo's? Was it just something that his mind had later **decided**—for whatever purpose or plan—**to make up on its own**? Tengo had given plenty of thought to the possibility that **this memory might be a fabrication**, but he had arrived at the conclusion that it probably was not. It **was** too vivid and too deeply compelling to be fake. The light, the smells, the beating of his heart: these **felt overwhelmingly real, not like imitations**. And besides, it explained many things—both logically and emotionally—to assume that the scene **was real**.

V:            判断できるはずはない surely ... is unable to judge→surely ... was (unable to) grasp (2)

ではない is not→was (not) (1)

意味あい implications of→what it meant (3)

乳首 nipple(s)→breasts (1)

おそらくかれは何も判断せず、(目にした情景を) あるがまま網膜に焼き付けたのだろう (the scene he saw) was probably seared into his retinas just as it was, without him judging it→(the scene) must have been (seared into his retinas) as a pure image free of judgment (10)

付与されていった granted/granted to it→applied (to it) (1)

果たして really→even (1)

のだろうか might it be→was (1)

可能 (is it) possible →capable of (2)

のだろうか might (the infant brain) be→was (the infant brain) (1)

な (in 記憶なのだろうか) is (the memory)→was (the memory) (1)

勝手に拵え上げた made up on its own→decided to (make up on its own) (2)

記憶の捏造 A fabrication/figment of his memory→this memory (might be a fabrication) (3) (NOTE: The original sentence does not contain "might be", but the English sentence omits the dash, changing the sentence structure and adding "might be" in order to create a grammatically correct sentence. This insertion is considered a structural change and is in itself irrelevant to the quantitative tally, hence it is not counted)

であり ... もっている is→was (1)

実在感は圧倒的で feels overwhelmingly real (present tense made evident by the sentence-final verb 思えない)→felt (overwhelmingly real) (1)

まがいものとは思えない he can't imagine it is fake/they are imitations→not like (imitations) (2)

実際に存在した had really happened/existed→was real (2)

O: 目にした, "he saw" (2)

ただ, "just"/"simply" (1)

同じ (as modifier in "同じように", "the same way"), "same" (1)

のだろうか, "perhaps" (1)

現実, "in reality" (or perhaps "in real life"/"in the real world") (2)

起こり得る, "possible to occur" changed to "possible"→"to occur" omitted (2)

のだろうか, "perhaps" (1)

すべて, "all" (1)

そこにある, "found there"/"in it" (2)

A: much (1)

of Tengo's (2)

V: 35

O: 13

A: 3

Total: 51/224 (22.8%)

N)

This vivid ten-second image would come to him without warning and **without consideration of either time or place**. He could be riding on the **subway** or writing formulas on the blackboard or having a meal or (as now) sitting and talking to someone **across a table**, and it would **envelop** him like a soundless tsunami. By the time he noticed, it would be **directly in front of him**, and his arms and legs would be **paralyzed**. The flow of time **stopped**. The air **grew** thin, and **he had trouble breathing**. **He lost all connection with** the people and things around him. The tsunami's liquid wall swallowed him whole. And though it felt to him as if the world were being closed off in darkness, **he experienced no loss of awareness**. **It was just a sense of having been switched to a new track**. Parts of his mind **were**, if anything, **sharpened by the change**. **He felt no terror**, but he could not keep his eyes open. His eyelids were clamped shut. Sounds grew distant, and the familiar image was projected onto the screen of his consciousness again and again. Sweat **gushed** from every part of his body and the armpits of his undershirt **grew damp**. He **trembled** all over, and his heartbeat **grew** faster and **louder**.

