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Translating "My Place" into Japanese: theory and practice in linguistic and cultural contexts

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Translating *MyPlace* into Japanese: Theory and Practice in Linguistic and Cultural Contexts

Master of Arts (Honours)

from

University of Wollongong

by

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Department of Modern Languages

1999
Declaration

In accordance with the regulations of the University of Wollongong, I hereby state that work presented here is my original work except where due references are made and has not been submitted for a degree in any other university or institution.

__________________________  5/11/00

Tomomi Kajikawa

Date
Abstract

The science of translation is informed by a diverse range of theoretical models. These models typically address linguistic aspects in the translation process and less often cultural aspects. To investigate the process of translation, it is useful to model translation in a variety of ways. For example, translation can be classified into types; it can also be considered in terms of translation equivalence, transference and translatability as well as in terms of linguistic and cultural considerations. However, the extent to which this modeling in fact informs the practice of translation is debatable.

The aim of this study is two fold. Firstly, it will contribute to the debate on the extent to which theory informs practice, and secondly, compare two translations from English into Japanese as a means of illustrating how the translator renders different versions depending on intention.

The method of this study involves the translation of the Australian novel, *My Place* by Sally Morgan. Firstly, the translation was conducted without reference to translation theory. Secondly, having read and considered the body of work on translation, the difficulties I faced in the
process of translating *My Place* were then reassessed in theoretical terms in order to assist in understanding why difficulties in fact arose. Finally, an alternative translation of *My Place* by Kato Megumi was read and the similarities and differences with Kajikawa's translation noted.

The results of this study indicate that translation theory only partially informs translation practice due to a lack of incorporation of SL cultural consideration into the models. These, if they are present, are usually as secondary considerations following linguistic ones. This consequently reduces the usefulness of theory in practice, especially when translating a literary work such as *My Place*. Further, the comparison of the two translations reveals the different intentions of the translators. The Kajikawa version reveals a TL version which preserves the cultural colour and contexts of the original with some loss of readability, while the Kato version maintains readability with loss of SL cultural accuracy. In other words, Kajikawa is truer to the original while Kato is truer to the TL readership.
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Chapter I

Introduction

There is no universal definition of translation, it varies between different theorists and across different times. Catford (1965:20) defines translation as "the replacement of textual material in one language (SL = Source language) by equivalent textual material in another language (TL = Target language)." Bell (1991:6) gives a more specific definition: "translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language". Van Slype et al. (1983:32-33) distinguish between traditional and contemporary definitions of translation. While the traditional definition of translation is "the process of replacement of a text written in a source language by a text written in a target language, the objective being a maximum equivalence of meaning", the contemporary definition of translation is "the process of transfer of a message expressed in a source language into a message expressed in a target language, with maximization of the equivalence of one or several levels of content of the message" (Van Slype et al. 1983:32-33). Van Slype's traditional and contemporary definitions both attach
importance to the point of maximization of the equivalence of meaning or content of the message, whereas Catford and Bell’s definitions only focus on the point of equivalent of textual material or the text. While the traditional definition of translation is concisely stated as the process of replacement of a text, the contemporary definition states that translation is the process of transfer of a message, which focuses on the importance of the contextual meaning of the SL text.

The purpose of this thesis is to discuss techniques of literary translation in relation to the theory and practice of translation and to research the applicable theory to the practice of translation. The central issue of the thesis focuses on the relationship between translation theories and practices of translation. In other words, how useful are those theories when they are applied to the practice of literary translation. Also, another central issue focuses on the importance of the context of culture in the practice. This clearly indicates that consideration needs to be given to the fact that there are gaps in the theory relating to the incorporation of SL cultural contexts.

A common ground between practice and theory is provided by the
techniques of translation. Basic points of translation techniques are discussed by Prokop (1981:18) who proposes a number of procedures useful for literary translation. Before one translates, read each paragraph of the original text several times and note what each sentence contributes to the meaning. Having finished these tasks, the translators can determine the foreign language equivalent and translate the text, using their own technical expressions and technical dictionaries, thus providing the foreign language words in context. However, in the experience of translating My Place dictionaries were not always helpful as they did not contextualise meanings for some items and it became necessary to analyse the context in order to determine which TL words and expressions would most appropriately express the meaning of the original text. The final stage in the process is to compare both the original and the translated text to check if any information has been added or omitted, and also confirm whether the text has the same emotional effect on the reader in the other language. Finally, translators should reread the translation and edit it, and make a final comparative check of content. Also, to obtain some appropriate feedback from other translators would be useful for a final task. In the case of this translation a systematic check on TL readability and translation
accuracy was provided by one of the supervisors of this thesis who is a native speaker of Japanese.

Among the various languages in the world, English remains the most translated language into other languages worldwide (Venuti, 1996:327). However, the number of Australian literary works translated into Japanese seems to be much less than that of English and American literary works in Japanese. This is because Australian literature is relatively new to Japanese readers as compared with English and American literature. However, it is a fact that certain Australian novelists and poets have been introduced to Japanese readers in recent years. For example, Australian literary works such as Poor Fellow My Country by Xavier Herbert, and Voss by Patrick White and Triumph of the Nomads by Geoffrey Blainey have been translated and introduced to Japanese readers.

There are a number of problems in translation between English and Japanese due to differences of linguistic and cultural elements between these two languages. This thesis proposes to analyze the differences between these two languages and examine the practicalities of applying various theoretical categories of translation based on linguistic aspects, providing a specific example of the translation of literary text from English.
to Japanese, and to develop a reflective process whereby practice and theory inform and support each other. It also presents a comparison between my independent translation, which focuses on the importance of cultural contexts, and the translation of another translator. The Australian literary novel, *My Place* by Sally Morgan was chosen for the practical application due to the writer's interest in Australian Aboriginal culture and my concern with Aboriginal issues in Australia in relation to racism. As well as in Australia, *My Place* has been published in the United Kingdom and the United States of America, and the novel has been translated into several languages such as Indonesian, German, Dutch, Chinese, Japanese, French and Italian. This is indicative that *My Place* is regarded as a popular Australian literary work. The book has been translated into Japanese by Megumi Kato and was published by The Simul Press in 1992. However, it is already out of print due to the closure of the publisher in 1997.

Oral Aboriginal literature existed before white colonists first arrived in Australia and developed a body of Australian literature. Much of this oral Aboriginal literature has been lost with the passing of many the tribes and with the displacement or disruption of those that remain
(McLaren, 1989:i-x). Some of the literature has been collected and recounted by white anthropologists and writers (McLaren, 1989:i-x). However, the considerable displacement and disruption of traditional Aboriginal culture has destroyed the wholeness and continuity of the text, and younger Aboriginal writers are more concerned with the struggle to preserve their identity than with the restoration of harmony through the development of Aboriginal literature in English in recent years (McLaren, 1989:i-x).

Aboriginal literature in English is an interesting field of study because of its relative newness, and it is worthy of serious public and critical attention for a number of significant reasons (Hergenhan, 1988:39). Most Aboriginal writing has a strong socio-political dimension, even when this aspect is only implicit or allusive (Hergenhan, 1988:39). Also, Aboriginal literature gives non-Aboriginal readers a view of the contemporary faces of a prior and indigenous culture with distinctive attitudes towards authority, sexual relations, identity and humanity (Hergenhan, 1988:39). “In some of most recent writing, certain Aboriginal writers are expressing their race’s past in the present by drawing on distinctive and sometimes traditional modes of oral narration in their works” (Shoemaker, 1989:130). However, not all Aboriginal writers are necessarily linked to traditional cultural contexts.
Some new writers such as Sally Morgan do not see themselves as part of an active ongoing movement, but as individuals either searching for their roots or seeking equal opportunity in a multicultural Australia (Narogin, 1990:14).

This thesis is comprised of 8 chapters and an appendix. It focuses on the practical application of the theory, including theoretical critique based on my translation experience and examination of comparison between my translation and Kato's translation of *My Place*. Chapter I presents an introduction, Chapter II broadly considers various types of translation with reference to both Catford and Newmark's theories, while Chapter III discusses three categories of translation equivalence considered crucial to this thesis, namely linguistic, paradigmatic and stylistic translation equivalence. Chapter IV considers a number of theoretical categories of transferred words, while Chapter V presents the concept of Nida's model of translation process. This is complemented by the concept of four categories of contexts such as linguistic, referential, cultural and individual contexts which are presented in Chapter VI, while the question of cultural context and untranslatability is discussed in Chapter VII. The thesis concludes with
Chapter VIII, with the complete translation of *My Place* into Japanese attached as the appendix.
Chapter II

Types of Translation

There are a number of types of translation in the theory of translation. And linguists define various categories of translation from different points of view. Free and literal translation are discussed by most theorists. However, theorists have also discussed other translation types such as word-for-word, semantic and communicative translation. This chapter will discuss the main categories of translation with reference to certain examples as comparisons between free and literal translation using English and Japanese. It will also examine some other types of translation such as full, partial, total, restricted, phonological, graphological, rank-bound, word-for-word, faithful, semantic, adaptation, idiomatic and communication translation. It will also analyze my translation of My Place by application of the above theories of translation categories and comparison of my translation with the previous translation of My Place by Kato.

Catford (1965:21) gives a broad definition of translation types in terms of the extent, levels and ranks of translation. Firstly, Catford distinguishes
between full and partial translation which relates to the term of extent. In a full translation, every part of the SL text is replaced by TL textual material. In partial translation, some parts of the SL text are left untranslated and they are simply transferred to and incorporated in the TL text (Catford, 1965:21). This type of translation is common in literary works, since certain SL lexical items are treated as untranslatable or are left for the deliberate purpose of preserving cultural characteristics of the SL text. In translating cultural words such as Australian and Aboriginal terms, those SL items could be regarded as untranslatable to conserve the cultural colour of the SL. For example, in the SL text “Men were frightened of him because he was a boolyah man.” (Morgan, 1987:174), the item “boolyah man” denotes an Aboriginal term, which should be transliterated into Katakana for the deliberate purpose of retaining the cultural colour and phonology of the SL item as discussed above. Hence, the equivalent of “boolyah man” could be “ブールヤ・マン” and the TL text would be 「彼はブールヤ・マンだったものだから、男達はみんな怖がってたんだ。」(Appendix: 355).

A second consideration in translation is that of the degree of total and restricted translation which relates to the levels of language. In total translation, SL grammar and lexis are replaced by equivalent TL grammar
and lexis, however at the same time, SL phonology and graphology are also replaced by TL phonology and graphology without replacement of TL equivalents (Catford, 1965:22). Thus, it may be said that there is no translation, since it is not replacement by equivalent at all levels. From these factors, total translation may be defined as follows: "replacement of SL grammar and lexis by equivalent TL grammar and lexis consequential replacement of SL phonology / graphology by (non-equivalent) TL phonology / graphology" (Catford, 1965:22). By contrast, restricted translation is defined as "the replacement of SL textual material by equivalent TL textual material at only one level" (Catford, 1965:22). This means translation which is performed only at the phonological or at the graphological level, or at only one of the two levels of grammar and lexis (Catford, 1965:22). In other words, it is impossible to replace SL contextual units by equivalent TL contextual units without replacing SL grammatical / lexical unit by equivalent TL grammatical / lexical units at the same time, since there is no analogous contextual translation between two languages. Hence, as the SL contextual meaning should be preserved in the TL text, the SL text is translated at only one level. When translating Aboriginal terms into Japanese, the contextual meaning of Aboriginal terms should be
preserved in Japanese. For instance, in the SL text "You put in a straight bit of iron and bend it to make a boomerang circle." (Morgan, 1987: 177), the Aboriginal term "boomerang" should be simply transliterated to Katakana "ブーメラン" to conserve the contextual element of the Aboriginal culture. In this process of translating, it is possible to translate the term "boomerang" at the same phonological level, however there is no analogous translation at the graphological level between SL and TL. Thus, it may be said that this is an example of a restricted translation type.

Catford's theory also includes phonological and graphological translation. In phonological translation, SL phonology is replaced by the equivalent TL phonology, because there may be no other alternatives, such as in the case of the English plural "cats" and "dogs", which may translate as singular "cat" and "dog" in a phonological translation in a different language without final consonant clusters (Catford, 1965:23). There may be possible equivalent translation from English to some European languages, since both English and those languages possess analogous writing systems as well as including similar phonological elements. However, in the case of translation from English to Japanese, the Japanese writing system as well as the pronunciation completely differ from the English system. An
exception to this case occurs when the phonological translation is performed by actors who imitate foreign accents. The phonetic / phonological performance of foreign-language learner could be considered as a kind of phonological translation as well (Catford, 1965:23).

In graphological translation, SL graphology is replaced by equivalent TL graphology with no other replacements except some accidental changes (Catford, 1965:23). Graphological translation could provide for special typographic effects. (Catford, 1965:23). Although Catford discusses phonological and graphological translation as a general translation type, both types are fundamentally inappropriate for translating from English to Japanese, because there is no equivalent of phonological and graphological elements between the two languages. In other words, the sound systems differ as does the graphology, as English uses a roman script and Japanese uses a combination of two distinct syllabaries, Katakana and Hiragana and the Chinese character set, Kanji, along with the occasional roman script.

A third type of concept is the rank of translation, which is relevant to the rank in a grammatical hierarchy. In total translation, the grammatical units for which translation equivalence is established may be at any rank and the ranks at which translation equivalence occur are constantly
changing (Catford, 1965:24). This means that the selection of TL equivalent is unlimited in terms of a grammatically hierarchy. However, in the rank of translation type, "the selection of TL equivalent is deliberately confined to one rank in the hierarchy of grammatical units" (Catford, 1965:24). This type of translation is also included in rank-bound translation. In contrast with rank-bound translation, normal total translation in which equivalence shifts freely across ranks may be termed unbound translation (Catford, 1965:25).

Catford (1965:25) discusses free, literal and word-for-word translation as general categories of translation theory. In a free translation, equivalence shifts freely at any rank but tends to be at higher ranks and sometimes between larger units than the sentence. Thus, free translation is always unbounded. Word-for-word translation generally means rank-bound translation at word-rank, although it may include some morpheme-morpheme equivalence. Literal translation is positioned between free and word-for-word translation. As compared with word-for-word translation, literal translation may be called "a group-group or clause-clause translation, since it makes changes with TL grammar such as inserting additional words and changing structures at any rank" (Catford, 1965:25).
Examples of these three types of translation from English to Japanese are the following:

SL text  "I was barking up the wrong tree." (Morgan, 1987:105)

TL text 1 「私は怒鳴っていた間違った木に向かって。」

(word-for-word translation)

TL text 2 「私は間違った木に向かって怒鳴っていた。」

(literal translation)

TL text 3 「私は見当違いなことをしていた。」 (Appendix: 205)

(free translation)

The TL text 1 is word-for-word translation, text 2 is group-for-group translation, which follows SL word order with TL structural normalization that is literal translation, text 3 is free translation, which is only interchangeable with the SL text in a given context. Thus, the above idiomatic expression would be appropriate for free translation, since the contextual meaning of the idiom is translated in text 3.

The central issue of translation has always been whether to translate literally or freely (Newmark, 1988:45). However, a number of translators seem to favour free translation more than literal translation (Newmark, 1988:45). The following texts are comparisons between literal
and free translation.

Example 1

SL text  “By the time Dad drove him home, he was too drunk to feel any pain” (Morgan, 1987:33).

TL text 1 「父が車で彼を家まで送っていく頃までに彼はあまりにも酔っ払って、何の痛みも感じることができなかった。」

(literal translation)

TL text 2 「父が車で家へ送って行く頃までには、祖父はもう何もわからないぐらいべろべろに酔っ払っていた。」 (Appendix: 40)

(free translation)

Example 2

SL text  “War had spoilt him for killing anything” (Morgan, 1987:33).

TL text 1 「戦争が彼にどんなものでも殺させるのを拒ませた。」

(literal translation)

TL text 2 「戦争が原因で父はどんな生き物でも殺せなくなってしまったのだ。」 (Appendix: 41) (free translation)

Example 3

SL text  “She knew we were too poor to be able to consider her finer feeling” (Morgan, 1987:33).
As shown above, there are differences between free and literal translation.

In comparing both categories, it may be posited that free translation is more appropriate than literal translation for the translation of literary texts, since the free translation attaches importance to translating the contextual meaning of the SL text as well as cultural contexts and recognizes the importance of translation style, whereas the literal translation focuses on translating words and grammar.

Newmark (1988:45-47) also defines types of translation across a wide range of areas. While Catford distinguishes certain broad categories of translation, such as full and partial translation, total and restricted translation, rank of translation, word-for-word literal and free translation in linguistic aspects, Newmark distinguishes eight types of translation, such as word-for-word literal and free translation, faithful, semantic, adaptation,
idiomatic and communicative translation. Newmark’s definition of word-for-word, literal and free translation matches Catford’s definition of those translation types. In word-for-word translation, “the SL word-order is presented and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construct a difficult text as a presentation process” (Newmark, 1988:46). In literal translation, although the SL grammatical constructions are connected to their nearest TL equivalents, the lexical words are translated singly, out of context (Newmark, 1988:46). Free translation emphasizes the content of the text rather than the forms of the original (Newmark, 1988:46). Although Newmark (1988:46) also states that, generally, free translation is a paraphrase much longer than the original, it may not necessarily be a paraphrase and is occasionally shorter than the original.

While the above match Catford fairly closely, Newmark also formulates different categories not present in Catford: “A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structure. It transfers cultural words and
presents the degree of grammatical and lexical abnormality in the
translation. It attempts to be completely faithful to the intentions and the
text-realization of the SL writer" (Newmark, 1988:46). This type of
translation could be problematic for literary translation since it completely
ignores the context of the SL text and the importance of literary translation
style.

Semantic translation differs from faithful translation. The semantic
translation must take more account of the aesthetic value of the SL text and
may also translate less important cultural words (Newmark, 1988:46).

Adaptation is a free form of translation, which is used mainly for plays
(comedies) and poetry. The themes, characters, and plots are normally
presented in the TL text (Newmark, 1988:46). Although Newmark
(1988:46) also discusses that SL culture is converted to the TL culture when
translating plays and poetry, it may be a problematic method since it is
important for literary translation to conserve the cultural characteristics of
the SL text in the TL text. “Idiomatic translation reproduces the message of
the original, but tends to distort nuances of meaning by preferring
colloquialisms and idiom where they do not exist in the original”
(Newmark, 1988:47).
Finally, “communication translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership” (Newmark, 1988:47). For these methods, Newmark comments that semantic and communication translation could be most useful in the theory of translation types and also compares these two types of translation. The reason why semantic and communication translation can be useful is that these two categories include the main aims of translation, which are accuracy and economy though a semantic translation is more likely to be economical than a communication translation. While a semantic translation is written at the author’s linguistic level, a communication translation is at the readership’s level. Hence, semantic translation is used for “expressive” texts, and communication translation is for “informative” and “vocative” texts. Moreover, semantic translation is personal and individual and tends to over-translate, while communication translation is social and concentrates on the message, and is always written in a natural and resourceful style (Newmark, 1988:48). Therefore, theoretically it can be said that communication translation allows the translator no more freedom than semantic translation. Literary works such as novels may need both
elements of semantic and communication translation depending on the style of the text, because the novel contains both expressive and vocative texts.

The above section on translation theory has presented a discussion on a number of broad categories of translation. The following discussion will relate to the analysis of translating *My Place* by application of those theories and comparison with Kato’s translation.

While every part of the SL text is replaced by the TL textual material in full translation, the following SL texts such as “A fat bobtail goanna, snake tracks, crickets with unusual feelers...” (Morgan, 1987:18), “When I couldn’t find any paper or pencils, I would fish small pieces of charcoal from the fire, and tear strips off paperbark.” (Morgan, 1987:47) and “Nan loved birds, no one was allowed to say a word against her bantam hens, and even when her favorite pink and gray galah bit off half the top of Jill’s finger, it was Jill’s fault, not cocky’s.” (Morgan, 1987:60) belong to partial translation type, since these texts contain cultural words such as “goanna”, “paperbark” and “galah”. The cultural terms are left untranslated and they are concisely incorporated in the TL text, since those words denote Australian words and
are untranslatable. Thus, those items should simply be transliterated to
Katakana with the addition of explanations in footnotes or bracketed
explanations such as “goanna” (big lizard), “paperbark” (a tree consisting
of many thin layers of papery materials (Barnard, 1982:752)) and “galah”
(a kind of pink parakeet) and the TL texts would be 「太った短い尾を持つゴ
アナや蛇の通った跡、それに変わった触角を持つコオロギが…」 (Appendix: 8),
「紙と鉛筆が見当たらなかったら、火の中から小さな炭のかけらを摘み出し、
そしてペーパーベークの木の皮を細長くひきさいた。」 (Appendix: 74) and 「祖
母は鳥が大好きで誰も祖母の雌のしゃぼに逆らうようなことは言えなかった。
それに祖母のお気に入りのピンクとグレーのガラがジルの指の先を半分噛み
切った時でさえ、それはコッキーのせいにはならず、ジルのせいになったのだ。」
(Appendix: 104).