V: 予兆もなければ、猶予もない without (either) omen or delay→(without) consideration of (either) time (or) place (4)

電車 train→subway (1)

向かい合って across from someone →(across) a table (2)

押し寄せてくる descend on/surge over→envelop (1)

彼の目の前に立ちはだかり blocking in front of his eyes→directly (in front of) him (2)

痺れている numb→paralyzed (1)

止まる stops→stopped (1)

なり grows→grew (1)

呼吸できなくなる he gets/starts to have trouble breathing→(he) had (trouble breathing) (1)

無縁のものと化してしまう turn into things without connection (with him)→He lost all (connection with) (3)

意識が薄れるわけではない there is no loss of awareness→he experienced (no loss of awareness) (2)

レールのポイントが切り替えられるだけだ it is just the railroad being switched to a new track→ (It) was (just) a sense of having been (switched to a new track) (6)

鋭敏になる are sharpened→were (sharpened) (1)

恐怖はない there is no fear (terror)/he has no fear→(he) felt (no terror) (1)

ふき出してくる gushes→gushed (1)

湿っていく (are) growing wet/damp→grew (damp) (1)

震え始める starts trembling→trembled (1)

大きくなる grows larger/stronger/heavier/louder→grew (louder) (1)

O: ほど, "about"/"approximately" (1)

ノックの音もない, "no sound of a knock either" (6)

唐突天語を訪れる, "suddenly visit Tengo" (3)

圧倒的に, "overwhelmingly" (1)

もう, "already" (1)

すっかり, "completely" (1)

いったん, "for a moment" (3)

まわりの, "around him" (2)

も, "even" (1)

のがわかる, "he realises that" (3)

細かく, "lightly"/"slightly" (1)

A: by the change (3)

V: 31      O: 23      A: 3      Total: 57/239 (23.8%)

O)

**If he was** with someone when it happened, **Tengo would feign** momentary dizziness. It **was**, in fact, **like** a dizzy spell. **Everything would return to normal in time. He would pull** his handkerchief from his pocket and press it to his mouth. Waiting for the "dizziness" to pass, he would raise a hand to signal to the other person that it was nothing to worry about. Sometimes



it would all be over in thirty seconds, at other times it went on for over a minute. **As long as it lasted**, the same image **would be repeated as if on a tape machine set on automatic**. His mother **would drop** her shoulder straps and some man **would start sucking** on her hardened nipples. She would close her eyes and heave a deep sigh. The warm, familiar scent of mother's milk **hovered** faintly in the air. Smell is an infant's most acute **sense**. The sense of smell **reveals** a great deal—sometimes it **reveals** everything. **The scene was soundless**, the air a dense liquid. All he could hear was the soft beating of his own heart.

Look at this, they say. **Look at this and nothing else**, they say. You are here. You can't go anywhere else, they say. The message is played over and over.

V:            している場合であれば ... ふりをする if he is ... (Tengo) feigns→(if he) was ... (Tengo) would (feign) (2)

に似ている is like→was ... (like) (1)

時間さえ経過すれば、すべては平常に復する if he will only let some time pass, everything will return to normal→(everything) would (return to normal) in (time) (2)

取り出し he pulls→(he) would (pull) (1)

そのあいだ during that time→as long as it lasted (5)

リピート状態で自動反復される is repeated automatically (as if) set to/on repeat mode→would be (repeated as if set on) automatic (3) (NOTE: 状態, "state"/"mode" is omitted; this is addressed below)

ビデオテープ video tape→(tape) machine (1)

外し drops→would (drop) (1)

吸う sucks→would start (sucking) (2)

漂う hovers→hovered (1)

器官 organ→sense (1)

数えてくれる figures out (for you)→reveals (1)

数えてくれる figures out (for you)→reveals (1) (NOTE: repetition intentional, appears twice)

音は聞こえない No sound can be heard→The scene was soundless (4)

これ,だけ,を見ろ look at only this→(look at this) and nothing else (3)

O:            じっとしている, "sitting still" (2)

何でもない, "nothing"/"harmless" (1)

状態 "state"/"mode" (1)

A: Waiting for the "dizziness" to pass (6)

V: 29      O: 4      A: 6      Total: 39/218 (17.9%)

P)

This "attack" **was a long one**. Tengo closed his eyes, **covered his mouth with his handkerchief** as always, and gritted his teeth. He **had no idea** how long it went on. All he could do was guess, based on how worn out he felt **afterward**. **He felt physically drained, more fatigued than he had ever felt before. Some time had to go by before** he could open his eyes. His mind wanted to wake up, but his muscles and internal organs resisted. **He might as well have been a hibernating animal trying to wake up in the wrong season.**

"**Tengo, Tengo!**" someone was calling. The **muffled** voice seemed to reach him from the depths of a cave. It **finally** dawned on Tengo that he was hearing his own name. "What's wrong, Tengo? Is it happening to you again? Are you all right?" The voice sounded closer now.

Tengo finally opened his eyes, managed to focus them, and stared at his own right hand gripping the edge of the table. Now **he could be sure** that the world still existed in one piece and that he was still a part of it. Some numbness remained, but the hand was certainly his. **So, too, was the smell of sweat** emanating from him, an oddly harsh odor like a zoo animal's.

V: 長く続いた lasted long/a long time→was (a long) one (2)

ハンカチを口にあて pressed the/his handkerchief to his mouth→covered (his mouth) with (his handkerchief) (2)

わからない does not know→had no idea (3)

終わってしまったから after it ended/was over→afterward (1)

身体はひどく消耗していた His body was completely exhausted/physically drained→He felt (physically drained) (2)

こんなに疲れたのは初めてだ The first time he had ever felt this tired/fatigued→more (fatigued) than (he had ever felt) before (3)

まぶた eyelids→eyes (1)

... までの時間がかかった it took (some) time before→(some time) had to go by (before) (4)

季節を間違えて ... 目を覚ましてしまった冬眠動物のように Like a hibernating animal who has woken up in the wrong season→He might as well have been (a hibernating animal) trying to wake (up in the wrong season). (9)

よう Hey→Tengo (1)

ぼんやりと vaguely (as adverb to "reached"→muffled (as adjective to "voice") (1)

さっきから since a while back/for a while→finally (1)

確認した he confirmed→(he) could be sure (3)

分解されることなく存在し existed and had not disintegrated→(existed) in one piece (3)

汗の匂いもした There was a smell of sweat too→So, (too, was) the (smell of sweat) (2)

それは疑いの余地なく there was no doubt→So, too, (2) (NOTE: As seen directly above, "So, too, was..." replaces the expletive construction "There was..." in the original sentence 汗の匂いもした ("There was a smell of sweat too"). However, it simultaneously references the phrase "certainly his" in the previous sentence, thereby replacing the phrase "there was no doubt" as well)

O: 一刻も早い, "immediate"/"immediately" (1)

のシステム, "system of" (2)

予定より早く, "ahead of schedule" (3)

自分として, "as himself" (2)

檻の前で嗅ぐような, "one would smell in front of a ... cage" (8)

しかし, "but" (1)

A: seemed to (2)

managed to (2)

still (1)

V: 40

O: 17

A: 5

Total: 62/235 (26.4%)

Q)

His throat was dry. Tengo reached for the glass on the table and drank half **its contents**, carefully trying not to spill any. After a momentary rest to catch his breath, he drank the remainder. His mind was gradually coming back to where it belonged and his senses were returning to normal. He set the empty glass down and wiped his mouth with his handkerchief.

“Sorry,” he said. “I’m okay now”

He **knew** that the man across from him was Komatsu **and that they had been talking at a café near Tokyo’s Shinjuku Station**. The sounds of other nearby conversations **now sounded** like normal voices. The couple at the neighboring table **were staring** at him, **obviously concerned**. The waitress stood by with a worried expression on her face **as though she expected her customer to vomit**. Tengo looked up and nodded to her, smiling as if to signal, “Don’t worry, no problem.”

“That wasn’t some kind of fit, was it?” Komatsu asked.

“No, it’s nothing, a kind of dizzy spell. A bad one,” Tengo replied. His voice still didn’t sound like his own, though it was getting closer.

“It’d be terrible if that happened while you were driving or something,” Komatsu said, **looking directly at him**.

“I don’t drive.”