Kato (1992:8, 82, 60) also transliterates both cultural items “goanna”
and “galah” by the inclusion of footnotes. However, the item “paperbark” is
concisely translated as meaning “tree” without an explanation in the
footnote as follows: 「紙や鉛筆がなくても、暖炉から木炭を拾い、庭の木の幹を
はがして、私は絵を描いた。」, which means “When I couldn’t find any paper or
pencils, I would fish small pieces of charcoal from the fire and tear strips off
trees”. However, in order to retain the cultural characteristic and phonology
of the SL item in the TL text, the item should be transliterated into
Katakana, which is “ペーパーバークの木” in Japanese with the addition of
the footnote or bracket as discussed above.

Further, when translating the SL text which includes cultural words
such as Aboriginal terms, the words are normally transliterated to the TL
text in order to preserve the cultural colour and phonology of the SL item.
For example, in the following English texts such as “I’d never lived off the
land and been a hunter and a gatherer. I’d never participated in corroborees
or heard stories of the Dream time.” (Morgan, 1987:139), “Your mother
would be nuba.” (Morgan, 1987:216), the items “corroborees”, “Dream time”,
and “nuba” represent Aboriginal terms, which should be transliterated to
the TL words, which are “コロボリー”, “ドリームタイム”, “ヌバ” with the
addition of footnotes or brackets such as “corroborees” (an Aboriginal
gathering, mostly functioning as a social, informal occasion for dancing and
singing, but also as an elaborate religious ceremony (Barnard, 1982:232)),
“Dream time” ((in Aboriginal mythology) the time in which the earth
received its present form and in which the patterns and cycles of life and
nature were begun (Barnard, 1982:312)) and “nuba” (a person who is in the
correct tribal relationship to another person for the purpose of marriage

(Morgan, 1987:216). In the process of translation, these Aboriginal terms

can be replaced by the TL words at the same phonological level. However, it

is impossible to replace them at the same graphological level, since there is

no analogous graphological element between both SL and TL languages.

Therefore, this type of translation requires restricted translation and those

TL texts would be 「私はこの土地を離れて狩りや食べ物を集めに歩いたことな

んでなかった。それに私は一度もヨロボリーに参加したことがないし、ドリー

ムタイムの物語も聞いたことがなかったのだ。」 (Appendix: 279-280), 「君の

お母さんはヌバだろう。」 (Appendix: 216).

Although Kato (1992:223,78) also uses transliteration as the

equivalent of “corroborees” and “nuba”, the item “Dream time” is omitted

without any substitution for the term in the TL text as follows: 「私はこの土

地を離れて狩りや採集の生活をしたこともなく、ヨロボリーに加わったことも

ない。」, which means “I’d never lived off the land and been a hunter and a

gatherer, and I’d never participated in corroborees”. However, this may

distort the content of the original text and reduce the cultural imagery of

the narrative, since the SL writer’s expressiveness and intention or the

cultural colour of the SL item cannot be preserved in the TL text. This
means that the translator must express the same ideas and expressions within the pattern of a second language. Also, an explanation about the Aboriginal term “nuba” in the footnote is not provided in Kato’s translation, whereas the original text provides a detailed explanation about the term in the footnote. This may lead to difficulties in understanding the content by TL readers. Thus, provision of the explanation about “nuba” in the footnote or bracket such as “a person who is in the correct tribal relationship to another person for the purpose of marriage” as illustrated above would be necessary.

Although some examples of literal translation have been described above, the use of free translation is generally a more appropriate form than literal translation. The following examples are comparisons between literal and free translation:

Example 1

SL text “It dawned on me then that he’d lost more weight and the realization set my heart beating quickly.” (Morgan, 1987:19)

TL text – literal translation

「彼はもっと体重を落としたということがわかり、そしてその認識が私の心臓の鼓動を速くさせた。」
TL text – free translation

「瘦せてしまった父の姿を見て、その時心臓の鼓動が急に速くなるのを感じた。」 (Appendix: 11)

Example 2

SL text “His gaze took in three haphazard sand-castles, and the beginning of an elaborate irrigation system.” (Morgan, 1987: 32)

TL text – literal translation

「彼の目は三つの偶然にできた砂の城と精巧な灌漑組織の先の方へと向かっていた。」

TL text – free translation

「父は波で自然にできた三つの砂の城とちょうどうまく形になった砂の溝に目をじっとやっていった。」 (Appendix: 38)

In Kato's translation, while Kato (1992:10,12,216,174) uses free translation for the SL texts of Example 1, the SL text of Example 2 “His gaze took in three haphazard sand-castles, and the beginning of an elaborate irrigation system” is translated literally as follows: 「三つ並んで建てられた城と、着工したばかりのその灌漑設備に目をやりた。」 (Kato, 1992:31). However, since the context of the SL text of Example 2 describes pleasure among children, the use of literal translation cannot express the actual situation of the SL text.
Thus, free translation may be appropriate for translating the text of Example 2.

However, although free translation may be the most adequate form of translation for translating literary works, it may occasionally be necessary to combine both literal and free translation when translating the SL text which contains cultural terms. For example, in the SL text "Old Fanny went pink-eye to Hillside one day." (Morgan, 1987: 317), "pink-eye" contains the meaning of "term used by aboriginal people of north-west Australia, similar to the more widely known term walkabout. A period of wandering as a nomad, often as undertaken by Aborigines who feel the need to leave the place where they are in contact with white society, and return for spiritual replenishment to their traditional way of life. It can also simply mean a holiday, usually without leave" (Morgan, 1987: 317). Although it is possible to translate the term with one-to-one equivalence, the term could be preserved for the deliberate purpose of conserving the characteristic of Aboriginal culture. Hence, "pink-eye" is transliterated to Katakana "ピンクアイ" and the text can be translated literally: 「ある日、ファニーおばあさんはヒル・サイドへピンク・アイに出かけてしまった。」 (Appendix: 658).

On the other hand, Kato (1992:260) uses free translation for
translating the Aboriginal term “pink eye” in order to retain the importance of translation style as follows: 「ファニーおばあさんはある日ヒルサイドに遠出したが...」. Kato translated the term “pink eye” as a similar meaning of “walkabout” or outing, which is “遠出” in Japanese. When considering the importance of translation style which novels require and avoiding excessive use of footnotes, the use of free translation may occasionally be an adequate form of translation when translating cultural terms, though the SL cultural characteristic and sound may be reduced.

Semantic translation emphasizes the aesthetic value of the SL text and may translate less important cultural words by culturally neutral or functional terms but not by cultural equivalents. For example, in the SL text “While Davy was working the Trans Line, the Land Department was trying to forfeit his land in Nungarin.” (Morgan, 1987:194), “the Land Department” is a cultural term, since there may be no such “Department” which involves the same contextual meaning as a kind of words related to Aboriginal terms such as “land right” in Japanese. However, the translator may be able to translate the cultural word by creating the new word or using the culturally functional terms for preserving the aesthetic value of
the SL word, though such a word may not exist in the TL. Hence, the equivalent of “the Land Department” may be Japanese “土地管理課” or “土地登録課” and the TL text may be 「デイビーがトランズラインで働いていた時、土地管理課 or 土地登録課 がナンガリンにある彼の土地を没収しようとしていた。」 (Appendix: 401). Kato (1992:40) also provides a similar equivalence to “土地管理課” as the equivalent of “the Land Department” as follows: 「デイビーがトランズ・ラインで働いている間、政府の土地管理局がやつのナンガリンの土地を没収しようとしていた。」.

Adaptation is a free form of translation, which is appropriate for translating poetry and songs. For instance, when translating the following ditty in the novel, this type of translation may belong to adaptation category, since the text represents a kind of song.

SL text:

“I’m in the army now.

I went to milk a cow.

The cow let off and I took off.

I’m out of the army now!” (Morgan, 1987:28)
「俺は今、軍隊にいるんだ。

牛の乳を搾りに行ったら

その牛の野郎が屁をひりやがったので、

俺はすぐに逃げ出したんだ。

だからもう軍隊になんか決しているもんか！」

(Appendix :30 )

In adaptation, the themes, characters and plots of the SL texts are normally conserved in the TL texts, whereas other elements can be adapted. For example, the theme of the text may be “I’m in the army”, and the characters could be “I” and “cow”, and the plot of the story may be “I left the army, so I’m not in the army now or I’m free now...etc.”. These three elements should be preserved in the TL text. Also, the above SL text “The cow let off and I took off” include the rhyme which characterizes poetry and songs. The rhyme should be reproduced in the TL text to conserve the characteristics of the song. Thus, the text should not be translated literally, but some parts of the text can be adapted. Hence, the equivalent of “The cow let off and I took off” may be Japanese “牛の野郎が屁をひりやがったので、俺はさっさと逃げ出したんだ。”, which means “The cow broke wind and I ran away etc.”.
Therefore, it may be said that the above text belongs to adaptation.

Kato (1992:25) also does not translate the SL text “The cow let off and I took off” literally, but reproduces the meaning of the text. The text also involves a rhyme: 「おいちは軍隊におつとめき。牛の乳絞りまでやられた。その牛のやつが屁をこいて、おいちは軍隊逃げ出した。」, which means “I'm in the army now. I went to milk a cow. The cow broke wind and I ran away from the army”. The text seems to be translated more freely and the last SL text “I'm out of the army now” is omitted in Kato’s translation, whereas the last text is preserved in my translation. However, Kato retains the meaning of “I'm out of the army” in the TL text “その牛のやつが屁をこいて、おいちは軍隊逃げ出した”, which is translated as “The cow broke wind and I ran away from the army”, by uniting the meanings of the last two SL texts “The cow broke wind and I ran away” and “I'm out of the army”. Since the text which utilizes the adaptation techniques as mentioned above could be acceptable, Kato’s choice would be appropriate as well.

Idiomatic translation reproduces the message of the original and is used for translating idiomatic expressions. For instance, in the SL text “Some sixth sense must have told him I was still there...”
the lexical item “sixth sense” is an English idiom. However, since it is originally a literal translation of the English but has become common enough as Japanese, which is “第六感”, there is no difficulty in translation equivalence. Thus, the TL text would be 「第六感が私がそこにいるのを父に知らせたにちがいないなかった。」 (Appendix :71). On the other hand, in the SL text “She was determined that, by hook or by crook, I would go on to tertiary studies.” (Morgan,1987:80), the item “by hook or by crook” is an English idiom. However, as there is no equivalent of this idiom in Japanese idiom, another English idiom “by any means” may be translated as the equivalent of “by hook or by crook”, since the both idioms involve similar meanings. Therefore, the equivalent of “by hook or by crook” may be Japanese “なんとしてでも”, which means “by any means” and the TL text would be 「なんとしてでも上に進ませて私に勉強を続けさせることを母は決心していた。」 (Appendix :151) although “by any means” does not exactly contain the same idea as “by hook or by crook”.

Kato (1992:119) provides a different expression from “by any means” for the equivalent of “by hook or by crook”: 「是非でも私を高校以上に行かせようと決めていたのだ。」, which means “She was determined that, right or wrong (or by fair means or foul), I would go on to tertiary studies”. Since
the meaning of “right or wrong ( or by fair means or foul )” is closer to the
meaning of “by hook or by crook” than “by any means”, Kato’s choice could
be more appropriate, though both the equivalents of “by hook or by crook”,
“なんにしてでも” and “是が非でも”, include common meanings.

Finally, communication translation is written at the readership’s level
so that both context and language are acceptable and comprehensible to the
readership. Politeness is a pervasive feature in human communication. It
can also be considered that “the social – norm view of politeness reflects
certain social and behavioral norms and rules holding in a given society,
which one must observe in order to be polite in the sense of displaying good
manners” ( House, 1998:55 ). It is intimately connected with the realization
of speech styles and formality, and is often equated with deference, which is
also part of certain languages such as Japanese, whose speakers are forced
to make certain choices ( House, 1998:55 ). For instance, the translation of
the following dialogues is an example of communication translation.

SL text :

One day, I answered a knock at the door and found two

well-dressed, middle-aged ladies smiling at me benignly.
Ladies: “Is Nan in?” They asked politely.

Sally: “Er no. She’s out the back. Actually, she’s busy.”

Ladies: “Oh. Well dear, we’re from the Jehovah’s Witness Church and, each week, we call here and have a little talk and a cup of tea with your Nanna. We think she’s a wonderful old lady, so generous and kind. Every week, she gives us a small donation for our church.”

Sally: “She does?”

Ladies: “Yes, Well, it’s like a donation. We give her the Watchtower and, for a very small price, we sell her copies of our other leaflets too. She said she just loves reading them.”

Sally: “She did?”

Ladies: “Anyway, dear, we won’t keep you.”

I think they sensed I wasn’t going to open the door any wider.

Ladies: “Will you tell Nan we called? Here are some leaflets for her to read. You can have them free this time because she’s such a wonderful lady. Please give them to her with our love.”

Sally: “Yes,” I said, taking the leaflets and closing the door.

(Morgan, 1987:107-108)

In Japanese, the use of honorific form is required when translating the SL
ある日誰かが表でドアをノックするのに私が出ると、きちんと身なりを整えた二人の中年女性がやさしく微笑みかけながらそこに立っていた。

婦人：『おばあさま、いらっしゃいますか？』とそのふたりの婦人は丁寧に尋ねてきた。

サリー：『ああ...いいえ。本当は裏庭に居るんですけど、今忙しいんです。』

婦人：『あら、そうですの。私達はエホバの証人の教会の者で、毎週ここにおじましてあなたのおばあさまを少しお話をしたり、紅茶をいただきしたりしておりますので。おばあさまはとても寛大で親切なすばらしいご婦人だと私達思っておりますのよ。それにおばあさまは毎週、私達の教会に少しの寄付もしてくださいますの。』

サリー：『おばあちゃんがですか？』
婦人：『ええ。寄付のようなものですよ。私達がおばあさまにもみの塔をお渡しして、ほんの小さな値段でまた別の雑誌を売らせていただいております。あなたのおばあさま、それを読むのが大好きだっておっしゃくてくださったわ。』

サリー：『おばあちゃんがですか？』

婦人：『とにかくあなたをここに引き止めておくつもりはありませんわ。』私がもうこれ以上ドアを大きく開けるつもりはないと婦人たちは思ったのだろう。

婦人：『私達がおじゃましてましたこと、おばあさまにお伝えしていただけませんか？ここにいくつかおばあさまのための雑誌を用意しておりますの。あなたのおばあさまはとてもすてきなご婦人だから、私達から心をこめて今回は無料でおわけいたしますわ。』

サリー：『あ、はい。』とその雑誌を受け取りドアを閉めながら私は言った。

（Appendix：210-211）

These underlined sections indicate the honorific forms, which are appropriate for the formal tenor of the text. Also, these TL texts are vocative texts, written in a natural style, and are also expressed at the readership’s level. Therefore, it is evident that these texts may belong to the communication translation type.
Kato (1992:164–165) also uses the honorific forms for translating the above SL texts. However, they seem to involve less honorific and humble expressions than the above TL texts. For example, Kato translates the SL text “Will you tell Nan we called?” as follows: “私達が来たこと、おばあちゃんに伝えて下さる？”, whereas the above TL text is translated as “私達がお邪魔してましたこと、おばあさまにお伝えしていただけますか？”. Since the item “Nan” denotes the meaning of “granny” which implies casual connotation, and also since the context represents a dialogue between a lady and girl (a middle aged woman is talking to a girl), which means a dialogue between senior and junior, the item “おばあちゃん” could be a more appropriate expression than “おばあさま” for the equivalent of “Nan” in the text. Therefore, Kato’s choice may be more appropriate, since Kato considers the level of formality when translating a dialogue which involves a formal situation.

Although peripheral to the central argument presented in this thesis, one factor which influences translation choices is the target readership of the translation. The target readership can be defined according to a number of criteria related to education, class, age and sex as well as their degree of
knowledge and interest in the subject and the cultural context of the SL text (Newmark, 1988:13). Since both SL and TL text include different degrees of cultural contexts, it is impossible to adapt perfect TL equivalents, thus translators cannot always decide the appropriate TL words depending on the target readership when translating SL cultural terms since the SL culture may be distorted when translating. Although readability is essential elements for the TL readership, the originality of SL culture should be also retained when translating. On the basis of these factors, decisions need to be made on the extent to which the TL reader needs to be taken into account as well as on the degree of formality, generality or specificity and emotional tone expressed in the translation. Japanese culture has been traditionally a relatively closed and homogeneous one so it can be expected that Japanese readers will have relatively little knowledge of or indeed interest in contemporary Australian urban aboriginal culture. Young educated Japanese, however, have an international outlook as well as an interest in ethnicity and cultural differences and it is consequently likely that the potential readers of a book such as My Place will probably come predominantly from this group. This would suggest that choices of translation types such as partial translation and transliteration as well as
devices to explain items and concepts related to general Australian or Aboriginal culture would, where relevant, be acceptable to TL readers. These considerations are, in fact implicit in a number of the examples discussed in this chapter and in the following chapters as well as in the comparison between this translation of *My Place* and Kato's version.

In conclusion, this chapter has discussed a number of translation types with reference to Catford and Newmark's formulation, and has examined the application of those theories by using certain examples of translating *My Place* and comparison with Kato's translation of *My Place*.

In Catford's theory, there are a number of broad categories of translation in relation to the extent, levels and ranks. These include full and partial, total and restricted, ranks, word-for-word, literal and free translation. While rank-unbound, word-for-word and literal translation emphasize translating grammars and words, full, total, rank-bound and free translation focus on contents rather than the grammatical elements. In these types of translation, free translation seems to be the most appropriate translation for a number of translators, though combination of both the free and literal translation may occasionally be appropriate when translating
literary works for presenting the cultural characteristics of the SL text.

Newmark's categories of translation include those of Catford's but extend the categories to faithful, semantic, adaptation, idiomatic and communication translation types. Although all these distinctions may be unnecessary for the practice of translation, some of these categories could be applicable to translating literary novels, which may involve idiomatic and metaphorical expressions, poems, songs, expressive and vocative texts. Adaptation is the appropriate category for translating poetry and songs. Also, semantic translation can occasionally be used to preserve the aesthetic value of the SL text when translating expressive texts, while communication translation is mostly used for vocative texts and emphasizes the importance of comprehension to the readership.

Comparison of Catford and Newmark's theories reveals that Catford's theory may contain more concrete and practical categories, such as partial and restricted translation when translating SL cultural terms, although both phonological and graphological translation are inappropriate for translation between English and Japanese, due to differences of writing systems between two languages. By contrast, Newmark's theory may occasionally include problematic or inapplicable categories for literary
translation, such as faithful translation, since the importance of contextual meanings are ignored when translating. However, certain types, such as semantic and communication translation, are useful for translating novels, since both the categories are appropriate for translating expressive and vocative texts which are found in novels.

In comparison between Kato’s and my translation of *My Place*, certain differences can be found between them. In partial translation, while the cultural term such as “paperbark is regarded as untranslatable in my translation, the item is translated as meaning “tree” without retaining the phonology of the SL item in Kato’s translation. This may reduce the cultural characteristics and phonology of the SL item.

Further, in my translation while Aboriginal terms such as “corroborees”, “Dream time” and “nuba” which may belong to restricted translation can simply be transliterated into Katakana, Kato avoided both transliteration and translation of “Dream time” without any substitution of the term. This can distort the content of the SL text or damage the SL writer’s expressiveness.

In both free and literal translation, the use of free translation could be inappropriate for translating Aboriginal terms such as “pink eye”, since the
cultural colour and phonology of the SL item cannot be maintained in the TL text. However, Kato used free translation for the equivalent of “pink-eye” by substituting the meaning of “walkabout”. Although it can avoid the excessive use of footnotes, the cultural image and phonology of the SL item can be reduced as a consequence.

In semantic translation, cultural terms such as “the Land Department” can be translated by creating new words in order to retain the aesthetic value of the SL text, though there may be no such terms in the TL.

In adaptation type, songs such as ditty include the rhyme, which is reproduced in both Kato and my translation. As the reproduction of rhyme is extremely difficult, adaptation is sought instead.

In idiomatic translation, while there is direct substitution equivalent to the idiom “sixth sense” in Japanese, there is no appropriate equivalent of such an idiom as “by hook or by crook” in Japanese. However, the problem of equivalence can be solved by translating the propositional meaning of the SL idiom.

Finally, communication translation type is discussed and compared in both Kato and my translation. In translating the SL text which includes formal situations, the use of honorific forms is necessary in the Japanese
language. However, according to Kato's translation, the excessive use of humble expression in Japanese seems to be unnecessary depending on the context. Therefore, the translator must consider the level of formality when translating a text which contains formal situations.

When translating a text, the translator must make choice of translation types. These choices are influenced by contexts of culture as well as the function and the field of translation, since the context of SL culture does not match that of TL culture.
Chapter III

Translation Equivalence

Translation studies can be broadly defined as the application of linguistic theory to the process of translation together with the associated linguistic and cultural factors that have a bearing on the transmission of texts from one language to another (Snell-Hornby 1995:3-15). Traditionally considered a branch of comparative linguistics (Catford 1965:20), it has been recognised as a separate discipline since the 1980s and has been developed in many parts of the world (Bassnett and Leferere, 1990:viii), incorporating a number of diverse theoretical approaches (Gentzler 1993) that have in turn led to the establishment of a number of inter-related sub-fields. These sub-fields include pragmatics (Hickey 1998), the examination of processes and techniques of translation, translation types, transference and translation equivalence (Wilss 1982:134).

Translation equivalence is a central issue in modern translation theory and is based on the concept of meaning-based translation whereby the object of the translation process is to find items in the TL that are, as closely as
possible, equivalent to the objects, ideas and meanings expressed in the SL (Larsen 1997:2-7). Popovic (1976, cited in Bassnett, 1980:25) distinguishes three types of translation equivalence in terms of linguistic, paradigmatic and stylistic aspects of translation equivalence. However, when this theoretical framework is applied to the practical process of translating between two distinctly different languages such as English and Japanese, the question of what constitutes equivalent items is one that is not always readily apparent. For this reason translation equivalence can be considered crucial to this thesis. This chapter will discuss the concept of lexical translation equivalents, and also problems in linguistic, paradigmatic and stylistic translation equivalence providing a number of examples. It will also relate these theoretical paradigms to the practical aspects of translation equivalence in *My Place* and provide a comparison with Kato’s translation of *My Place*.

Larson (1997:169) discusses lexical equivalents from the perspective that concepts in both the SL and TL are shared and unknown when translating. A translator will often find that there is no exact equivalent between two different languages. There will be overlap, but there is seldom
a complete match between languages (Larson, 1997: 169). The target language is used by people of a culture which can be very different from the culture of those who speak the source language and this will automatically make it difficult to find lexical equivalents as the lexicons of the two languages will not match. This mismatch will make it necessary for translators to make many adjustments in the process of translation (Larson, 1997: 169). Also, the translator attempts to translate in the most natural and accurate way. Thus, “the form of the translation may be quite different from the form of the source text, even when the concepts are shared between the two languages” (Larson, 1997: 169).

One of the most difficult problems facing a translator is how to find lexical equivalents which are not known in the target culture (Larson, 1997: 179). Hence, consideration of two different cultural contexts is necessary for a translator as well as that of the lexical contexts. Because of the difference in culture, there will be some concepts in the source languages which do not include lexical equivalents in the target language. This may be due to difference of geography, of customs, of beliefs, of world views, and of various other factors (Larson, 1997: 179). When the concept to
be translated is not known in the target culture, the translator’s task becomes more difficult. The translator will not just be looking for an appropriate way to refer to something which is already part of the experience of the target language audience, but will find a way to express a concept which is new to the speakers of that language (Larson, 1997:179). This is because “texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar of lexis, etc.) and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence)” (Bell, 1991:6).

Popovic (1976, cited in Basennet, 1980:25) also defines “linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts”. From one point of view, linguistic equivalence includes consideration of grammatical ranks such as morpheme, word, group and clause. However, the following discussion will examine linguistic equivalence at a lexical semantic level by using individual examples as they relate to problems of translation equivalence. For example, the translation equivalent of English “water” in Japanese would be “水”. However, while
English "water" involves the meaning of both cold and hot water, Japanese "水" contains only the meaning of cold water (hot water is called "湯" in Japanese), though the phrase "hot water" could be used in English as well.

The diagram for this illustration would be as follow:

<table>
<thead>
<tr>
<th>English</th>
<th>Ice</th>
<th>Water</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese</td>
<td>氷</td>
<td>水( cold )湯( hot )</td>
</tr>
</tbody>
</table>

(Suzuki, 1973:37)

Thus, the problem of finding an equivalence of English "water" could occur in certain novels. For instance, the translation equivalent of the English text from Prelude by D. H. Lawrence "... and catching up the blue enamelled teapot, she dropped into it a handful of tea from the caddy, and poured on the water." (Suzuki, 1973:34) into Japanese is 「彼女はブルーのエナメルの入ったティーポットを取上げ、茶入れの缶から手のひらに出したお茶をポットに投げ入れ、その上に水を注ぎ入れた。」. Another example can be found in A Pocket Full of Rye by Agatha Christie. The translation equivalent of the English text "The kettle was not quite boiling when Miss Somars poured the water on to the tea,... Miss Griffith, the efficient head typist,... said sharply, "Water not boiling again, Somars!" (Suzuki, 1973:35-36) into Japanese is 「やかんがまだ本当に煮立ってないのに、ソマーズ嬢は水をお茶に...」.
注いだ ...有能な主任タイピストのグリフィス嬢が『ソマーズ、また水が煮立ってないわよ。』。However, since “water” in both SL texts denotes the meaning of “hot water”, Japanese “水” is inappropriate for the equivalent of English “water”, because the item “水” does not match the context of the TL text, since “水” represents the meaning of “cold water” as discussed above. Hence, the appropriate equivalent of “water” in the above SL texts should be Japanese “湯” and the TL text would be「彼女はブリューのエナメルの入ったティーポットを取り上げ、茶入れの缶から手のひらに出したお茶をポットに投げ入れ、その上に湯を注ぎ入れた。」、「やかんながまだ本当に煮立ってないのに、ソマーズ嬢は湯をお茶に注いだ ...有能な主任タイピストのグリフィス嬢が『ソマーズ、また湯が煮立ってないわよ。』」

The translation equivalent of the English word “lip”, which should be “唇” in Japanese, can also be problematic. Japanese “唇” means only the area of the lip which is colored, while English “lip” includes a wider range of areas such as the area of the upper lip and chin. For example, in translating the English text “Ashurst, rather like a bearded Schiller, grey in the wings, ...with ... bearded lips just open.” (from the Apple Tree by John Galsworthy) (Suzuki, 1973:42) into Japanese, the TL text is「アシャートはちょっとシラーにひげを生やしたような顔で、顔からびんにかけて白く、ひげ」
の生えた両唇をかすかに開いて…」. However, since there are contextual differences between English “lip” and Japanese “唇” as discussed above, the translation equivalence of English “bearded lips”, “ひげの生えた唇” would be an inappropriate equivalence, since the equivalent “ひげの生えた唇” does not fit into the context of the TL text, as it is impossible to have hair growing on the lips. Thus, it is possible to predict that problems of finding a translation equivalent for English “lip” could occur in certain situations.

Further, the translation equivalent of the English words “iceberg” and “wooden”, which can be used to describe people’s personalities may present difficulties in translation equivalence. Although English “iceberg” generally includes the meaning of “submerged or unseen part of personality” which describes the human personality, there is no meaning which describes human personality in Japanese “氷山”. Thus, problems in translation equivalence of “iceberg” could occur in certain cases. For example, the English text “This is the tip of the iceberg” (Saisho, 1975:182) represents an idiom, and the equivalent of the idiom should be a Japanese common idiom “氷山の一角”, which is “the tip of the iceberg”. There is no problem in translation equivalence in this case, since there is a functional equivalence between the SL and TL text. However, in translating the English text
"Seven eighths of the iceberg of personality is submerged and never seen."
(Saisho, 1975: 183), there could be difficulties. In Japanese, the way in
which the meaning of this phrase can be expressed is by translating it as 「あの人物は本性の8分の7までは外からはわからない。」, which means "We
never know seven eighths of that person's personality etc.". However, the TL
text does not include the phrase equivalent to "iceberg", Japanese "氷山",
since the "氷山" does not contain the meaning of "submerged or unseen parts
of personality".

   English "wooden" involves meanings for describing human emotions
which are stiff, inflexible, awkward, clumsy, dull and lifeless, whereas the
equivalent of wooden, Japanese "木" or "木材" does not include such
emotional meanings. Thus, the idiom "wooden performance" and "a
wooden-faced crowd" should be translated into Japanese as meanings of
"stiff performance" and "lifeless-faced crowd", which are "硬直した" or "まず
い演技" and "ぎこちない" or "とりつく島のない顔をした群集"
(Saisho, 1975: 184) in Japanese. However, a kind of wood, bamboo, could be
used as an idiom for describing human personality in Japanese. For instance,
"竹を割ったような性格" which is "personalities that seem to have split
bamboos" means "straightforward" (Saisho, 1975: 184).
English personal pronoun such as “I”, “you”, “she”, “he”, “they” and “it” may present difficulties in terms of linguistic translation equivalence (Tobita, 1997:120). There are several translation equivalents of the English personal pronouns “I” in Japanese such as “わたし”, “わたくし”, “おれ” and “ぼく”. However, each of these personal pronouns is used in different contexts and situations: “わたくし” in formal situations, “ぼく” for boys only, “おれ” for men only and “わたし” for both male and female. There are also several equivalents of the English personal pronoun “you” in Japanese such as “あなた”, “きみ”, “おまえ” and “きさま”... These are also used in different situations: “おまえ” in informal situations, “きさま” as the impolite form, “あなた” sometimes as the polite form or in intimate situations, and “きみ” especially for juniors.

Also, English personal pronouns, “he” and “she” correspond to Japanese “かれ” and “かのじょ” semantically. However, “かれ” and “かのじょ” are used far less frequency as they carry different functions to those of English. Further, the equivalent of English plural personal pronouns, such as “you”, “we” and “they”, are formed by adding “たち” or “ら” to singular pronouns “わたし”, “あなた” and “かれ” such as “わたしたち”, “あなたたち” and “かれら”.

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Since there is a range of personal pronoun choices in Japanese, it is necessary to consider the context and situation of the English text, so that the correct TL personal pronoun choice is made. For example, when translating the English text "How do ya (you) bloody well think?" (Morgan, 1987:18) into Japanese, the appropriate TL text might be "おまえ、どうすれば良くなるとでも思ってんだよ? (Appendix:10)" (If the speaker is a male as "おまえ" is the male language). Since the English text denotes an expression of anger, the appropriate equivalent of the English personal pronoun "you" should be "おまえ" (or "きさま"), which is mostly used in negative situations in which are expressed anger and command.

A second example of selecting an equivalence of the English personal pronouns is described in the following dialogue taken from Morgan (1987:113).

Example. Situation – a dialogue between a boss and a subordinate in a company context.

The English text:

Boss: ‘You’re cutting out a dress?’ he said incredulously.

Subordinate: ‘Well, I’ve nothing else to do,’ I replied.
The Japanese text:

上司：『きみはドレスを裁断してるのかね？』と上司は信じられない

様子で言ってきた。

部下：『何もすることがないんです。』と私は答えた。（Appendix: 221）

Translation equivalent of the English personal pronoun “you”, “きみ”, is mostly used from superiors to inferiors or seniors to juniors, such as from a boss to a subordinate, or a teacher to a student. If the equivalent of the personal pronoun “you” were to be “あなた” in the above dialogue, then the TL text may seem to be rather polite, as in “あなたはドレスを裁断しているのですか？”, which may not match the nature of the relationship in the situation. However, given a different context, the Japanese personal pronoun “あなた” may also have an impolite meaning. For instance, in the case of the dialogue below between a teacher and a student, the use of “あなた” by the student when addressing the teacher would be inappropriate.

Example. Situation – between a teacher and student.

The English text:

Student: “I'm sorry I'm late, Miss Edwards, but I was buying you these.”

Teacher: “That's all right, Gladys, you may sit down.” (Morgan, 1987:268)
The Japanese text:

生徒：「遅れてすみません、エドワード先生、でも先生のためにこれを買ってたんです。」

先生：「いいのよ、グラディス、座りなさい。」 (Appendix: 221-222)

This is because students cannot use the personal pronoun “あなた” when referring to teachers in Japanese. Also, students cannot call teachers by their first names as is sometimes done in English. It is entirely inappropriate in Japanese. Thus, in Japanese the use of “先生” which means “teacher” is the appropriate equivalent form of address rather than using a personal pronoun like “あなた” or others like “きみ”, or even first names.

From these examples, I have illustrated that, while English personal pronouns such as “you”, “he”, and “she” are mostly used in normal daily life, the use of Japanese personal pronouns such as “あなた” is limited in daily life and highly sensitive to contextual parameters. In other words, the actual frequency of use of Japanese personal pronouns may be less than English personal pronouns in certain situations. Thus, instead of Japanese personal pronouns such as “あなた”, “かれ” and “かのじょ”, personal names and nouns such as “uncle”, “aunt”, “brother” and “sister” are often used in daily life. Therefore, it may be stated that Japanese linguistic rules
involving personal pronouns are quite complicated as compared with 

English. It can also be said that this complication of Japanese linguistic 

rules such as the use of polite form in certain situations is determined by 

Japanese traditional culture.

The following two examples are other curious aspects of the 

equivalence of personal pronouns between English and Japanese. In English, 

when someone speaks to themselves, they sometimes say “you”. For example, 

the English text: “Miss ( Jane ) Marple sighed, then admonished herself in 

words, though she didn’t speak those words aloud. ‘Now, Jane, what are you 

suggesting or thinking?’” ( Suzuki, 1975:180 ). However, in Japanese nobody 

would call themselves “you”, but probably some people might call 

themselves “I”. Also, in English, when parents scold their children, they 

might sometime shout “George Franklin! Cut it out!” ( Suzuki, 1975:179 ), 

whereas in Japanese they would not call out full names, but only the first 

names. Hence, the translation equivalence cannot be provided by a word for 

word translation in such contexts.

Apart from the equivalent of personal pronouns, the following 

examples might also be included in problems of translation equivalence. As 

mentioned above, when students talk to their teachers, they use “先生” in
Japanese. However, since the item “先生” contains the meaning of Mr., Miss, Mrs. and Ms., it is implicit whether the teacher is a male or female when translating the SL text. The problem in equivalence could be solved in the vocative text, in which a male and a female can be distinguished from the way of his/her expression in speaking, as there are different speaking expressions between genders in Japanese (Kataoka, 1993:151). Specifically, in expression of the same meaning, although both male and female may use the same words or sentence structures, the nuance and sounds may appear different. So we can distinguish that the speaker is male or female from the way he/she speaks. For example, in the SL text “‘Come now, we can’t have this’, said Miss Glazbarg as she freed Mum’s dress from my clutches.” (Morgan, 1987:22), the equivalent of “Miss Glazbarg” should be “グラズバーグ先生” in Japanese. However, since the item “先生” denotes the meanings of both “Mr” and “Miss” as discussed above, the way a person speaks can distinguish the gender of the person in the SL text. Thus, the translation equivalent of “Come now, we can’t have this” may be Japanese “さあこっちへ来なさい、こんなことしちゃだめでしょう。” , which contains the elements of a Japanese female’s expression, which is “しちゃだめでしょう”. Hence, the TL text would be 「さあこっちへ来なさい、こんなことしちゃだめでしょう。」
グラズバーグ先生が私の手を母のスカートからはずそうとしながら言った。」（Appendix: 17）。

While the English words “brother” and “sister” are often used in novels without indicating whether the brother and sister are “younger” or “older”, it is generally necessary to indicate this in Japanese (younger brother—弟, older brother—兄, younger sister—妹, older sister—姊) (Kataoka, 1993: 150).

Thus, when translating a text which includes “brother” or “sister”, the translator may not be able to determine the appropriate equivalence of those items. However, it can occasionally be judged from the context of the narrative whether the brother or sister is younger or older, and thus the appropriate equivalent item can be deduced.

The second type of translation equivalence is paradigmatic equivalence.

The paradigmatic equivalence implies “there is equivalence of the element of a paradigmatic expressive axis such as elements of grammar, which Popovic sees as being a higher category than lexical equivalence” (Popovic, 1976, cited in Bassnett, 1980: 25). Since there are considerable linguistic and grammatical differences between English and Japanese, there could be difficulties in paradigmatic equivalence. For instance, in
translating the English text “I was hurt and embarrassed.”

(Morgan, 1987:23) into Japanese, the TL text would be “わたしは傷つき、また恥かしくもあった。(Appendix :19)”. Although the position of S(subject) and adjective of the TL text is the same position as the SL text, there are differences in the position of verb and use of particle between the SL and TL text. The use of particle and system of verb final positioning are some of the grammatical characteristics of Japanese. Thus, there is no equivalent of a particle and the final verb in English.

The following second example presents more complicated grammatical differences between the two languages. In translating the English text “They had a Safety First Week at school that year...” (Morgan, 1987:72) into Japanese, the TL text would be “その年、学校では安全第一週間があり...。(Appendix :133)”. With the necessity of the use of particle and system of final verb in the TL text, there is no S(subject) in the Japanese text, since general subjects such as “They” and “One” can be omitted in Japanese.

As well as differences in grammatical elements, the most fundamental difference between English and Japanese is the difference in the writing system. For historical reasons, Japanese is written in a mixture of Chinese ideograms, known as Kanji (pronounced quite differently from Chinese.)
with two syllabaries collectively known as Kana (there are about 50 characters in each) (Finch, 1969:35). The two kinds of syllabaries are Katakana and Hiragana. One of these, Katakana is used for foreign words and the pronunciation is quite often dissimilar to English, but often recognizable. For example, the equivalent of the Australian item, “Vegemite sandwich” (Morgan, 1987:22) is Japanese “ベジマイトサンドイッチ” (bejimaito sandoicchi) and the equivalent of the name of the city, “Perth” (Morgan, 1987:328) is “パース” (paasu). Hence, it can be stated that although there is no translation equivalence at the graphological level between English and Japanese, there may be equivalence at the phonological level in certain cases.

Finally, Popovic defines stylistic translation equivalence which means that “there is functional equivalence of elements in both original and translation aiming at an expressive identity” (Popovic, 1976, cited in Bassnett, 1980:25). The translation of idioms and metaphors would belong to stylistic translation equivalence category. For instance, in translating the English idiom “It’s no use crying over spilt milk” literally into Japanese, the TL text would become 「こぼしたミルクに泣き叫んでもむだだ」. However, the
TL text would seem to be obscure and virtually meaningless. Thus, the Japanese idiom that corresponds to the English idiom, 「覆水盆に帰らず」 could be substituted for the above TL text. In this process, “the substitution is not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or similar image which is included in the phrase, but on the function of the idiom” (Bassnett, 1980:25). This means “the SL phrase is replaced by a TL phrase that serves the same purpose in the TL culture and this process involves the substitution of SL sign for TL sign” (Bassnett, 1980:25). Hence, the translation of the English idiom would be a stylistic equivalence, since it is the substitution of the SL idiom by an idiom with an equivalent function in the TL.

On the other hand, the translation of metaphor may occasionally include problems in equivalence. For example, the relationship between “dog” and “monkey” implies that “there is always argument between two people” in Japanese, whereas there is no such metaphorical expression in English. Hence, the translator, Alan Turney used “cat” and “dog” instead of “dog” and “monkey” in his translation:
The Japanese text: 「中学と師範とはどこの県下でも犬と猿の( dog and monkey)のように仲が悪いようだ。」 ( "I've heard that a middle school and a normal school in any prefecture do not have good relationship like "cat" and "dog" ).

("Bocchan" by Souseki Natsume)

The English text: "I’ve heard that a middle school and a normal school in any prefecture are like "cat" and "dog".

(cited in Naruse, 1978:189)

The reason why the translator used "cat" and "dog" instead of "monkey" and "dog" is that dogs and cats are common animals in any countries and there are no wild monkeys in his country ( England ), although they exist in Japan ( Naruse, 1978:189 ). Hence, problems in equivalence of idioms and metaphors occasionally include ecological factors as well as cultural elements ( Naruse, 1978:189 ).

Other difficulties in translation equivalence may be non standard forms such as Australian slang or Aboriginal terms. For example, in translating the SL text "What's the matter with old Jack? Said g'day to him this morning, an' he rubbed me." ( Grady, 1965:76 ), the TL text may be "いったいジャックの奴どうしたって言うんだい、今朝元気かいてあいつに言ったら、"
The word “rubbished” denotes the meaning of “to brush off”, the text implies a negative connotation. Hence, the equivalent of the text “he rubbished me” might be “あいつ俺のこと無視しやがるんだぜ.”, which describes the feeling of displeasure. Also, the phrase “Jock was rotten with the grog” (Grady, 1965:75) may be translated into the TL text as “ジャックの奴べろべろに酔ってたぜ。” since “rotten” means “very drunk” (べろべろに酔っている). Further, the meaning of the Australian colloquialism “I got the sack” (Grady, 1965:77) is “my employment was terminated”. In Japanese, “my employment was terminated” can be expressed both formally as “私は解雇されました” and informally as “首にされた” making the use of the Japanese idiom “首にされる” more appropriate for the Australian idiom “I got the sack”.