V: 水 the water (in it)→its contents (2)

確認した confirmed→knew (1)

二人は新宿駅近くの喫茶店で打ち合わせをしている The two/They are having a meeting at a café near the Shinjuku station→(and that they) had been talking (at a café near Tokyo’s Shinjuku Station). (3) (NOTE: “and that” is simply added to account for two sentences being melded into one and considered a structural change. The addition of “Tokyo’s” is an addition and thus covered below)

聞こえるようになった had begun to sound→now (sounded) (1)

見ていた were looking→(were) staring (1)

何ごとが起こったのだろうといぶかって wondering if something had happened→obviously concerned (2)

吐かれるのを心配しているのかもしれない Maybe she was worried he/her customer would vomit→as though (she) expected (her customer) to (vomit). (4)

天語の目を見ながら looking into Tengo's/his eyes→(looking) directly at him  
(3)

O: 身体の "body's"/"physical" (1)

も "and"/"too"/"as well" (1)

座席で "in his seat" (3)

ただきついで "it's just that it was a bad one"/"a bad one, is all" changed  
to "a bad one"→"is all" omitted (2)

なんとか, "somehow" (1)

それに近いものにはなっている it was becoming something close to it→(it  
was) getting closer (2)

なかなか, "really"/"very" (1)

車の, "a car" (as in "I don't drive a car") (2)

A: Tokyo's (1)

V: 17      O: 13      A: 1      Total: 31/222 (14.0%)

R)

“That’s good. I know a guy with a cedar pollen allergy who started sneezing at the wheel and smashed into a telephone pole. **Of course**, your thing is not just sneezing. I was shocked the first time. **I’m more or less used to it now, though.**”

“Sorry.”

Tengo picked up his coffee cup and **gulped down what was left. He tasted nothing, just felt some** lukewarm liquid passing down his throat.

“Want to order another glass of water?” Komatsu asked.

Tengo shook his head. “No, I’m okay now.”

Komatsu took a pack of Marlboros from his jacket pocket, put **one** in his mouth, and lit up with the café’s matches. Then he glanced at his watch.

“What were we talking about again?” Tengo asked, **trying to get back to normal.**

“**Good question,**” Komatsu said, staring off into space, thinking—or pretending to. Tengo **could not be sure** which. There was a good deal of acting involved in the way Komatsu

spoke and **gestured**. “That’s it—the girl **Fuka-Eri**. We were just getting started on her and Air Chrysalis.”

Tengo nodded. **That was it**. He was just **beginning to give his opinion** on Fuka-Eri and her novella, Air Chrysalis, when the “attack” hit him.

Komatsu said, “I was going to tell you about that odd one-word pen name of hers.”

“It is odd, isn’t it? The ‘Fuka’ sounds like part of a family name, and the ‘Eri’ could be an ordinary girl’s name: ‘Eri’ or ‘Eriko.’ ”

“That’s exactly what it is. Her family name is ‘Fukada,’ and her real first name is ‘Eriko,’ so she put them together: ‘Fuka’ plus ‘Eri’ equals ‘Fuka-Eri.’ ”

Tengo pulled the manuscript from his briefcase and laid it on the table, resting his hand atop the sheaf of paper to reaffirm its presence.

V:           ところが However/Then again→Of course (2)

二回目ともなれば、もう少し慣れてくるけど By the second time you get a bit more used to it though→I’m more or less (used to it) now (though) (5)

その中にあるものを一口飲んだ took a gulp of what was in it→gulped down (what was) left (3)

何の味もしない It has no taste →He tasted nothing (3)

ただ ... だけだ just ... a→(just) felt some (2)

煙草 a cigarette→one (1)

常に戻らなくてはならない He must get back to normal→trying to (get back to normal) (2)

俺たち何を話してたんだっけ What were we talking about again?→Good question (2)

わからない does not/cannot know→could (not be sure) (1)

動作 moved→gestured (1)

ふ,か,え,り,って女の子の話をしかけてたんだ we were (just) getting started talking about a girl called Fu-ka-e-ri→the (girl Fuka-Eri). (We were just getting started) on her (3)

... の話だ they were talking about→that was it (3)

小松に説明しかけたところで beginning to explain to Komatsu→(beginning to) give his opinion (3)

O: 落ち着きました, "I've calmed down" (3) (NOTE: もう, in this context "now", has been tacked on to "I'm okay" instead of this phrase)

ちらりと, "quickly" (1)

早く, "quickly" (1)

ええと ... な, "Yeah, uh" (2)

少し, "a bit" (2)

話が中断した, "the conversation stopped" (3)

A: her novella (2)

Komatsu said, "I was going to tell you about that odd one-word pen name of hers." "It is odd, isn't it? The 'Fuka' sounds like part of a family name, and the 'Eri' could be an ordinary girl's name: 'Eri' or 'Eriko.'" "That's exactly what it is. Her family name is 'Fukada,' and her real first name is 'Eriko,' so she put them together: 'Fuka' plus 'Eri' equals 'Fuka-Eri.'" (71)

V: 31      O: 12      A: 73      Total: 116/311 (37.3%)

S)

"As I mentioned briefly on the phone, the best thing about this Air Chrysalis is that it's not an imitation of anyone. **It has absolutely none of the usual new writer's sense** of 'I want to be another so-and-so.' The style, for sure, is rough, and the writing is clumsy. **She even gets the title wrong:** she's confusing 'chrysalis' and 'cocoon.' **You could pick it apart completely** if you wanted to. But the story itself **has real power: it draws you in.** The overall plot is a fantasy, but the descriptive detail is incredibly real. The balance between the two is excellent. I don't know if words like 'originality' or 'inevitability' fit here, and **I suppose I might agree if someone insisted** it's not at that level, but finally, after you work your way through the thing, with all its faults, it leaves a **real impression—it gets to you in some strange, inexplicable way that may be a little disturbing.**"

Komatsu **kept his eyes on Tengu**, saying nothing. **He was waiting to hear more.**

Tengo went on. "**I'd hate to see this thing** dropped from the **competition** just because the style is clumsy. I've read tons of submissions over the years—or maybe I should say 'skimmed' rather than 'read.' **A few of them were fairly well written, of course, but most of them were just awful.** And out of all those manuscripts, this Air Chrysalis is **the only one that moved me the least bit.** It's **the only one** that ever made me want to read it again."

V: 話しかけました talked about→mentioned (1)

けど but→as (1)

新人の作品にしては珍しく...がありません it is rare for a new writer's works to have none of...→(it) has none of the usual (new writer's) sense (6)

だいたい題名からして Almost/even from the title→She (even) gets (the title) wrong (3)

欠陥はほかにもいくらかでも並べ立てられる You could enumerate/count off any number of other faults→(You could) pick it apart completely (4)

引き込むものがあります has something that draws you in→(has) real power – it (draws you in) (3)

そのとおりかもしれない (I suppose) it might be true→(I suppose) I (might) agree (2)

言われれば if someone said→(if someone) insisted (1)

しん,とした手応え silent response/reaction→real impression (2)

それがたとえ居心地の悪い、うまく説明のつかない奇妙な感触であるにしてもです Even though that feeling is uncomfortable/disturbing, hard to explain and strange→it gets to you in some (strange), inexplicable way that may be a little (disturbing). (13)

天語の顔を見ていた was looking at Tengu's face→kept his eyes on (Tengo) (4)

更に多くの言葉を彼は求めていた He wanted even more words→(He) was waiting to hear (more) (4)

ほしくなかったんです I didn't want→I'd hate to see (4)

選考 selection/consideration→competition (1)

比較的良く書けた作品もあれば、箸にも棒にもかからないものも—もちろんあの方が圧倒的に多いんだけど—ありました There were fairly well written works and works that were just awful – but of course overwhelmingly most of the latter, though→A few of them (were fairly well written), of course, (but most of them were just awful). (6) (NOTE: “of course” is considered altered as is it is attached to something different in the target text compared to the source text. Moreover, “most of them” refers to the same thing as “most of the latter”, and is considered more a result of structural change than alteration of original meaning)



もちろん of course (attached to "well written")→of course (attached to "most of them were just awful") (2)

でも but→and (1)

初めてです the first one→(the) only (one) (1)

初めてです the first one→(the) only (one) (1) (NOTE: repetition intentional, appears twice)

仮にも手応えらしきものを感じたのは made me feel some kind of temporary/fleeting response even→moved (me) the least bit (4)

O: 天語は慎重に言葉を選んで言った, "Tengo said, choosing his words carefully" (6)

でしょう, "probably" (1)

少なくとも, "at least" (2)

あとに, "afterward" (1)

簡単に, "simply" (1)

仕事として, "doing this job" (3)

とにかく, "anyway" (1)

A: absolutely (1)

itself (1)

between the two (3)

V: 64

O: 15

A: 5

Total: 84/275 (30.5%)