As well as Australian slang, Aboriginal terms also produce difficulties in translation equivalence. Although there is no problem in finding equivalence of such commonly known Aboriginal terms as “kangaroo”, “koala” and “boomerang”, some unknown Aboriginal terms such as “balanda” and “binghi” (Blake, 1981:85,86) could generate confusion in the process of translation. The equivalent of “balanda” would be Japanese “白人”, which means “white man”, while “binghi” could be “原住民”, which means
“an Aborigine”. However, the use of transliteration such as “balanda” — “バリ
ンダ”, “binghi” — “ピンギ” with the addition of an explanation in footnotes
would be appropriate for the equivalents of these Aboriginal terms in order
to retain the cultural characteristics and phonology of the SL items.

The equivalent of Australian slang and Aboriginal terms may involve
the necessity of finding the TL items which are more appropriate for the
specific contexts. Therefore, those equivalents may also be included in
stylistic equivalence since there is an expressive identity between both the
SL and the TL text. Also, it can be said that some aspects of translation
practice such as translating Aboriginal or Australian words can involve
more than one theoretical category.

The section on translation theory discussed textual translation
equivalence with reference to Catford’s formulation and Popvic’s three
categorizations of problems in translation equivalence. The following
discussion will analyze my translation of *My Place* in terms of the
theoretical categories described above and compare my rendition with that
of Kato’s.
As previously explained, linguistic equivalence occurs when there is homogeneity on the linguistic levels of both SL and TL texts. However, there could be problems in linguistic translation equivalence in some situations. For example, in the SL text “Apart from Art and English, I failed nearly everything else in the second term of my third year in high school.” (Morgan, 1987:96), the item “high school” may include problems in equivalence. The education system of high school (secondary school) is six (or five) years in Australia, whereas the system of three years each for junior high school and high school has been adapted by Japan. Thus, “third year in high school” in Japan indicates “sixth year in high school” in Australia. Hence, the equivalent of “third year in high school” in the text should be “third year in junior high school” in Japanese. Therefore, since the equivalent of “junior high school” is “中学校” or “中学” in Japanese, the TL text would be 「中学三年の二学期は、美術と英語を除いてほとんどすべての試験に落ちてしまった。」 (Appendix:184).

However, Kato (1992:144) translates “third year in high school” literally as follows: 「高校に入って三年目の二学期、私は美術と国語以外の科目を全部落ちてしまった。」 Kato’s translation may generate misunderstanding that third year in high school in the text means sixth
year in high school (secondary school) in Australia to the TL readers, since there are differences in the education systems between Australia and Japan as discussed above.

In the SL text "I passed every subject, even scoring close to the distinction mark in English and Art." (Morgan, 1987:100), the items "distinction mark" may generate problems in equivalence. It can be explained that in Australia, examination results are distinguished by certain criteria ranging from fail to high distinction, whereas in Japan, the ranking system of examination results ranges from 1 to 5 (except university and college), so that the result of grade 4 is equivalent to a distinction mark in the Australian system, though there may be differences of criteria between both systems. Thus, the equivalent of "distinction mark" in the text may be "grade 4" or the items can simply be transliterated to Katakana, which is "ディスティンションマーク" with the addition of an explanation in the footnote such as "the second highest grade awarded in certain examinations". Therefore, the TL text would be 「私はすべての科目に合格し、その中でも英語と美術は4(ディスティンションマーク)に近い点さえとっていたのだ。」 (Appendix: 194).

Kato (1992:153) translates "distinction mark" in a different way: 「私
which means "I passed every subject, even scoring close to the best mark in English and Art". Kato does not substitute "grade 4" for the equivalent of "distinction mark" and the use of transliteration is also avoided in order to prevent using too many footnotes. Instead, the item is translated as meaning "close to the best mark" into the TL text. However, since the "distinction mark" does not represent the best mark, which should be "high distinction mark" in Australia, "the best mark" may be less precise for the equivalent of "distinction mark", although Kato does not translate "the best mark" exactly, but "close to the best mark". However, as Kato's choice is rather vague, it might be inappropriate.

While the above two examples illustrate problems in linguistic equivalence at a lexical level, the following examples represent linguistic equivalence related to lexical items which depend on cultural contexts.

In the SL text "'Mind's me of the old days, seein' you like that, Sally,' she said chirpily, 'that's what they call a basin cut.'" (Morgan, 1987:84), the item "basin cut" describes a hair style. If translating the item "basin cut" literally, the equivalent of the items should be "洗面器カット" in Japanese. However, since there is no such hair style which is described by "basin" in
Japanese, the TL word may not be appropriate for the equivalent of “basin cut”. Hence, the item “basin cut” may simply be transliterated into Katakana, which is “ベースンカット” with the addition of an explanation in the footnote such as “hair style like a basin”. Therefore, the TL text would be 「サリー、あなたの髪型見て昔を思い出すわ。それはベースンカットって言うのよ。」 (Appendix: 160).

However, Kato (1992:126) translates the item literally as “洗面器カット”. Although there is no such hair style which is called “洗面器カット” in Japanese as discussed above, if the aim is to avoid the excessive use of footnotes, it can be translated as “洗面器カット”, since the meaning of the TL word would be understandable to the TL readers.

In the English text “That summer, the State Housing decided to paint the exterior of all the houses in our street.” (Morgan, 1987:103), “the State Housing” means “the Australian government department which supplies housing to the underprivileged community”. Since there is no equivalent of “the State Housing” in Japanese, the item should be concisely transliterated into Katakana, which is “ステイトハウジング” and the TL text would be 「その夏、ステイトハウジングは私たちの通りにある家の外側の壁を全部塗りかえることにした。」 (Appendix: 202). However, it may be necessary to explain
about the item in a footnote, for example “the Australian government department which supplies housing to the underprivileged” as illustrated above.

By contrast, Kato (1992:158) does not use transliteration for the equivalent of “the State Housing”, but attempts to translate in order to maintain readability and avoid the use of too many footnotes as follows: 「その年の夏、州の住宅局が、私達の通りの家の外壁を塗ることにした。」. Since it is possible to translate “the State Housing” with one-to-one equivalent as “州の住宅局” and the meaning of the item is understandable to the TL readers, it may be unnecessary to transliterate the item and provide an explanation in a footnote as well. Hence, Kato’s choice would be appropriate.

In the SL text “Clarrie’s old yellow Chev flashed back and forth past the window on its way to the SP bookie at Como Hotel.” (Morgan, 1987:293), “SP bookie” refers to “SP bookmaker”, which means “an unlicensed bookmaker operating off racetracks and paying the starting price odds” (Barnard, 1982:115). There is an appropriate equivalent of “SP bookmaker” in Japanese, which is “闇の馬券売り”, though this item refers to SP bookmakers for horse racing only. However, since “SP bookmaker” in the text represents one for horse racing, the equivalent of “SP bookie” could be
“闇の馬券売り”. Hence, the TL text would be 「クラリーが古くなった黄色いシ
ボレに乗って、コモホテルにある闇の馬券売りに馬券を買いに行こうとその周
りを行ったり来たりしていた。」 (Appendix: 608).

Kato (1992:212) translates “SP bookmaker” as “a bookmaker
operating off a horse racing course (場外馬券売り場 in Japanese)”, which
may refer to “TAB” in Australia: 「コモ・ホテルの場外馬券売り場へ向かうク
ラリーの古い黄色のシボレーが、陽を反射させながら窓の前を通り過ぎるのも
見えました。」. However, since “SP bookies” denotes the meaning of
“unlicensed bookmaker”, the equivalent of “SP bookmaker” could not be
equivalent to TAB, which is too generic. Thus, the equivalent of “SP
bookmaker” should be Japanese “闇の馬券売り”, which includes the meaning
of “unlicenced bookmaker”.

In the above analysis, Kato deals well with the problems in
equivalence by creating new TL words when translating SL cultural items
such as “basin cut” and “State Housing”, since these items can be translated
with one-to-one equivalence and the TL terms could be understandable to
the TL readers. However, Kato seems to translate items such as “high
school”, “distinction mark” and “SP bookie” without considering the context
and the actual meanings of the SL items. This can distort the propositional
meaning of the SL items and lead to misunderstanding by the TL readers.

Further, there could be problems of equivalence in translating English personal pronouns such as "I", "you" and "she". For example, in the SL text "We are both poor bastards stuck on a POW transport bound for the camps, Italian job she was, when Boom! a bloody Pommy sub got us right up the Mediterranean!" (Morgan, 1987:35), the personal pronoun "she" may involve problems in equivalence. Personal pronouns are used only for human beings in Japanese, whereas they can be occasionally used for objects in English. Thus, since "she" in the text refers to "POW transport", the equivalent of "she" should not be the Japanese personal pronoun "彼女", but "捕虜の輸送船", which represents the meaning of "POW transport".

Hence, the TL text would be 「俺達は二人ともかわいそうなやつらよ。捕虜の輸送船であっちの基地、こっちの基地とたらいまわしにされたんだ。あれは確かにイタリアの捕虜の輸送船だったな。突然パーンという音が聞こえて、あのひどいイギリスの潜水艦が俺達を船の後ろへ投げ出したんだ。」 (Appendix: 45).

In the SL text "One night, one of the deacons of the church asked if he could talk to me. I was friendly with his daughter and he seemed like a nice man so I agreed. "You and Mary are having quite a lot to do with one another, aren't you?" he asked." (Morgan, 1987:102), this dialogue takes
place between a deacon and a girl (the deacon speaks to the girl). Thus, the equivalent of the English personal pronoun “you” may be Japanese “きみ”, which may be more appropriate than “あなた” in the context of the text, since “きみ” can be mostly used for seniors to juniors, whereas “あなた” can be used in both formal or intimate situations and is often used by women. Hence, the equivalent of “you” in the text may be “きみ” and the TL text would be 「ある晩、教会の執事の一人が私と話ができるかとたずねてきた。私はその執事の娘と仲が良く、またその人はいい人そうだったので、私はそれを受け入れた。『きみとメリーやお互いよく一緒に行動しあってるんだったらねえ？』」(Appendix: 199).

On the other hand, the SL text “What the bloody hell do you think you’re doing here? GET GOING!”(Morgan, 1987:46) describes a situation of anger. Thus, the equivalent of the personal pronoun “you” in the text could be Japanese “おまえ”, which is a more adequate expression than “きみ” and “あなた”, since the Japanese personal pronoun “おまえ” would mostly be used in negative situations such as “anger” and “command”. Also, since the speaker of the above SL text refers to a male, the use of “おまえ” could be appropriate for the context. (“おまえ” is one of the male pronouns in Japanese as discussed previously.) Therefore, the TL text would be 「おまえ
(although “おまえ” can be omitted as a general subject in Japanese)

いったいどこで何やってんだよ！さっさとあっちへ行け！（Appendix: 71）。

To give one more example of problems in linguistic equivalence relating to the personal pronoun, in the SL text “I’d like you all to know I got a bit of blackfella in me.” (Morgan, 1987:313), the speaker of this text is a little boy. Thus, the equivalent of the personal pronoun “me” in the text is not “わたし”, but “ぼく” which could be more suitable for a little boy, because “ぼく” is used only for males, especially boys, whereas “わたし” is mostly for females. Therefore, in this context the equivalent of “me” in the text could be the Japanese personal pronoun “ぼく” and the TL text would be 「ぼくにはブラックフェラの血が少し混じっていることをみんなに知ってもらいたいんだ。」 (Appendix: 654).

When comparing Kato’s translation, the equivalents of personal pronouns in the above four texts match Kato’s choices. However, “blackfella” in the SL text “I’d like you all to know I got a bit of blackfella in me” is transliterated as “ブラックフェラ” in the above TL text, while it is translated as “黒ん坊” in Kato’s translation: 「ぼくの中には黒ん坊の血がちょっと混じってます」って言ったんだ。（Kato, 1992:252). Kato’s translation “黒ん坊” for the equivalent of “blackfella” seems to have negative
connotations, since the TL item “黒ん坊” may mostly be used for a negative meaning in Japanese. Thus, Kato’s choice could be inappropriate, since it may generate a negative image for the item “blackfella” to the TL readers.

As discussed in the previous section on theoretical aspects, paradigmatic equivalence represents an equivalence of the element of a paradigmatic expression such as an element of grammar, which can also be applied to practical aspects of translating *My Place*. For instance, in the SL text ‘‘It doesn’t make you any better than anyone else.’ ‘Yes, it does.’’ (Morgan,1987:161), “Yes, it does.” may involve problems in equivalence. In English, “yes” or “no” in response to a question (or statement) depends on the polarity of the situation – if the situation is positive, the answer is “yes”, if negative, the answer is “no”. However, in Japanese the appropriate response depends on the relationship between the question (or statement) and the situation (Catford,1965:40).

The following diagram is an illustration of differences in response to a question between English and Japanese:
Example.

<table>
<thead>
<tr>
<th>Question</th>
<th>situation</th>
<th>English</th>
<th>Japanese</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did you?</td>
<td>I did</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Didn't you?</td>
<td>I did</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>Did you?</td>
<td>I didn't</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Didn't you?</td>
<td>I didn't</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

(Catford, 1965: 41)

According to the diagram, it cannot be said that the equivalent of English “yes” is always Japanese “はい”. Thus, since the selection of the appropriate response depends on the relationship between the question (or statement) and the situation in Japanese, the response for the statement “it doesn’t make you any better than anyone else” should not be “Yes, it does.”, but “No, it doesn’t” in translating the text into Japanese. Hence, the appropriate equivalent of “Yes, it does.” in the text should be Japanese “いいえ、言えるわ”, which means “No, it does.” and the TL text would be 「そんなことで他の人よりもえらいなんて言えないわ。」『いいえ、言えるわ。』

(Appendix: 331).

In the English text “‘about that call, you weren’t frightened when you heard it, weren’t you?’ ‘Ooh, no,’ she scoffed.” (Morgan, 1987: 349), the
response for the statement, “Ooh, no,” could be inappropriate when translating into Japanese. As mentioned above, since the selection of the appropriate response depends on the relationship between the statement and the situation in Japanese, the response should not be “Ooh, no,” but “Ooh, yes.” Hence, the equivalent of “Ooh, no,” could be “ええ、もちろんよ” which means “Ooh, yes”, or “Of course,” and the TL text would be 「鳴き声のことだけど、おばあちゃんそれが聞こえた時、何にも怖くなかったんでしょう？」 『ええ、もちろんよ』 (Appendix: 727).

SL texts such as “Howden never gave me nothing.” (Morgan, 1987:203), “I didn’t want no mortgage.” (Morgan, 1987:204), “I never did nothing mean to the men who robbed me.” (Morgan, 1987:207) and “I didn’t cook no rubbish.” (Morgan, 1987:326) are ungrammatical double negatives. In fact, these texts are grammatically incorrect and so the meanings of the double negatives are not included in these texts, since these expressions belong to a non-standard variety of English. Thus, the translator may confuse the real meaning the writer intends to express. Hence, understanding the background of the writer and their cultural contexts are significantly required for the translator to minimize the confusion. Also, the main issue is whether the translator should translate these texts with TL standard forms.
or search for appropriate TL non-standard forms. Although it would be
adequate to search for appropriate TL non-standard forms in order to retain
the SL writer’s expressiveness in the TL text, since there are no appropriate
TL non-standard forms of these expressions in Japanese, they should be
translated with TL standard forms as follows: “Howden never gave me
nothing” would be Japanese “ホーデンはわしに何一つくれなかった”
(Appendix: 419), which means “Howden never gave me anything”, the
equivalent of “I didn’t want no mortgage” would be Japanese “わしは抵当に
入れて借りたくなかったんだ” (Appendix: 422), which means “I didn’t want
a mortgage”, the equivalent of “I never did nothing mean to the men who
robbed me” would be in Japanese “わしは自分をだました男達に決して卑劣な
まねはしなかった” (Appendix: 428), which means “I did nothing mean to the
men who robbed me” and the equivalent of “I didn’t cook no rubbish” would
be Japanese “私は決してまずいものなど作らなかった” (Appendix: 679),
which means “I didn’t cook any rubbish”.

As already discussed previously, stylistic translation equivalence
implies functional equivalence of elements in both SL and TL aiming at an
expressive identity. Translation of idioms could be included in the stylistic
translation equivalence. For example, in the SL text “I realized that I could be *jumping from the frying pan into the fire.*”(Morgan, 1987:131), “jumping from the frying pan into the fire” is an English idiom. The idiom contains the meaning “from bad to worse”. However, since there is an equivalent of this idiom in Japanese “小難を逃れ、大難に落ちていく”, the propositional meaning of the idiom need not be translated into the TL text. Thus, the Japanese idiom “小難を逃れ、大難に落ちていく” could be equivalent to “jumping from the frying pan into the fire.” Therefore, the TL text would be 「小難を逃れ、大難に落ちていくかもしれないことに私は気づいたのだ。」(Appendix: 262).

By contrast, Kato (1992:210) does not substitute the Japanese idiom “小難を逃れ、大難に落ちていく” as the equivalent of “jumping from the frying pan into the fire”, but translates the propositional meaning which fits into the context with the addition of some words in order to supplement the meaning of the text as follows: 「(他の課目を選ぶ段階になって）、心理学でなくても結局はもっとひどい結果になりかねない。」, which means “Even if I change my major (psychology), the result could be worse after all”. Kato’s translation could be more understandable to the TL readers and stylistically appropriate, since the meaning of the text is explicit and fits into the context
of the TL text.

The SL text “Like two peas in a pod.” (Morgan, 1987:153) is a common English idiom, which involves the propositional meaning of “to be similar to...”. There is an appropriate equivalent of this idiom in Japanese, which is a common Japanese idiom “瓜二つ”. Thus, there is no problem in translation equivalence and the TL text would be 「まるで瓜二つよ。」 (Appendix: 313).

However, Kato (1992:253) translates the idiom “two peas in a pod” literally as follows: 「一つきやの中の豆みたいによく似てたわ。」 However, since there is no such expression which describes “peas” as the meaning of “to be similar” in Japanese, the use of literal translation may not really be appropriate for the equivalent of “two peas in a pod” although the above Kato’s choice is also understandable to the TL readers.

In the SL text “They say, he’s sowin’ his oats or that kid got the devil in him, but they not belted” (Morgan, 1987:329), both “sowing one’s oats” and “get the devil” are English idioms. The meaning of “sowing one’s oats” is “to throw oneself into the wild activities of youth” (Barnard, 1987:718), which may be equivalent to the Japanese idiom “若気のいたり”. Thus, the equivalent of “sowing one’s oats” could be Japanese “若気のいたり”. Further, since there is also an appropriate equivalent of the idiom “get the devil” in
Japanese, which could be “悪魔がついた”, there is no problem in equivalence.

Therefore, the TL text would be 「若気のいたりさとか、悪魔がついたんだなどと言って、決して自分たちの子供を殴ったりしないんだ。」 (Appendix:685).

While two Japanese idioms “若気のいたり” and “悪魔がつく” are substituted for the equivalents of “sowing one's oats” and “get the devil” in the above TL text, Kato (1992:280) does not use those idioms for the equivalence, but translates the propositional meanings of both English idioms into the TL text: 「若いうちだけのこととき、どうしようもない子だ、とか言うだけだ。鞭でなんか打ちゃしない。」. However, since both items “若気のいたり” and “悪魔がつく” are common Japanese idioms which would be understandable to the TL readers, it would be unnecessary to translate the propositional meanings of the English idioms.

The above discussion represents the stylistic equivalence related to translation of idioms in cases where there is functional equivalence of elements in both SL and TL texts. This is because the idiom involves the determining of stylistic equivalence, which results in the substitution of the SL idiom by an idiom with an equivalent function in the TL text. The following discussion will present problems in stylistic translation equivalence related to idioms in cases where there is no functional
equivalence between SL and TL texts.

For example, in the SL text “You will all remain as quiet as mice while I'm doing this.” (Morgan, 1987:27), “as quiet as mice” is an English idiom, which involves problems in translation equivalence. The propositional meaning of the idiom is “to be quiet”. However, since there is no such idiom which describes “mice” as meaning “to be quiet” in Japanese, the prepositional meaning “to be quiet” can be translated into the TL text. Hence, the equivalent of “as quiet as mice” could be Japanese “じっと静かに”, which means “be very quiet” and the TL text would be 「私がこれをやっている間、あなた達そのままじっと静かにしてなさい。」 (Appendix: 28).

On the other hand, Kato (1992:24) translates literally including the equivalent of “mice”, which is “ねずみ” in Japanese, as follows: 「私が配ってい る間は、ねずみのように静かにしているんですよ。」, which means “Be quiet like mice while I am doing...”. However, as discussed above, since there is no such idiomatic expression which describes “mice” as being connected to quietness in Japanese, the phrase could be unfamiliar to the TL readers. Thus, Kato's translation may be inappropriate for the equivalent of the above SL text.

The SL text “I don’t know how much Bill’s father worried about me
being coloured. **He was always under the weather.** Sometimes, he’d make a big fuss of me because I’d slip him a bit of money. I think he liked anybody who’d give him a few bob.” (Morgan, 1987:276), the text “He was always under the weather” is an English idiom, which represents the meaning “he was always drunk”. Hence, the equivalent of “He was always under the weather” could be Japanese “彼はいつも酔っ払っていた。” (Appendix: 572), which means “he was always drunk”.

Kato (1992:63), on the other hand, does not translate the idiom “he was always under the weather” as meaning “he was always drunk”, but translates it as follows: 「彼はいつも日和見主義だったのです。」, which means “he was always opportunistic”. However, since “he was always opportunistic” should be equivalent to the idiomatic expression “he was always changeable like the weather”, Kato seems to mistranslate the idiom quite seriously. This could be because the contexts of the idiom, “Sometimes, he’d make a big fuss of me because I’d slip him a bit of money. I think he liked anybody who’d give him a few bob” fit into the meaning of “he was always opportunistic”, which is the equivalent of “he was always changeable like the weather”.

From the above comparison, it is found that Kato does not really prefer
to use the substitution of the SL idiom by the TL idiom, but translates the propositional meanings of the SL idioms. Although Kato's translation can fit into the context of the TL text and would be more understandable to the TL readers, as long as the TL readers can understand the meaning of the TL idioms, the substitution of the idioms could be used in order to preserve the SL writer's expressiveness in the TL text. Also, Kato occasionally seems to use literal translation when translating the idioms. However, literal translation cannot provide the propositional meaning of the idioms, so that the use of literal translation could be inappropriate except in cases where there is a functional equivalence between the SL and TL idioms. Idioms sometimes have no equivalent in the target language. It can be rendered by an unidiomatic expression, or by a single word. However, "if this solution is embraced regularly in a given text, the translation becomes flatter than the original" (Trosborg, 1997:109).

Further, another type of stylistic equivalence is the translation of metaphor. For instance, in the SL text "'And I'm not looking forward to the stick.'" (Morgan, 1987:261), the item "stick" is a metaphor, which describes the meaning "punishment". Since the equivalent of "punishment" could be "罰" in Japanese, the TL text would be 「それに私、罰なんて受けたくないわ。」
(Appendix: 541), which means "I don't want to accept the punishment".

Kato (1992:157), on the other hand, translates the above SL text as follows: 「でも、ぶたれるのはいやだな。」, which means "but, I don't want to be whipped etc...". Kato's translation is written at the TL readership level and can fit into the context more appropriately as compared with my translation, although Kato's choice can also change the expression of the original text.

In the SL text "They were sick of him wrapping trucks around telephone poles" (Morgan, 1987:275), "wrapping trucks around telephone poles" is an English metaphor. The meaning of the metaphor is "crashing into telephone poles", which describes the situation of "being out of control". However, since the meaning of the metaphor "crashing into telephone poles by the trucks" can be understandable to the TL readers, or in order to retain the SL writer's expressiveness in the TL text, the text could be translated literally. Thus, the equivalent of "crashing into telephone poles by the trucks" could be "電信柱にトラックをぶっつける" and the TL text would be 「ビルの両親は電信柱にトラックをぶっつける息子にもううんざりしていた。」 (Appendix: 571), which means "Bill's parents were sick of their son crashing into telephone poles". Kato (1992:181) also translates the
metaphor “wrapping trucks around telephone poles” literally as follows: 「ビルがもうスピードでトラックを運転しては電信柱に衝突するのには、もう我慢できなかったのです。」, which means “They couldn’t bear any longer Bill continuing to crash into telephone poles”. In this case, Kato’s choice matches my translation.

In the SL text “We’d lived in a cocoon of sorts for so long that we all found it difficult to come to terms with the experiences Mum had been through.” (Morgan, 1987:301), the item “cocoon” is a metaphor, which involves difficulties in equivalence. The metaphor “cocoon” refers to the meaning of “being protected” from the situation. Thus, the equivalent of the text “We’d lived in a cocoon of sorts for so long...” may be “We’d lived by being protected for so long...”, which could be equivalent to Japanese 「私達は長い間ずっと守られて生きてきたので...」(Appendix: 623).

Kato (1992:227), on the other hand, uses free translation for the equivalent of the SL text “We’d lived in a cocoon of sorts for so long”, retaining the metaphorical item “cocoon” in the TL text: 「長い間ずっと謎の中に入っているように保護されて育ったから。」, which means “we grew up by being protected, as if we were in a cocoon etc”. Since the propositional meaning of the SL text is explicit with preserving the metaphorical item “cocoon”, Kato’s
translation could be more appropriate.

From the above analysis, it is found that problems in translation equivalence for metaphor can generally be solved by translating the propositional meanings of the metaphor. However, certain metaphors can be translated literally, since the meanings of the metaphorical texts can be understandable to the TL readers, or in order to conserve the SL writer’s expressiveness and intention in the TL text.

Another type of stylistic translation equivalence is that of translation of slang such as Australian slang. For instance, the common Australian slang "Aussie" (Morgan, 1987:42) represents the meaning "Australians". Although the equivalent of "Australians" is "オーストラリア人達" in Japanese, it may be better to preserve the word "Aussies" in the TL text in order to express the cultural characteristics of Australia. Thus, the slang "Aussie" may simply be transliterated to Katakana, which is "オージー" (Appendix: 62). Moreover, it is unnecessary to explain about the slang in the footnote, since the meaning and word "Aussie" are known among many Japanese people. However, Kato (1992:49) avoids the use of transliteration for the equivalent of "Aussies" and translates it as the meaning "Australian", which is "オーストラリア人" in Japanese. However, this may reduce the
cultural image and phonology of the SL item “Aussie” as discussed above.

In the SL texts such as “Augh! Stupid bloody thing!” (Morgan, 1987:70) and “You look a bloody sight better than the last time I saw you!” (Morgan, 1987:288), the expression of “bloody” is an Australian slang term. The use of the slang “bloody” in the text functions to emphasize an expression. In the text “Stupid bloody thing!”, the expression includes negative meanings, which may be emphasized by the use of the expression “bloody”. By contrast, the meaning of the text “You look a bloody sight better than the last time I saw you!” may contain positive elements, which may also be emphasized by the use of the expression “bloody”. Thus, it can be said that the expression of “bloody” as slang may be used in both the negative and positive situations. Hence, the equivalent of “bloody” may be different depending on the context of the text. Therefore, the equivalent of “Stupid bloody thing!” may be Japanese “何なのよ、これは!” (Appendix: 124) (as the speaker in the text is a female), which may describe the negative meaning. However, the equivalent of “You look a bloody sight better than the last time I saw you!” may be Japanese “前におまえさんを見た時より少しは良くなってるみたいじゃないか！”, (Appendix: 596), which means “you look a bit better than the last time I saw you!”, which contains the positive
expression.

However, Kato (1992:202) translates the SL text “You look a bloody sight better than the last time I saw you!” as follows: 「おまえ、最后一次に会ったときよりずっと見かけがよくなったもんだな！」, which means “you look much better than the last time I saw you!”, whereas the text is translated as having the meaning “you look a bit better than the last time I saw you!” in my translation as illustrated above. Kato seems to translate “bloody” in the text properly as the meaning of “very” or “much” etc. Hence, in order to prevent misunderstanding the meaning of “bloody” as an Australian slang, it is important for the translator to know about the Australian cultural contexts.

In the SL text “Look at the sookie bubba.” (Morgan, 1987:241), the item “sookie bubba” is an Australian slang expression, which expresses the meaning of “sooky baby”. Since the equivalent of “sooky baby” may be Japanese “泣き虫の赤ちゃん or 泣き虫さん”, which means “crybaby”, the TL text of “Look at the sookie bubba” may be 「泣きべその赤ちゃん or 泣き虫さんを見てごらん。」 (Appendix: 502). Kato (1992:125) translates “sookie bubba” as a similar meaning to the above TL text as follows: 「やーい、泣き虫こむし！」. However, Kato uses free translation, which could fit into the
context of the TL text and match the vocative nature of the text.

In the above analysis, problems in translation equivalence of slang can also be solved by translating the propositional meanings of slang. However, the translator also must consider the Australian cultural contexts which are involved in slang, since Australian slang can be considerably influenced by Australian culture.

Although there is an equivalent of each item in Japanese, this is not automatically applicable to all situations therefore it is up to the translator to decide whether the equivalence is appropriate. The decision can be made depending on the context and culture of the original text.

In conclusion, this chapter has examined the concept of translation equivalence in relation to English and Japanese and considered a number of examples related to the various theoretical categories. It has also analyzed practical aspects of translating *My Place* and has made various comparisons with Kato's translation.

There are problems in linguistic equivalence relating to nouns and personal pronouns due to considerable linguistic and cultural differences between English and Japanese.
At a paradigmatic level, there are certain difficulties in translation equivalence. While the use of particles and location of the verb in final position are characteristics of Japanese, there are no such grammatical rules in English.

Further, in problems of stylistic equivalence, there is often no functional equivalence between English and Japanese idioms and metaphors, since there are cultural influences acting upon the two languages. The Japanese metaphor is occasionally influenced by both cultural and ecological factors when translating due to differences of ecological characteristics between two countries.

Non standard forms such as Australian slang and Aboriginal terms involve problems in equivalence. Problems in equivalence of slang can be solved by translating the propositional meaning of the slang into the TL text. However, the use of transliteration would be appropriate for translating Aboriginal terms in order to preserve the phonology of the SL items as the sound of Aboriginal terms may retain the originality of Aboriginal culture. Hence, certain aspects of translation practice can include more than one theoretical category.

In translating My Place, it is found that linguistic translation
equivalence occurred when translating certain lexical items such as “high school”, “distinction mark” into Japanese. While the item “distinction mark” can be translated as “grade 4” or transliterated into Katakana in my translation, Kato translated the item as “best mark”, although “distinction mark” is not precisely equivalent to “the best mark”. Also, lexical items such as “basin cut”, “State Housing” and “SP bookie” depend on cultural contexts. In Kato’s translation, “basin cut” and “State Housing” were translated literally, though there is no equivalent of both items in Japanese. However, since the TL items can be understandable to the TL readers, Kato’s choice could be appropriate. There were also problems in linguistic translation equivalence when translating English personal pronouns such as “she”, “you” and “me”, as Japanese distinguishes each personal pronoun depending on the context.

Problems in paradigmatic translation equivalence arose when translating “yes” or “no” in response to a question (or statement), since “yes” or “no” in response to a question (or statement) depends on the polarity of the situation in English, whereas the appropriate response depends on the relationship between the question (or statement) and the situation in Japanese.
Further, problems in stylistic translation equivalence occurred when translating certain idioms such as "as quiet as mice" and "under the weather" since there is no functional equivalence between both SL and TL texts. However, when translating such idioms as "sowing one's oats", "get the devil", "jumping from the frying pan into the fire", "two peas in a pod", there is no problem in equivalence, because the idioms involve the determining of stylistic equivalence which results in the substitution of the SL idiom by an idiom with an equivalent function in the TL text. However, in Kato's translation, idioms such as "sowing one's oats", "get the devil", "jumping from the frying pan into the fire" were not substituted by the TL idioms, but the propositional meanings of those idioms were translated into the TL texts. Metaphors such as "stick", "cocoon" and "wrapping trucks around telephone poles" may generate problems in stylistic translation equivalence. Australian slang such as "Aussie", "bloody" and "sookie bubba" may also involve problems in equivalence. However, these problems can be solved in translating the propositional meanings of the metaphor and slang, though certain metaphors can be translated literally, as the meanings of metaphorical texts can be understandable to the TL readers. Also, common Australian slang such as "bloody" is influenced by Australian cultural
contexts so that the translator should know Australian cultural contexts when translating slang.

From these analyses, it is found that problems and difficulties of equivalence could occur because texts between two different languages can be equivalent in different degrees, in different levels of presentation and at different ranks. And also because there are different forms between two languages, which contain distinct codes and rules, and regulate the different construction of grammatical stretches. Hence, it is impossible to correspond the contrasting forms totally. Therefore, translation equivalence should not be approached as a search for sameness, since there is no absolute sameness between SL and TL.
Chapter IV

Transference

Catford (1965:43) distinguishes between the meaning of translation and transference in linguistic aspects of translation theory. "In normal translation, the TL text includes TL meanings" (Catford, 1965:43). It means that "the values of TL items are entirely those set up by formal and contextual relations in the TL itself. There is no carry-over into the TL of values set up by formal or contextual relations in the SL" (Catford, 1965:43).

On the other hand, in transference "it is possible to carry out an operation in which the TL text or parts of the TL text have values set up in the SL" (Catford, 1965:43). In other words, "the SL text includes SL meanings" (Catford, 1965:43). However, Newmark defines transference as the process of transferring a SL word to a TL text as a translation procedure (Newmark, 1988:81). This is because it can be argued that transference is not outside of the translation process. However, some linguists deny that transference is regarded as a translation procedure. This chapter will consider the arguments in favor of transference and against transference and examine the concept of transliteration. It will also analyze my
translation of *My Place*, focusing on the cultural contexts of the novel and applying the theories of transference to it. Further, it will make comparisons with Kato's translation of *My Place*.

Newmark states that generally cultural objects or concepts which in particular involve national characteristics should be transferred. Especially, in regional novels and essays it is common for cultural words to be transferred to give local color, attract the readers and give a sense of intimacy between the text and the readers, since the sound and image of the cultural words could appear as an attraction (Newmark, 1988:82). For example, the lexical items “pink chip heater” (Morgan, 1987:115) which contain the meaning of “a water heater which burns wood chips” represents a cultural object, since the item denotes an Australian word. Although it is possible to translate the item “pink chip heater” with one-to-one equivalence, it should be concisely transferred, since there is no such lexical item in Japanese. Thus, the “pink chip heater” could be expressed with Katakana, “ピンクチップヒーター” (Appendix: 226) with the addition of an explanation in footnotes or brackets such as “a pink boiler which burns wood chips”.

Further, the Aboriginal term “mulbas” (Morgan, 1987:217) refers to the
meaning of "the Aboriginal people of the Port Hedland / Marble Bar area of Western Australia ( Derived from man or person )". The term can simply be transferred to Katakana "マルバ" ( Appendix: 448 ) with an explanation in the footnote or brackets such as "Aboriginal people of the Port Hedland or Marble Bar area of Western Australia" as mentioned above, since the sound and image of the Aboriginal term should be preserved in the TL text in order to give the local color and attraction of the SL cultural item to the TL readers.

Newmark ( 1988:83 ) also states that the names of living things such as people's names and the names of animals, as well as the names of periodicals and newspapers, titles of untranslated literary works, plays, films and songs, names of private companies and institutions, street names and addresses, and finally, newly imported foodstuffs and clothes should be included in transferred words. For instance, the names of Australian animals and birds, such as "goanna" ( Morgan, 1987:59 ) and "cockatoo", the names of periodicals and newspapers such as "Archie comic(s)" ( Morgan, 1987:99 ) and "Herald" ( Morgan, 1987:166 ), the titles of songs such as "The Internazionale in Italian" ( This title was deliberately
written with a mixture of English and Italian spelling by the author. )

(Morgan, 1987: 40), the names of public and nationalized institutions and private companies and institutions such as “Ocean Beach Hotel”

(Morgan, 1987: 274), street names and addresses such as “Port Headland” (Morgan, 1987: 216) and “Marble Bar” (Morgan, 1987: 218) and names of Australian foods such as “jubes” (Morgan, 1987: 322) and “Deb Instant Mash(ed) Potato” (Morgan, 1987: 215) should be transferred as foreign lexical items. However, it is necessary to provide explanations about these transferred words in footnotes, with the exception of some lexical items such as people’s names, the names of well-known animals such as kangaroo and koala, and the names of hotels such as Ocean Beach Hotel and so on.

Catford, on the other hand, states that “although a restricted kind of transference of meaning from one language to another is possible, it is explicit that transference is not normally meant by ‘translation’”

(Catford, 1965: 48). While the TL meanings can be substituted for the SL meaning in translation, there is an interference of SL meanings in the TL text in transference (Catford, 1965: 48). Some linguists also argue that it is the translator’s task to illustrate certain cultural items. If we exclude the
use of transference, it may be possible to translate some cultural words into Japanese. For example, the names of public or national institutions such as “Commonwealth Department of Education” (Morgan, 1987:137) and “Native Welfare Department” (Morgan, 1987:245) may be translatable, although there are no equivalent departments in Japanese public institutions. In translating “Commonwealth Department of Education” into the TL text, the equivalent could be Japanese “連邦教育省” (Appendix: 275). The equivalent of “Native Welfare Department” may be Japanese “原住民社会福祉課” (Appendix: 511). Since there are appropriate equivalents for “Native” and “Welfare Department” in Japanese (“原住民” and “社会福祉課”), it is possible to combine both equivalents. Hence, it can be said that it is unnecessary to transfer all the cultural words, and that certain cultural items can be translated or explained in TL text as just illustrated above. Thus, it is useful for translators to gain the techniques and knowledge of explaining those SL cultural words without using footnotes.

Newmark (1988:82) also states that when the translators’ skills and status increase, they will not be transferring so many cultural words in order to retain the style of the TL text, although the value of SL cultural contexts would be reduced as well. Therefore, if only considering the
importance of translation style, transferring from one language to another may not be the appropriate procedure in certain cases.

Further, in the case of transferring cultural words from English to Japanese, the translation procedure would be called "transliteration" rather than 'transference', since there are differences in the writing systems of the two languages. As mentioned in Chapter III, foreign or cultural terms in the SL texts are normally transliterated to Katakana. Catford defines that "in transliteration, SL graphological units are replaced by TL graphological units, however these are not translation equivalents, since they are not selected on the basis of relationship to the same graphic substance" (Catford, 1965:66). Thus, the use of Katakana in translating English lexical items into Japanese should be considered transliteration rather than transference, since the SL graphological units are replaced by TL graphological units without replacement of phonological elements as well as the contextual meanings of the SL text. For instance, in translating "Guy Fawkes night" (Morgan, 1987:73) into Japanese, the item should be transliterated to Katakana "ガイホークス ナイト" (Appendix: 135), since there is no such a cultural item in Japanese. In the process of transliterating a text, the transliterator replaces each SL letter or other
graphological unit by a TL letter or other unit on the basis of the rules (Catford, 1965:66). Thus, the rules of transliteration equivalence are different from translation equivalence in two ways: (i) it is unnecessary to relate to the same graphic substance as the SL letter. (ii) these need to be one-to-one correspondence with SL letter or other units. Also, there are three steps in the process of setting up a transliteration system. Firstly, the SL letters are replaced by SL phonological units (Catford, 1965:66). This means the normal literate process of connecting from the written to the spoken medium. Secondly, the SL phonological units are translated into TL phonological units (Catford, 1965:66). Thirdly, the TL phonological units are connected with the TL letters, or other graphological units (Catford, 1965:66). Therefore, it can be said that in translating cultural items into Japanese, the procedure should not be transference, but transliteration.

The section on translation theory discussed the argument in use of transference which is based on Newmark’s theory. The following discussion will relate the analysis of translating My Place with reference to those theories and comparison with Kato’s translation.
In general, cultural objects which contain national characteristics should be transferred. For example, in the SL text “He also informed us that we would all have to take part in the Anzac Day march once a year.” (Morgan, 1987:56), the item “Anzac Day” is “one of public holiday in Australia, which is 25 April, anniversary of the ANZAC landing at Gallipoli” (Barnard, 1982:43). The item denotes a cultural object, since there is no such public holiday in Japan. Hence, the item should simply be transliterated to Katakana, which is “アンザック・デー” and the TL text would be 「ウィリーさんはまた、一年に一度行われるアンザック・デーの日の行進に私達も参加するように知らせてきた。」 (Appendix: 96). However, an explanation about the public holiday in the footnote would be required.

Kato (1992:76) transliterates the item “Anzac Day” with the addition of a detailed explanation about “Anzac Day” without using a footnote as follows: 「また、毎年四月二十五日、第一次大戦中にオーストラリア軍とニュージーランド軍がガリポリに上陸したのを記念したアンザック・デイの行進にも私達を連れて行くと言った。」, which means “He also said that he would take us to the Anzac Day march which aimed to celebrate the Australian and New Zealand armies landing at Gallipoli on 25 April during World War I”.

Since Kato’s choice can avoid the excessive use of the footnote as well as
supplementing the explicit explanation of the SL cultural item in the TL text, it could be an appropriate solution.

To give one more example of a cultural object, in the SL text "We bought show-bags crammed with Smarties, Cherry Ripe, Samboy, Potato Chips and Violet Crumble Bars, we weren’t interested in the educational ones." (Morgan, 1987:69), the lexical item "show-bag" includes the meaning of "a bag containing snacks and chocolates for children and it is a distinctive feature at the Royal Easter show etc.", which contains cultural elements. There is no equivalent of the item in Japanese, though the meaning of "show-bag" may be similar to Japanese “福袋”, which is sold in special shows and festivals at new year etc.” However, since both contextual meanings of "show-bag" and “福袋” contain differences and also the item “show-bag” denotes a cultural object, the item should be concisely transliterated into Katakana, which is “ショウバッグ”. Thus, the TL text would be 「私達はスマーティーズやチェリーライブ、サムボーイ、ポテトチップス、そしてパイオレットやクランブルパーが詰められたショウバッグを買い、勉強に関するものなどには興味がなかった。」 (Appendix: 127) with the addition of an explanation about the item in the footnote.

However, the item “show bag” is translated as “福袋” and Australian
items such as “Smarties”, “Cherry Ripe”, “Samboy” and “Violet Crumble Bars”, but not “potato chips”, are omitted by substituting “chocolate bars” for those items in Kato’s translation (1992:98): 「私たちは、チョコレート・バーやポテト・チップがぎっしり詰まった福袋を買った。」, which means “We bought a show-bag in which chocolate bars and potato chips etc. were crammed”. Although the use of the Japanese item “福袋” for the equivalent of “show-bag” may be inappropriate due to the risk of distortion of the SL cultural image, the use of the substitution (chocolate bars) for the Australian items (the names of snacks) may be useful for avoiding the use of too many footnotes.

The names of living things such as people’s names and Australian animals, names of periodicals and newspapers, names of films and songs, names of private or public institutions, street names and addresses and names of Australian foods may be included in transferred words. For instance, in the SL text “I caught *gilgies* by hanging over an old stormwater drain and wriggling my fingers in the water.” (Morgan, 1987:61), the item “gilgies” is a small fresh-water crayfish which is known in most parts of Australia (Morgan, 1987:61). Since the item “gilgies” is an Australian word,
it should be concisely transferred with the addition of an explanation in a footnote. Thus, the equivalent of “gilgies” could be Japanese Katakana “ギルギー” and the TL text would be 「私は水の中で指をくねらせながら、洪水のための排水管にぶら下がっているギルギー達を捕まえた。」 (Appendix: 100).

Kato, on the other hand, (1992:84) does not transliterate the cultural item “gilgies”, but translates it as “crayfish” which is “ザリガニ” in Japanese, since “gilgies” is a kind of crayfish: 「嵐のあと、水かさの増した流れの上に身をかがめて、水の中に指を蹴らせてザリガニがかかるのを持った。」. If considering the importance of retaining the cultural characteristics and phonology of the SL item, Kato’s translation may be inappropriate, while at the same time, it is a useful strategy for preventing the excessive use of footnotes and it avoids distracting the reader from following the narrative.

In the SL text “I was into reading Famous Five books.” (Morgan, 1987:60), the item “Famous Five” is the name of a series of children’s novels, which should simply be transliterated with the addition of a footnote. Hence, the equivalent of “Famous Five books” could be “フェイマス・ファイブ” ("books" can be omitted) and the TL text would be 「私はその時フェイマス・ファイブをよく読んでいた。」 (Appendix: 105).

Kato (1992:82) does not use transliteration for the equivalent of
“Famous Five books”, but the cultural item is translated by creating a new word which involves the prepositional meaning of the item: 「ちょうどそのころ五人組物語を読んでいたので...」. In Kato's translation, the equivalent of “Famous Five book” is Japanese “五人組物語”, which is equivalent to “a party of five story”. However, it is necessary for the translator to know about the context of the book in order to determine the title of the book fits into the content, though Kato's idea is useful for avoiding the use of footnotes.

Also, in the SL text “At the teacher's instruction, the first two kids got up and sang “Frere Jacques” one after the other.” (Morgan, 1987:40), “Frere Jacques” is the name of a French song, which could be concisely transliterated into Katakana, which is “フレール・ジャック”. Therefore, the TL text would be 「先生の指示に従って、まず最初の二人の子供が立ち上がり、かわるがわるフレール・ジャックを歌いだした。」 (Appendix: 56). However, while French songs are commonly sung in Australian schools, they are uncommon to be sung in Japanese schools, therefore it is necessary to explain that the item refers to a French song in the footnote. This means highlighting the differences in cultural contexts between SL and TL languages.

By contrast, Kato (1992:44) avoids the use of the footnote by using
some techniques for transliterating the item “Frere Jacques” as follows: 「二人の子が立ってフランス語で『フレール・ジャック』を交代で歌い....」, which means “the first two kids got up and sang “Frere Jacques” in French...”.

Since the phrase “in French” is supplemented together with the title of the song, it can be recognized that the song denotes a French song and it is unnecessary to provide an explanation in a footnote.

In the SL text “Doesn’t the Canteen’s Trust Fund give money to ex-servicemen in dire circumstance?” (Morgan, 1987:289), the item “Canteen’s (Trust Fund)” denotes “a welfare fund for ex-servicemen”, which is a public institution (or organization) in Australia. Since the item represents the cultural term, “Canteen” but not “Trust Fund” should be transliterated with the addition of an explanation in a footnote. Thus, the equivalent of “Canteen’s Trust Fund” could be “カンティーン信託基金” and the TL text would be 「こんな状況にもかかわらず、カンティーン信託基金は退 役軍人にお金を出してくれないって言うの？」 (Appendix: 598).

However, Kato (1992:204) does not transliterate the item “Canteen’s Trust Fund”, but translates the prepositional meaning of the item by creating a new word, though such an organization does not exist in Japan: 「退役兵がこんなに困った状態にいるのに、軍人福祉基金は援助してくれない
の？」, which means “Doesn't the ex-servicemen welfare fund aid an ex-serviceman's in dire circumstance etc.?”. Although Kato's translation can prevent using too many footnotes, as well as retaining sufficient explanation of the meaning for the SL cultural item in the TL text, the phonology of the SL item “Canteen (Trust Fund)” cannot be preserved in the TL text as well.

The names of Australian foods should be also transferred with the addition of an explanation in footnotes. For example, in the SL text “Curly, who had just finished his usual dinner of curried chops and was about to embark on his favorite dessert, warm Weetbix generously topped with sugar, picked up his furry, flea-bitten ears and darted to the door.” (Morgan, 1987:92), the item “Weetbix” refers to the name of a cereal. Since the names of Australian foods should be transliterated into Katakana, the equivalent of “Weetbix” could be “ウィートビックス” and the TL text would be「いつももの夕食のカレーチャップをちょっと食べ終え、好物のデザート、贅沢にも砂糖がトッピングされた温かいウィートビックスに取りかかろうと思っていたカーリーが、毛でおおわれノミにかまれた耳をそばだてて、ドアに向かって突進してきた。」(Appendix: 176) with the addition of a footnote such as “the name of a cereal in Australia”.
By contrast, Kato (1992:138) does not transliterate the item “Weetbix” into Katakana, but substitutes “cornflakes” for the equivalent of the item, since the use of the transliterated item “cornflakes”, “コーンフレーク” is common in Japanese, whereas the use of that of “cereal”, “シリアル” is uncommon:「カーリーはちょうどカレー味の肉の夕食を食べ終えて、温めた砂糖かけのコーンフレークというお気に入りのデザートにかかろうとしていたが、蠟にかまれた毛むくじゃらの耳をぴくんと立てて、ドアに突進した。」

From the analyses in the above two paragraphs, it is found that Kato tends to avoid the use of footnotes by using certain techniques, such as substituting similar TL items, adding some supplementary words and creating new terms in the TL text. Although Kato’s ideas are useful for preventing the excessive use of footnotes and distraction of the reader from following the narrative, they can occasionally reduce cultural images, characteristics and phonology of the SL items.

Although the last two paragraphs discussed the fact that cultural objects and concepts, names of periodicals and newspapers, titles of songs and films, names of private or public institutions, names of cities and streets and names of foods should be transferred, it may be possible to translate
some items into Japanese without using transference in certain cases. For example, in the SL text “I was studying on a Repatriation scholarship and while there was never any money left over, my needs were small.” (Morgan, 1987:122), the item “Repatriation scholarship” means a scholarship for a family who has someone who returned from war”. There is no equivalent of “Repatriation scholarship” in Japanese as there is no such scholarship in Japanese universities. Thus, the use of transference may be required in this case. However, it may be possible to translate the item literally with the addition of supplementary words in order to preserve the aesthetic value of the SL text. Hence, the equivalent of “Repatriation scholarship may be "復員兵士家族用奨学金", which means “ex-serviceman's family scholarship” and the TL text would be 「私は復員兵士家族用奨学金をもらって勉強していて、またお金など全く残らない一方、私に必要なものといったちら、ほんとに小さいものしかなかった。」(Appendix: 241). Kato (1992:193) also provides a similar idea to the above TL text. However, the item is translated more freely as follows: 「復員軍人の子弟に支給される奨学金をもらって、私は大学に来ていた。」, which means “I was studying on a scholarship which was supplied for children of ex-serviceman”. Kato’s translation may be more understandable to the TL readers, since the meaning of the item is
explicit.

Also, in the SL text “Haven't you heard of the RSPCA?” (Morgan, 1987:98), the item “RSPCA” refers to “Royal Society for the Prevention of Cruelty to Animals, which is a society founded in England in 1824 and in Australia in 1871 that campaigns for the humane treatment of animals” (Barnard, 1982:904). There is a similar organization for the protection of animals in Japan, “動物愛護協会”, though the propositional meaning of the RSPCA may be different from the Japanese organization. Thus, the item “動物愛護協会” may be used as the equivalent of “RSPCA” and the TL text would be 「動物愛護協会のこと聞いたことないの？」 (Appendix: 189).

Kato (1992:148) also uses the TL item “動物愛護協会” for the equivalent of “RSPCA” with the addition of supplementary words as follows: 「イギリスに王立動物愛護協会があるってことは知っててでも？」, which means “You know there is RSPCA in England don’t you?”. However, since the extra additional phrase “in England” is not written in the SL text, Kato’s translation could be inappropriate, since it can distort the actual meaning of the SL text.

In the above comparison, Kato’s translation matches the above
analyses when translating items, "Repatriation scholarship" and "RSPCA", though there are certain differences of expression between both the TL texts.

In conclusion, this chapter has discussed the arguments in favor of transference and against the use of transference with a number of theoretical categories, and has examined the concept of transliteration in translating from English to Japanese. It has also analyzed my translation of cultural objects in *My Place* by application of those theories and comparison with Kato's translation.

In general, cultural words such as Australian and Aboriginal terms, names of all living things such as Australian animals and birds, names of periodicals and newspapers, titles of songs, names of private companies and institutions, street names and addresses and foodstuffs can be transferred.

However, some cultural words, public and national institutions can be translated into the TL text and still retain the aesthetic value of these SL texts, as it is possible to translate these items into Japanese with one-to-one equivalence.

When translating English cultural items into Japanese, the
translation procedure is called transliteration, because the SL graphological units are replaced by the TL graphological units and the both SL and TL texts do not contain the same graphic substance.

The use of transferred words is useful as these can present the SL country’s culture in the TL text. It may generate local color to the TL text and attract the TL readers. However, since the excessive use of transferred words could also increase the use of footnotes and distract the reader from following the narrative, it may not be so useful to transfer all the cultural words.

In translating *My Place*, it is found that cultural objects and concepts such as “Anzac Day” and “show·bag”, names of living things and Australian animals such as “gilgies”, the names of novels such as “Famous Five books”, the names of songs such as “Frere Jacques”, the name of public institutions such as “Canteen Trust Fund” and the names of Australian and Aboriginal foods such as “Weetbix” should simply be transliterated into Katakana, since there is no equivalent of these cultural terms in Japanese. However, some cultural words such as “Repatriation scholarship”, “RSPCA” can be translated into Japanese while still conserving the aesthetic value of the SL texts and avoiding the use of too many footnotes, since there are similar
equivalents of those cultural terms in Japanese, or the items can be translated with one-to-one equivalence.

When making a comparison with Kato's translation, Kato used transliteration with the addition of some supplementary words when translating certain items such as "Anzac Day" and "Frere Jacques". However, sufficient explanations about these cultural items which would explain their meanings were not provided although they are explained to some extent. Also, Kato substituted similar TL items for the equivalent of SL cultural terms when translating such items as "show-bags", "gilgies" and "Weetbix". Further, Kato translated such cultural items as "Famous Five books" and "Canteen Trust Fund" by creating new terms, though there are no such terms in Japanese. Although Kato's translation of these cultural items could be effective for avoiding the use of excessive footnotes and distraction of the reader from following the narrative, the cultural colour, image and phonology of the SL items are unfortunately reduced as well. As for certain items such as "Repatriation scholarship", "RSPCA", the equivalents of both items in my translation match Kato's translation though they include certain differences in their expressions.

From the consequence of this analysis, it is found that while most SL
cultural items are translated based on SL cultural contexts in my translation, Kato's translation is considerably more focused on retaining readability, and so some of the colour of the SL cultural context is lost. Therefore, excessive avoidance of transference is inappropriate when translating cultural terms which include specific SL cultural contexts and phonology, although it is occasionally possible to translate certain cultural terms depending on the contexts.
Chapter V

Process of translation

Models of the translation process were designed in the late forties and early fifties as a basis for programs of research in automatic translation (Holmes, 1988:82). These models were developed with the notion that texts could be translated item by item. However, this basically lexical-rank model was later replaced by a sentence-rank model, in which a source language passage was connected into a target language passage by means of a tripartite process of analysis, kernel-level transfer and restructuring. This process of translation was postulated by a linguist, Eugene A. Nida (Holmes, 1988:82).

This chapter will discuss the concept of process of translation, and examine certain patterns of texts which depend on different social contexts and the role of kernel structures according to Nida’s model of the translation process. It will also analyze three different characteristics of texts such as metaphorical and idiomatic texts, Australian slang in relation to the translation of *My Place*, which focuses on cultural contexts by application of Nida’s model and compare my translation with Kato’s translation of *My
The process of translation can be described as a simple model. The following diagram is Nida's model of the translation process.

![Diagram of Nida's translation process]


According to Nida's model, the first step in the process is the comprehension of the source text before analyzing the text. After comprehension of the text, analysis of grammar and lexis in the text is performed for preparing transfer of the SL text into the TL text. During this process, access to specialized knowledge and intended meaning can also take place. The
second step is the transfer of the message. In this process, lexical and grammatical meaning of the source language are replaced in the target language. After transferring the message, the text is restructured by providing a complete sentence. The final step after restructuring the TL text is judging readability and adequacy of translation for specific purposes.

The following example is the analysis of translation from English to Japanese by using Nida's model of the translation process:

Example.  

SL text – “He's the spitting image of you.” (Morgan, 1987:233)

TL text – 「彼はまるで母さんに生き写しだわ。」 (Appendix: 487)

<table>
<thead>
<tr>
<th>Original text</th>
<th>Translation text</th>
</tr>
</thead>
<tbody>
<tr>
<td>“He's the spitting image of you.”</td>
<td>「彼はまるで母さんに生き写しだわ。」</td>
</tr>
</tbody>
</table>

At the stage of A (analysis), two kinds of analysis of the original text, componential analysis and structural analysis take place: (Naruse, 1978:56)

Componential analysis … He – noun

… is – copula

… the spitting image of you – noun phrase
Structural analysis … S(subject) V(verb) C(complement)

In the process of transference from analysis M·1 to restructuring M·2, it is necessary to confirm certain parts in order to understand the content as follows:

1. What is the subject of the original text? … He

2. What is the main message of text? … the spitting image of you

3. What is the style of text? … idiom

At the stage of restructuring the translation text, choice of translation words and the order of words are constructed as follows:

Choice of translation word … 彼(He)

である(is)

あなたにそっくり(the spitting image of you)

Order of words… 彼であるあなたにそっくり(incorrect syntax)

As for the order of words, the above sentence represents incorrect word order due to differences of syntax between Japanese and English.

Two kinds of adjustment, which are logical and stylistic are required for transference from the deep structure of the original text to the translation text: (Nida,1969, cited in Naruse, 1978:57)

Logical adjustment … 彼はあなたにそっくりである(correct syntax)
Stylistic adjustment … あなたにそっくり … 母さんに生き写し（idiom）

… である … だわ（colloquial style）

In the stylistic adjustment, in this special cases the equivalent of the English personal pronoun “you” should be Japanese “あなた” (although “あなた” can also be omitted in Japanese). However, since “you” refers to “Mum” in this text, “あなた” can be replaced by “母さん”, which means “Mum”. Further, the propositional meaning of “the spitting image of …”, Japanese “そっくり” can be replaced by the Japanese idiom “生き写し”, which is equivalent to the English idiomatic expression “the very picture (image) of …”. Also, since the type of TL text is a vocative text, it may be necessary to use the colloquial style in Japanese. Through this process, the translation text “彼は母さんに生き写しだわ” is formed as above.

Bassnett (1980:17) discusses the process of translation which depends on different social contexts based on Nida’s model of the translation process. Japanese distinguishes between the word which is used when greeting someone face to face and that which is used when answering the telephone, whereas there is no such distinction in English.

Example. English … Hello … both greeting and telephone
While the Japanese "こんにちは" can only be used as a face to face greeting, "もしもし" can only be used on the telephone. This distinction can be analyzed according to the diagram in Nida's model:

![Diagram]

Before transferring the text from M·1 to M·2, grammatical analysis is required at the stage of A (analysis), since there are considerable differences in grammatical elements between the SL and TL text. After transferring the text, a decision of which expression is the appropriate equivalent to English "Hello" in the situation is required at the stage of R.
(restructuring). (If the text refers to 1, the equivalent of “Hello” could be “もしもし”, if the text refers to 2, the equivalent could be “こんにちは”). At this stage, it is significant to consider the context of the text. After the decision is made on the appropriate equivalence based on the context, the translation text can be produced.

While the use of honorific forms within conversation is uncommon in English, there are a number of honorific or humble expressions in Japanese vocative texts. For example, Japanese distinguishes conversation between formal and informal situations in conversation via the morphology of both verb and nouns, whereas there may be no such specific distinction in English. Such an example can be analyzed by using Nida’s model. The following texts describe a dialogue in the formal situation.

SL text:
Mrs Milroy: “Hello, please come in. Sorry to keep you waiting, I didn’t hear you knock”.

Guest: “That’s quite all right, Mrs Milroy”, responded our visitor politely, “think nothing of it”. (Morgan, 1987:92)

TL text:
ミルロイ婦人：「こんにちは、どうぞお入りになって下さい。おまたせしてすみ
A: formal situation ... 「こんにちは、どうぞお入りになってください。」

B: informal situation ... 「こんにちは、さあ入って。」

As discussed before, grammatical analysis is required at the stage of A (analysis). After transfer of the message, a decision whether the appropriate equivalent of the SL text "Hello, please come in." is A or B is required at the stage of R (restructuring). This stage is regarded as a crucial process in determining whether the use of the honorific form is necessary or not. (If the situation is formal, the equivalent could be A, if
informal, it could be B). Since the above dialogue takes place in the formal situation, the equivalent of the SL text could be the TL text described in A.

In this process, the translators have to consider criteria such as the social context of greetings and other exchanges in conversation – whether on the telephone or face to face – the class position and status of the speaker, since all such factors are involved in the translation (Bassnett, 1980:17).

Further, Nida (1969, cited in Brannen, 1993:143) introduces a free type of translation that is not tied to the original style but conforms more to the natural style of the translation. According to Nida, early translators have concentrated on only transferring the form of the message and neglected consideration of the dynamic dimension. Hence, Nida proposed a method of dynamic equivalence translation where “Dynamic equivalence translation is the transfer of a message (M) from a source language (S) to a target language (T) in the natural closest equivalent, with primary emphasis on meaning and secondary emphasis on form” (Nida, 1969, cited in Brannen, 1993:143). However, later Nida (1969, cited in Brannen, 1993:143) renamed this “functional-equivalence translation” to correct the occasional misunderstanding that this method could produce literal
translation and to emphasise the role of the target language in the translation process. The process of functional-equivalence translation can be illustrated with kernel structures, which is "a concept of linguistic analysis recognizing that most languages are built on a finite number of basic constructions called kernels" (Nida, 1969, cited in Brannen, 1993:143). "In functional-equivalence translation model, the work of translation starts from the analysis of the text in terms of grammar and meaning" (Brannen, 1993:143). Sentences are broken down into their kernel structures and words and phrases are analyzed by a technique of componential analysis. After the text has been reduced to kernels in terms of grammar and meaning, it is transferred to the receptor language at their kernel level. "In the receptor language, the kernel structures are reformed until they reach a stylistic level corresponding to the original text" (Nida, 1969, cited in Brannen, 1993:143). This process is shown in the following diagram:

<table>
<thead>
<tr>
<th>Source language</th>
<th>Target language</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Analysis to Kernel)</td>
<td>(Restructuring)</td>
</tr>
<tr>
<td>Message - 1 --- Kernel --- Message - 2</td>
<td></td>
</tr>
</tbody>
</table>
A simple example of how grammatical structures are analyzed to produce kernel forms may be "the noun + no (of) + noun phrase structure of Japanese" (Brannen, 1993:144). In some cases, this construction is transferred to English as a possessive noun phrase.

Example.

Japanese text – "母( Mum)の( no )秘密( secret )の( no )武器( weapon)"

(Appendix: 113)

English text – "Mum's secret weapon" (Morgan, 1987:64)

In this case, analysis in the kernel structure is not required, since there is a corresponding non-kernel form in the target language (Brannen, 1993:144). However, the sentence "日本人( Japanese)の( no )先生( teacher )" should first be broken down to determine whether it means "a teacher who is Japanese" or "a teacher of Japanese people". In the following example of the noun + no + noun structure, a formal correspondence translation would create ambiguity.

Example – 1

Japanese text – 「先日の彼の逮捕は間違いていた。」

English text – "His arrest the other day was a mistake."

(formal correspondence translation) (Brannen, 1993:144)
As explained above, the Japanese text should be broken down into the kernel structure in order to determine whether the meaning is “he arrested someone” or “someone arrested him”, since the English text preserves ambiguity.

Example – 2

Japanese text – 「藤田さんの絵はここに置きなさい。」

English text – “Put Mr. Fujita's picture here.”

(formal correspondence translation) (Brannen, 1993:145)

In this sentence, three kernels may be found, such as “the picture of Fujita,” “Fujita owns the picture.” or “Fujita painted the picture.”

From these examples, it may be said that breaking down kernel structures before transferring the original text can be very useful in complex situations.

The section on translation theory discussed the process of translation and analyzed certain patterns of texts according to Nida's model of translation process. The following discussion will relate to the analysis of three patterns of texts in relation to translation of My Place based on Nida's
formulation, and comparing with Kato's translation.

Metaphorical texts can also be analyzed through Nida's model of the translation process. For example, in the SL text "Bill really was the man of our house." (Morgan, 1987:52), the item "the man of our house" denotes a metaphor and the TL text would be 「ビルは本当に私達の家の大黒柱になったのだ。」 (Appendix: 86). The process of this translation can be analyzed through the following diagram:

<table>
<thead>
<tr>
<th>SL text</th>
<th>TL text</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Bill really was the man of our house.&quot;</td>
<td>「ビルは本当に私達の家の大黒柱になったのだ。」</td>
</tr>
<tr>
<td>A (Analysis)</td>
<td>T (Transfer)</td>
</tr>
<tr>
<td>M1 (message 1)</td>
<td>---</td>
</tr>
</tbody>
</table>

Before the SL text is transferred to the TL text, the analysis of the original text is performed at the stage of A (analysis) in two kinds of ways, which are componential analysis and structural analysis. In componential analysis, analysis of each word in the SL text takes place. In structural analysis, the grammatical structure of the SL text is analyzed.
For instance,

Componential analysis – Bill … proper noun

really … adverb

was … copula

the man of our house … noun group

Structural analysis – S (subject) V (verb) C (complement)

Additionally, some points for understanding the content of the text should be confirmed:

1) The subject of the original text – Bill

2) The main message in the text – the man of our house

3) The style of the text – metaphorical expression

After these analyses, the choice of translation words and order of the words are performed at the stage of restructuring:

Choice of translation words – Bill … ビル

really … 本当に

was … なった

the man of our house … 私達の家の主人

Order of the words – ビル本当にになった私達の家の主人（incorrect syntax）

As for the order of the words, since there are differences in syntax between
English and Japanese some adjustments for correcting the syntax would be required at the next stage.

At the next stage, transferring from the deep structure of the original text to the translation text, logical adjustment and stylistic adjustment are required:

Logical adjustment – ビルは本当に私達の家の主人になった。

（correct syntax）

Stylistic adjustment – the man of our house …私達の家の主人…私達の家の大黒柱（metaphorical expression）

was …になった…になったのだ（colloquial style）

In the logical adjustment, the correct syntax of the TL text is constructed as shown above. However, in the stylistic adjustment, the metaphorical expression of the TL text “私達の家の主人” can be replaced by “私達の家の大黒柱”, which includes the meaning of “the prop which supports the house”, which means “a father which takes care of a family” in Japanese. Also, when translating the novel, the use of the colloquial style in the text is common in Japanese. Therefore, the equivalent of “Bill really was the man of our house” would be 「ビルは本当に私達の家の大黒柱になったのだ。」.

However, Kato (1992:68) does not substitute the metaphorical
expression for the equivalent of “the man of our house”, but the
propositional meaning of the metaphor is translated as follows: 「これからは
ビリーがわが家の家長であると宣言した。」, which means “Bill really was a
leader of our house”. In this case, the complicated analysis at the stage of
the stylistic adjustment would not be required, since it is unnecessary to
replace the TL metaphor with the SL metaphor before determining the TL
text. When considering differences of cultural contexts between the SL and
TL text, the replacement of the TL metaphor with the SL metaphor at the
stage of the stylistic adjustment may be inappropriate, since the equivalent
of “the man of our house”, Japanese metaphor “家の大黒柱” in the above TL
text includes a strong Japanese archaic image that a male should be
authoritative in the family or even society. This may not fit into the SL
cultural contexts, though both the SL and TL metaphors include common
meanings of “a leader of our house”. Therefore, Kato's choice may be more
appropriate for the equivalent of “the man of our house” if considering the
implication of the cultural contexts in translation.

Australian slang may be also analyzed using Nida's model of the
an Australian slang term and contains the meaning “You’re bad, or
terrible." Thus, the contextual meaning should be translated into the TL text, which would be 「お姉ちゃん悪い子ねぇ。」 (Appendix: 54). This process of analysis is as follows:

SL text – “You’re rotten.”

TL text – 「お姉ちゃん悪い子ねぇ。」

A (Analysis)  R (Restructuring)

T (Transfer)

M1 (Message 1)  M2 (Message 2)

Firstly, two kinds of analysis take place at the stage of A (analysis):

Componental analysis – You ... personal pronoun

are ... copula

rotten ... adjective

Structural analysis – S (subject) V (verb) C (complement)

After these two analyses, it is necessary to confirm some points for understanding the content of the text:

1) the subject of the text – you

2) the main message of the text – rotten

3) the style of the text – slang
Secondly, the choice and order of the words are determined and the logical and stylistic adjustments are performed at the stage of restructuring:

Choice of the translation words – You … あなた

are … である

rotten … 腐った

Order of the translation words – あなた である 腐った

(incorrect syntax)

Logical adjustment – あなたは腐っている (correct syntax)

Stylistic adjustment – You … あなた … お姉ちゃん

rotten … 腐った … 悪い子だ (slang)

are … である … ねえ (colloquial style)

In the stylistic adjustment, the equivalent of “you”, Japanese “あなた” can be replaced by “お姉ちゃん”, which means “older sister”, since the context represents a dialogue between an older and younger sister (younger sisters / brothers do not generally say “あなた” for older sisters, but “お姉ちゃん” in Japanese). Also, the equivalent of “rotten”, Japanese “腐った” can be replaced by “悪い子だ”, which means “a bad or terrible girl” in the text, since the text contains a slang expression. The equivalent of “are”, Japanese “である” can be also replaced by the colloquial style of “である”, “ねえ”, since the
text denotes a vocative text. Therefore, the TL text would be 「お姉ちゃん悪い子ねえ。」

However, Kato uses free translation for the equivalent of “You’re rotten” as follows: 「うそつきね。」, which means “You’re a liar”. If considering just the content of the SL text, the equivalent “You’re a liar” fits into the context. In this case, a more complicated analysis at the stage of the stylistic adjustment would be required. However, since Kato’s choice can distort the propositional meaning of the SL text “You’re rotten”, it may be inappropriate.

From the above analysis, it is found that consideration of the cultural context in translation is considerably significant in the process of translation, because the language system is not an independent entity and it is anchored within a particular cultural context. The text has arisen from and has been written within the context of that culture (Derewianka, 1997: 44). Thus, part of the translation process is consideration of the implication of cultural contexts.

In conclusion, this chapter has discussed the concept of translation process, and has examined certain patterns of texts which depend on
different social contexts and the function of kernel structures through Nida's model of the translation process. It has also analyzed three different patterns of texts, such as metaphorical and idiomatic texts and Australian slang by using examples from my translation of My Place and comparing them with Kato's translation.

Nida produced a model of the translation process, which is constructed in order of analysis of text, transference and restructuring. At the stage of analysis, both componential and structural analyses of the original text are required. In the process of transference, confirmation of comprehending the content of the text takes place. After transfer from message 1 to message 2, both logical and stylistic adjustments, as well as the choice of translation words and order of words are performed at the stage of restructuring.

Further, certain texts which are described in different social contexts such as formal situations can be analyzed through Nida's model of the translation process. In the process, the translator must consider certain criteria such as whether telephone or face to face or the class position and status of the speaker at the stage of restructuring.

Nida also postulated the concept of kernel structures in order to create functional equivalence translation, which emphasises the role of target
language in the translation process. The analysis of kernel structures can be useful when translating complex texts.

Although Nida's model of the translation process can be useful in considering linguistic aspects of translation, it does not seem to consider the importance of the implication of cultural context in translation. However, since each text is dependent on the cultural context, it may be said that the role of restructuring in Nida's model of translation process is rather theoretically underdeveloped.

In translating *My Place*, complex texts such as the metaphorical text and the text denoting slang, can be analyzed through Nida's model of translation process. From the analysis of these two texts through the translation process, it can be said that restructuring seems to play an important role in producing the appropriate target texts.

On the other hand, Kato's translation in the above two text types, except the translation of slang, includes less complicated analyses at the stage of restructuring, since there are no replacements from the SL metaphor to the TL metaphor at the stage of the stylistic adjustments. However, when considering the implication of cultural contexts in translation, Kato's translation of the metaphorical text "the man of our
"house" could be more appropriate, since the TL text is based on the SL cultural context as compared with my translation. Also, Kato's translation of slang may be inappropriate because Kato's choice can distort the actual meaning of the SL text.

In the application of Nida's model of translation process into practice, it was found that Nida's formulation is underdeveloped due to lack of consideration of cultural influences and meanings in the SL text and subsequent rendition into the TL. Therefore, it can be said that Nida's model is not useful in my translation of My Place.
Chapter VI

Context

Many translators consider that words should not be translated, but ideas and messages which the sentence contains should be translated. Linguistically, words are positioned into context by their collocations and grammatical functions in the word order of a sentence (Newmark, 1991:87). The words are used within a context of culture, a topic and a shared experience with the reader. "Some words are more context-dependent than others and their correspondents in translation also involve degrees of context-dependency which may not be the same as those in the source language (SL) text" (Newmark, 1991:87). This chapter will discuss the concept that words are conditioned by various contexts, such as linguistic, referential, cultural and individual, and some words could be independent of their contexts. It will also discuss the analysis of translating My Place by applying these theories and by comparison with Kato's translation of My Place.

Newmark states that linguistic context may be limited to a collocation
or it may be as large as a sentence in the case of an extended metaphor. (Newmark, 1988:193). "And occasionally, a word may be linguistically conditioned by its use beyond the sentence, when it is a concept-word variously repeated or modified or contrasted in other sentences or paragraphs" (Newmark, 1988:193). For example, in the SL text "She's a bit of an old cow." (Morgan, 1987:272), the lexical item "cow" refers to a metaphor (or idiomatic expression), which represents the meaning of "nasty person etc.". Thus, the propositional meaning of the text could be "She's a bit of a nasty old woman." This text should be interpreted within its linguistic context, since the text describes a collocation and the TL text would be 「彼女ねえ、ちょっと年寄りの意地悪女なのよ。」 (Appendix: 564). However, "cow" is described as meaning "lazy person" in Japanese, whereas it is described as meaning "nasty woman" in English. Therefore, it is necessary to comprehend the SL cultural context when translating the metaphorical item "cow" into Japanese, since the item can be mistranslated as meaning "lazy person".

Referential context relates to the topic of the text and the topic fixes the meaning of the word or sentence which refers to the topic
(Newmark, 1988:193). For instance, in translating the SL text "After we paid our three pence entry fee, we walked up and down, searching for four empty seats. Mum reckoned we'd be lucky to find any, because they always sold more tickets than they had seats. We were fortunate, Bill's keen eyes spotted four beauties." (Morgan, 1987:40), the item "four beauties" refers to the previous item "four empty seats", which could be a topic of the text and the topic could fix the context of the text. Hence, since the propositional meaning of "four beauties" could be "four empty seats" in the text, the equivalent of "four beauties" could be Japanese "4つの空席", which means "four empty seats" and the TL text would be 「3ペンスの入場料を払った後、私達は行ったり来たりしながら4つの空席を探した。普段、そこにある席よりも多めのチケットが売られるので、どこか見つけられればラッキーだと母は思っていた。するとほとんどラッキーなことに、ビルの鋭い目が4つのいい空席を見つけたのだ。」 (Appendix: 57).

To give another example, in the SL text "She usually covered up for me by telling everyone I was shy. Actually, I was more scared than shy. If I said anything at all, I'd just fall apart. There'd be me, in pieces on the floor. I was full of secret fears." (Morgan, 1987:16), the text "There'd be me, in pieces on the floor" refers to the last clause "I'd just fall apart". The text "I'd just fall
apart” could become a topic of the text and the topic could fix the meaning of the text which refers to the topic. Hence, the propositional meaning of the SL text “There’d be me, in pieces on the floor” may be “There’d be me who falls apart on the floor.” Since the propositional meaning should be translated into the TL text, the Japanese text would be 「母はいつもみんなに私が恥ずかしがりやだと言ってごまかそうとしていた。でも実際、恥ずかしいというより私は怖かったのだ。もし何かしゃべったら、今にもばらばらに崩れ落ちてしまうんじゃないかなと思ったのだ。そしてそのばらばらになった破片はきっと私なんじゃないかと思いながら、ずっと心の中で怯えていたのだ。」 (Appendix: 3).

In addition, the item “fall apart” in the text also contains a metaphorical expression, which refers to the feeling of “anxiety”. It may be reasonable to assume that a feeling of anxiety is associated with the feeling of being scared or fearful. If this is the case, then it may be possible that due to the description of the emotive responses, such as the feeling of being scared and fearful in the text, the TL readers may be able to acquire the meaning of anxiety from the context. Therefore, it seems it is not necessary to translate the term “fall apart” to involve the meaning of anxiety in the TL text. Also, it may be an inappropriate equivalent of the term “fall apart” to include the meaning of anxiety in the Japanese text.
Newmark (1988:193) discusses that “cultural context is the words related to ways of thinking and behaving within a particular language community or words which may be cultural and universal denoting a specific material cultural object”. For example, in the SL text “Mum and Nan cooked cakes and puddings, gave the house a real good clean, and prepared the stuffing for the chicken” (Morgan, 1987:33), the item “stuffing for the chicken” refers to “stuffing for a roast chicken for Christmas dinner”. The text includes the cultural context and an explanation in the footnotes may be necessary, since there is no such custom for Christmas dinner among most Japanese people. However, in order to avoid the excessive use of footnotes, the equivalent of “stuffing for the chicken” can be translated by adding some supplementary words as follows: “クリスマス・ディナーのためのローストチキンに詰める材料”, which means “stuffing for a roast chicken for Christmas dinner”. Hence, the TL text would be 「母と祖母はケーキとプリンを作り、そして家の中をびかびかに掃除した後、クリスマス・ディナーのためのローストチキンに詰める材料を準備するのだ。」 (Appendix: 41).

Individual context relates to “the idiolect of the writer, the fact that we all use some words and collocations in a way peculiar to ourselves”
Kussmaul (1995:119) also mentions that a writer's use of words might be idiosyncratic and not in accordance with general semantic usage. For instance, in the SL text "Sometimes, I hated Dad for being sick and Mum for making me visit him. Mum only occasionally brought my younger sister and brother, Jill and Billy. I was always in the jockey's seat. My presence ensured no arguments. Mum was sick of arguments, sick and tired." (Morgan, 1987:15), the text "I was always in the jockey's seat" denotes the meaning "I was always in the middle seat in the back" or may also include the meaning "I was always in control", which also means "I always had to go with my mother" when considering the meaning from the context of the text. Thus, the text seems not to be in accordance with general usage and belongs to the writer's idiolect. Therefore, since the contextual meaning of the text should be translated into Japanese, the TL text would be 「私はいつも母さんと一緒に行かなければならなかった。」 (Appendix: 1), which means "I always had to go with my mother".

Newmark (1991:89) also states that some words such as technical and common objects could be independent of their contexts. For example, technical terms such as "schizophrenic" (Morgan, 1987:114) and "psychology" (Morgan, 1987:143) are semantically independent of their
contexts. Common objects such as "desk" and "chair" are normally independent of the various types of context. Also, words within semantic fields such as "soft", "mild", "free" and "independent" may be more strongly distinguished from each other (Newmark, 1991:87). Words for parts of the body may also normally be independent of all contexts, except some cases such as "arm" as weapon (Newmark, 1991:91). Further, verbs which denote obvious physical actions such as "sob", "weep", "laugh" and "smile" might be also independent of their contexts and all these words may find perfect translation equivalence in many languages (Newmark, 1991:91).

Words which are independent of their contexts can generally be translated literally and may not involve difficulties in translation equivalence.

The section on translation theory discussed the concept of four categories of contexts with reference to Newmark's theory. The following discussion will illustrate the application of Newmark's theory of contexts and its four categories to the translation of My Place, with consideration being given to a comparison of the differences between my translation and Kato's translation.
As previously explained, the linguistic context is limited to a collocation. Thus, the following metaphorical item may depend on the linguistic context. For instance, in the SL text “Once she’d inspected our prizes and we’d discussed what they were and how they lived, she’d make us return them to the swamp” (Morgan, 1987:61), the item “prize” denotes a metaphor and includes the meaning of “creatures which we made an effort to catch in the swamp etc...”. Since the prepositional meaning of the metaphor should be translated into the TL text, the equivalent of “prizes” in the text could be Japanese “沼で一生懸命捕まえた物”. Thus, the above text is dependent upon the immediate linguistic context and the TL text would be 「沼で一生懸命捕まえた物をじっくり観察した後、その生き物達はいったい何なのか、それにどうやって生きているのかを一緒に話し合うと、祖母は再び沼へ返しに行かせるのだ。」 (Appendix: 108).

By contrast, Kato (1992:84) avoids translating the metaphor “prizes” by omitting it in the TL text as follows: 「よくよく眺めて、それがなんという生き物か、どんなふうに暮らしているのかを話して十分楽しむと、祖母はまた沼地へ戻しておやりというのだった。」. However, since the metaphor often includes particular meanings to emphasize the meaning of the item, Kato’s translation fails to retain the message contained in the SL writer’s
metaphor.

From the above analysis, Kato avoids translating the item when translating metaphor. However, as discussed above, as metaphor often includes special meanings, the item should not be ignored translating in order to conserve the emphatic expression which characterizes metaphor in the TL text.

Further, the following particular text belongs to the referential context. In the English text, "'Broak, Broak!' The noise startled me. I smiled. That was the old bullfrog telling us he was broke again."( Morgan,1987:18 ), the clause "he was broke again" refers to the former item which describes an onomatopoeic word, "Broak, Broak!". If considered from the context of the text, "he was broke again" cannot include the meaning of "he had no money" as Australian slang, but involves the meaning of "he made a noise 'Broak!' again", since the noise "Broak" is quite similar to the sound of "broke". However, it can also be assumed that the use of the phrase "he was broke again" as Australian slang in the text is a kind of pun which was deliberately created by the SL writer. In that case, there could be problems in translation equivalence. While the noise of the bullfrog can be described
as “Broak, Broak” in Australia, it may be expressed as the sound of “Gero, Gero” in Japanese. Also, it is impossible to translate the meaning of “he was broke again” as Australian slang in the Japanese text, since the noise of the bullfrog “Gero, Gero” does not phonologically match the phrase “he was broke again” in Japanese. This means that differences of noise sense between the SL and TL can produce problems in equivalence. Hence, the meaning of “he had no money” cannot be preserved in the TL text and it means that the function of the pun in the SL text cannot be used in the TL text. However, translators may attempt to translate “he was broke again” as an Australian slang by using a similar phrase which can fit into the context such as “he had no food or he is hungry” in order to express the SL writer’s intention in the TL text. Therefore, the TL text may be 「グログロ、私はその鳴き声をきいて驚き、そして微笑んだ。あの鳴き声は、年老いた食用がえるがまたお腹がすいたと私達に叫んでいる声だったのだ。」 (Appendix: 9), which means “‘Gero, Gero!’ The noise startled me and I smiled. That was the old bullfrog telling us ‘he is hungry’ again”.

By contrast, Kato (1992:9) transliterates the noise of the bullfrog “Broak, Broak!” without substituting the Japanese sound of frogs “Gero, Gero”: 「ブオッ、ブオッ」びっくりしたけれど、私はにっこりした。ウンガエ
ルが目を覚ましたことを教えているのだ。」, which means "Broak, Broak!"

The noise startled me, but I smiled. That was the bullfrog telling us he woke up. However, due to differences in representing the noise of the bullfrog between the SL and TL, the use of transliteration is inappropriate, since the SL sound cannot match the context of the TL text. Also, Kato uses literal translation for the equivalent of "bullfrog", which is "ウシガエル", whereas it is translated as "食用がえる" in my translation. Since the word "ウシガエル" is not a common expression in Japanese, the appropriate equivalent of "bullfrog" should be "食用がえる" which is a known expression. Further, Kato ignores translating the text "he was broke again" as it is used in Australian slang and the text is translated freely as the meaning of "he woke up". However, since Kato's translation distorts the virtual meaning of the SL text and the SL writer's expressiveness cannot be conserved as well, it would be inappropriate.

In the above comparison, it can be said that Kato fails to translate the noise of the frog "Broak, Broak!" and the item "bullfrog" at the TL readership's level whereas those terms are translated on the basis of the TL context in my translation.
Also, as explained in the previous section, cultural context represents the words which denote specific material cultural objects. For example, when translating the English text “She placed my book on my desk, and I couldn’t help groaning out loud. It seemed that Dick, Dora, Nip and Fluff had somehow managed to graduate to Grade Two”. (Morgan,1987:27), it is necessary to understand the contextual meaning of “Dick, Dora, Nip and Fluff”, which may involve cultural elements, since those are not simply people’s names, but the names of characters in an Australian or English narrative which most primary school children learnt at their schools in Australia. Thus, the explanation about those names or the narrative in the footnote would be required, since Japanese school children do not learn the narrative at school, and it means Japanese readers are unable to recognize those names as the names of characters in the narrative. Hence, the above text belongs to the cultural context type, since the text is conditioned by the cultural context. Therefore, the TL text would be 「先生が私の机にその本を置いた時、私は大きな声でうならずにはいられなかった。ディックやドラやニップやフラフ達も同時になんとか二年生に進級できたようだったからだ。」 (Appendix: 28). However, an explanation about the names of the characters in a footnote, such as “characters in a narrative which Australian primary
students learnt at school" is necessary as mentioned above.

However, Kato (1992:24) translates the text without using a footnote by adding some supplementary words in order to explain the contextual meaning of those characters: 「一年の教科書に出てきたディックやドラ、ニップやフラフも一緒に進級したらしく、またその物語だった。」, which means "It seemed that Dick, Dora, Nip and Fluff in the text book which we learnt in Grade One had somehow managed to graduate to Grade Two, so it was the book again". Since Kato's translation includes an explicit explanation about those characters, the use of the footnote is not required, though it may be unnecessary to add an extra explanation such as "it was the book again", as it could change the SL text.

In the above comparison, Kato deals well with the problem of translating an item which involves cultural elements, by providing an explanatory supplement about the cultural context of the item in the TL text, while the problem is concisely solved by providing an explanation in a footnote in my translation. However, the excessive supplement of explanations in the TL text may occasionally distort the expression of the SL text.
As discussed before, individual context is relevant to the idiolect of the writer where the writer's use of words is not in accordance with general usage. Thus, the following text may represent the individual context. In the English text, "Miss Roberts raised her horn rimmed eyes and said firmly, 'Quiet please!'" (Morgan, 1987:28), the item "horn rimmed eyes" is an idiolectal expression of the writer, and the text may in fact reflect the meaning "Miss Roberts raised her head and looked through horned-rimmed glasses". However, the idiolect of the writer could generate difficulties in translation. For instance, the translator may mistranslate the text "raising her horn rimmed eyes" as meaning "sharp eyes" or "strict eyes", since the text does not mention that in fact Miss Roberts wears glasses. Hence, it is important for the translator to comprehend the context of the text, which may occasionally inform the actual meaning of the idiolect. Therefore, the equivalent of "raising her horn rimmed eyes" in the text could be "眼鏡の下から覗き込んで..." and the TL text would be 「ロバーツ先生は角のとんがった眼鏡越しに見上げ、そして厳しく言った。『静かにしなさい！』」 (Appendix: 31), which means "Miss Roberts raised her head and looking through horned rimmed glasses said firmly, 'Quiet please'". Kato (1992:26) also translates the item "horn rimmed eyes" as having a similar meaning to the
above TL text as follows: 「ロバーツ先生は、べっ甲縁の眼鏡越しに見上げると、厳しく『静かに！』といった。」, which means “Miss Roberts raised her eyes through tortoiseshell rimmed glasses”. However, Kato describes “horn rimmed eyes” by using “tortoiseshell rimmed glasses”, whereas it is translated as “horned rimmed glasses” in my translation. Kato’s choice may change the SL writer’s expressiveness, since in fact the SL text does not include the item “tortoiseshell”.

In conclusion, this chapter has discussed the concept of translation in relation to four categories of contexts, such as linguistic, referential, cultural and individual, and has examined certain words which could be independent of their contexts. It has also illustrated each category using examples from my translation of My Place and has offered a comparison with Kato’s translation.

Linguistic context may be influenced by a collocation such as the metaphorical or idiomatic item when translating into Japanese. However, since the metaphor or idiom occasionally include different meanings between English and Japanese, the translator must consider the SL cultural context when translating the SL item in order to avoid mistranslation.
Referential context is relevant to the topic of the text, and the topic could connect to the meaning of the word or sentence which refers to the topic.

Cultural context relates to items which refer to a specific material cultural object. It is occasionally necessary to explain about the cultural object in a footnote as there is no adequate equivalence of the cultural item in the TL text. However, in order to prevent the excessive use of footnotes, the item can be translated by adding some supplementary words.

Individual context relates to the idiolect of the writer, which may generate difficulties in translation equivalence because the writer’s use of words may not be in accordance with general semantic usage.

Further, technical terms and common objects, words within semantic fields and words for parts of the body, could normally be independent of their contexts except certain cases.

In translating *My Place*, it is found that certain metaphorical items such as “prize” could depend on linguistic context. Although Kato avoided translating the item, since a particular message is often concealed in the metaphor, the item should not be ignored in translation.

Particular texts such as “Broak, Broak!” and “he was broke again”
could belong to referential context, since the latter item "broke" refers to the former item "Broak". Kato used literal translation for the equivalent of the noise of the bullfrog "Broak, Broak!". However, since the noise of the frog in the SL text cannot match the context of the TL text due to differences in the sounds made by frogs between SL and TL languages, the use of literal translation could be inappropriate.

Some items which involve cultural elements, such as "Dick, Dora, Nip and Fluff" may depend on cultural context, since these names denote characters in an English or Australian narrative. An explanation about those items in a footnote is required, since TL readers cannot recognize whether those names are simply people's names or characters in a narrative. However, Kato solved the problem well without using a footnote by providing supplementary phrases in the TL text, though extra explanations may distort the SL text.

An item such as "horn rimmed eye" is an idiolect of the writer, which represents individual context of the writer's style. Although both Kato's and my choice are similar, Kato translated the item more freely as compared with my translation.

Although a number of single SL words may involve perfect translation
equivalence referentially and pragmatically with their TL correspondents, whatever their degree of context, there can be no perfect translation of a text, since the text depends on each type of context. Therefore, it can be said that there is no perfect translation equivalence for some texts, if context is not taken into account.
Chapter VII

Culture, Translation, Untranslatability

This chapter will discuss various categories of cultural terms in translation and examine the concept of untranslatability in terms of both linguistic and cultural contexts and argue untranslatability for abstract items. It will also relate this to the analysis of translating *My Place* in which the cultural context is taken into account and compare the analysis with Kato’s translation of *My Place*.

The definition of culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression (Newmark, 1988:94). Throughout the centuries, translators and translations have contributed to the processing and exchange of information both within and across cultural and linguistic boundaries (Schaffner, 1995:1). Newmark distinguishes differences between universal and cultural words and introduces various cultural categories in translation such as ecology, material and social culture, words related to business or work.
Newmark (1988:96) states that geographical features can be distinguished from other cultural terms and they are normally value-free, politically and commercially. For example, there are local words for plains in many countries such as “steppes”, “tundra”, “pampas”, “savanna” (Newmark, 1988:96). Since cultural terms should normally be transliterated into Katakana, the equivalents of those items would be “ステップ”, “ツンドラ” “バンパス”, “サバンナ” in Japanese. However, explanations about those cultural terms in footnotes or brackets such as “steppes” (the extensive plains of Eurasia, mainly in the USSR (Barnard, 1982:1012)), “tundra” (one of the vast, nearly level, treeless plains of the arctic regions of Europe, Asia, and North America (Barnard, 1982:1103)), “pampas” (the great grassy plains lying in the rain shadow of the Andes, and south of the forested lowlands of the Amazon basin (Barnard, 1982:749)) and “savanna” (a grassland region with scattered trees and subtropical or tropical region (Barnard, 1982:921)) would be provided in order to define the meanings of the terms, although the names of those local plains may be known in many countries.

Material culture such as food, clothes and transport could be included
in categories of cultural terms (Newmark, 1988:97). Food is the most sensitive expression of material culture (Newmark, 1988:97). For instance, various cookbooks, food guides and articles in newspapers and magazines increasingly contain foreign food terms such as “pasta”, “pizza” and “spaghetti” (Newmark, 1988:97). Since the foreign food terms should normally be transliterated into Katakana, the equivalent of “pasta”, “pizza” and “spaghetti” should be “パスタ”, “ピザ” and “スパゲティ”. However, since these Italian gastronomic terms have already become internationalized, there is no problem in translation, and explanations about these terms in footnotes are unnecessary as well. However, the Aboriginal word which denote the food term such as “mingimullas” (Morgan, 1987:322) would require an explanation in a footnote such as “a kind of fruit”.

Traditional terms for clothes could also be included in material culture. There is a wide range of clothing terms which contain cultural elements. For example, clothing terms such as “sari”, “kimono”, “jeans” and “kaftan” represent internationalism (Newmark, 1988:97). Those clothing terms should normally be transliterated into Katakana such as “sari” – “サリー”, “jeans” – “ジーンズ”, “kaftan” – “カフタン” etc. However, since “kimono” denotes a Japanese term, there is no problem in translating it into
Japanese. As for “jeans”, an explanation in a footnote would not be required, as the item is a popular term in Japan. On the other hand, explanations about “sari” and “kaftan” in footnotes, or some supplementary words to define the meaning of the items, may be necessary when translating, since those clothing terms involve considerable cultural elements and are not well-known in Japan.

Words related to business or work may occasionally be regarded as cultural terms. Newmark (1988:98) states that in considering social culture, a distinction can be made between denotative and connotative problems of translation. For example, in denotative terms such as “chocolate shop” and “cake shop”, there may be no translation problem in most cases, since “the words can be functionally defined or there is one-to-one translation equivalence” (Newmark:1988:98). By contrast, “the connotative terms such as ‘the working people’ may contain problems in translation” (Newmark, 1988:98). Especially, “archaic expression such as “the working class” can still be used ironically or humorously today” (Newmark, 1988:98). It can hardly be used seriously in recent years, since the majorities of people in developed countries are property-owning and the
phrase is rarely used nowadays (Newmark:1988:98). Further, “the masses” and “the people” can be used in both passive and negative ways (Newmark,1988:98). However, those terms are more rarely used nowadays. However, for these statements, Newmark may fail to consider certain factors such as differences of contexts of the period and social environments between countries. These factors should be considered when translating the above connotative terms.

In some cases cultural factors can lead to apparent untranslability. Catford (1965:94) discusses two categorization of untranslatability, one which involves cultural and the other which involves linguistic elements. Untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text.

Linguistic untranslatability can arise when there is no formal correspondence between source and target languages (Catford,1965:94). It could also occur when ambiguity in the SL text is a functionally relevant feature (Catford,1965:94). For example, the SL text “There’s been too many skeletons in our family.” (Morgan, 1987:133) may be linguistically untranslatable since the item “skeletons” in the text describes a metaphor. However, this metaphor (if the TL text requires) can be translated in the
following way: the propositional meaning of the metaphor “skeletons” in the
text could be “secret”, which can be translated into the TL text. Thus, the
equivalent of “skeletons” could be “秘密”, which means “secret” and the TL
text would be 「私達の家族には秘密が多すぎるのよ。」 (Appendix: 267), which
means “there are too many secrets in our family.”

Also, Popovic (1976, cited in Bassnett, 1980:34) defines two categories
of linguistic untranslatability as follows: “a situation in which the linguistic
elements of the original cannot be replaced adequately in structural, linear,
functional or semantic terms in consequence of a lack of denotation or
connotation”, “a situation where the relation of expressing the meaning –
the relation between the creative subject and its linguistic expression in the
original does not find an adequate linguistic expression in the translation”.
While the former definition may be parallel to Catford’s category, the latter
definition illustrates the difficulties of describing and defining the limits of
translatability (Bassnett, 1980:34-35). This means that whilst Catford
presents a linguistic emphasis considers, Popovic defines from a position
that involves communication theory (Bassnett, 1980:35).

While it can be said that formal linguistic differences between the SL
and TL organization of situation-substance would generate
untranslatability when the SL formal feature is a functionally-relevant feature, untranslatability which contains linguistic factors may be less problematical than that which includes cultural factors in the case of translation between English and Japanese. In specific situations, there may be cases of linguistic untranslatability. However, Catford (1965:94-98) argues that with further analysis, solutions can be found for linguistic untranslatability.

Cultural untranslatability occurs when a situational feature which is functionally relevant to the SL text is completely absent from the culture of the TL (Catford, 1965:99). In translating from English to Japanese, there are a number of culturally untranslatable lexical items since there are considerable differences between the two clusters. For instance, Catford (1965:99) states that a Japanese lexical item "風呂 (huro)" may culturally be untranslatable into English. Although English "bath" or "bath room" would be an adequate translation equivalent of the item, "風呂" includes a different function from the English "bath". English "bath" is basically a solitary activity while the Japanese bath may often be communal (Catford, 1965:99). Also, the Japanese bathroom is quite differently
constructed and furnished from an English bathroom (Catford, 1965:99).

However, despite Catford's argument, it can be noted that most modern Japanese bathrooms, except the traditional bathroom which is called not “風呂” but “銭湯 (sento)” or “温泉 (onsen)” (These three bathrooms are different lexical items), are solitary activities and have similar features to English bathrooms including the shower system. Moreover, the Japanese “風呂” is located inside the house for domestic purposes, whereas “銭湯” or “温泉” are located outside for business purposes and have different functions from “風呂” as does the English bath. Thus, it may be said that translation equivalent of the Japanese lexical item “風呂” could be “bath” in English. Therefore, the Japanese “風呂” should be translatable, except for traditional Japanese baths, though if the Japanese lexical item is “銭湯” or “温泉”, it may be untranslatable into English. In order to solve the problem in equivalence, the provision of explanations about those two items in footnotes may be required.

Articles of clothing can also provide examples of features of material culture which differ from one culture to another (Catford, 1965:100). This may lead to translation difficulties. Catford (1965:100) argues that the contextual meaning of the Japanese lexical item “ゆかた (yukata)”
includes features such as a loose robe bound by a sash. Hence, these features may be substituted by such English lexical items as dressing-gown, bath-robe, house-coat, pajamas and night-gown (Catford, 1965:100). In certain texts, “the relevant situational features might be common to both dressing – gown and “ゆかた” (Catford, 1965:100). However, when considering the full range of situational features, there could be cases where no possible English translation equivalent exits. The English garment is not worn both in bed and in the street and no garment is supplied by English hotels to their guests (Catford, 1965:100). The solution to this translation problem would be to transfer the SL item “ゆかた” into the TL text, leaving its contextual meaning or explaining it in a footnote (Catford, 1965:100).

Although Catford (1965:100) also suggested the use of item “着物 (kimono)” as a translation equivalent instead of “ゆかた”, since this original Japanese lexical item is already naturalized as a loan-word in English, it may not be an appropriate translation equivalent of “ゆかた”, because both “ゆかた” and “着物” involve different contextual meanings and are worn for different purposes and in different situations. “ゆかた” is normally used in an informal situation such as for night clothing (mostly for old people) inside the house or Japanese traditional inn rather than in a modern hotel.
It is also occasionally worn during Japanese traditional festivals. On the other hand, “着物” includes different features and is worn at formal parties on special occasions such as for new year celebrations, graduations and wedding ceremonies. Thus, Catford’s suggestion can distort the image and context of the narrative. As a consequence, the use of a footnote may provide the solution. Therefore, it can be said that the Japanese lexical item “ゆかた” is untranslatable.

Another example of cultural untranslatability might be the Japanese lexical item “ふすま (fusuma)”, which means “sliding wood-frame panels covered with paper that are used as partitions between rooms in a traditional Japanese house” (Brannen, 1993:148). An example is found in the Japanese novel “An’ya Kord” translated by Edwin McClellan:

Japanese text:

「ふすまの外で『ちょっと本をもらいに来ました。』と声をかけて...」

(Tokyo: Oubunsha Bunko, 1965:21)

English text:

“He opened the door slightly. ‘I’ve come to borrow one of your books.’ he said.” (Tokyo: Kodansha International, 1976:25)

In this translation, McClellan avoided the use of the word “ふすま” since by
translating the phrase "ふすまの外で" literally as "outside the fusuma", the
exact meaning of the SL text would require a rather long footnote. However,
by adopting this solution, there is a risk that the cultural image which the
novel describes may be reduced and could be distanced from the content of
the narrative at the same time. McClellan's translation "He opened the door
slightly." does not match the original text since an adequate translation
equivalent is "He talked to the person on the other side of the door." ( He
didn't open the fusuma. ). Thus, McClellan's solution could lead to a
mistranslation and distortion of the cultural image present in the original
text. Hence, the use of a footnote for explanation of the lexical item is
occasionally necessary to avoid changing the meaning. Therefore, it can be
said that the Japanese lexical item "ふすま" is untranslatable.

Although a distinction is made between linguistic and cultural
untranslatability, Catford also argues that such a distinction may be
unnecessary, because virtually all cultural untranslatability implies "the use
in the TL text of any approximate translation equivalent provides an
unusual collocation in the TL" ( Catford, 1965:101 ). Hence, cultural
untranslatability may be just another case of collocational untranslatability
since it simply means the impossibility of finding an equivalent collocation
in the TL (Catford, 1965:101). Thus, cultural untranslatability may also be a kind of linguistic untranslatability. For this term, Catford defines collocational untranslatability as follows: “untranslatability arising from the fact that any possible TL near-equivalent of a given SL lexical item has a low probability of collocation with TL equivalents of items in the SL text which collocate normally with the given SL item” (Catford, 1965:101). In the case discussed above of translating the Japanese text “ホテルのゆかた” (hoteru-no yukata)” into English, the lexical item “ホテルの（hoteru-no)” has the straightword English translation equivalent “hotels” or “hotel” (as modifier) (Catford, 1965:101). However, the English near-equivalent of “ゆかた” would collocate strangely with “hotel” such as “hotel dressing-gown”, “hotel bath robe” and “hotel night gown”, which are all low probability collocations in English, though there is a high probability collocation in Japanese (Catford, 1965:101). An explicit example of untranslatability of the item “ホテルのゆかた” is found in the following text:

“After his bath he enveloped his still-glowing body in the simple hotel bath-robe and went out to join his friends in the café down the street”. (Catford, 1965:102).

This sentence would seem strange to English readers. (Usually people don’t
go down to the street wearing the hotel bath robe, though occasionally Japanese people go out with "ゆかた". Therefore, it can be said that the translation equivalent of "ゆかた" as "bath robe" would be inappropriate in this context.

Catford (1965:100) also claims that abstract items such as the English terms "home" and "democracy" are untranslatable. There are equivalents of English phrases such as "He's at home" or "I'm going home" in most languages. However, "it is only rarely that the functionally relevant situational features related to "home" include that nebulous sentimentality which is supposed not to be related to lexical items in other languages" (Catford, 1965:100). For instance, when translating the song "Home, Sweet Home", the phrases may be concisely transliterated into Katakana "ホーム, スイート ホーム" in order to preserve the image of the song. Thus, it may be said that the song "Home, Sweet Home" is partially untranslatable into Japanese. As for "democracy", it is an international term, which implies essentially that it is untranslatable (Catford, 1965:101). The reason being that translation of an international term with recognizably similar phonological / graphological exponents in several languages, and including a
common contextual meaning, is not required. However, as pointed out earlier in Chapter II, there are no common phonological / graphological exponents in Japanese, since there is a difference in the writing system between English and Japanese. Catford (1965:101) also states that the context of “democracy” would generally guide the reader to the appropriate situational features in any particular case. Even within one and the same language “democracy” may be relevant to different situational features in the registers of different political parties (Catford, 1965:101). However, Bassnett (1980:32) argues that although Catford’s formulation is appropriate in some aspects, certain significant features are not considered as well. For example, Bassnett (1980:33) argues that Catford states that the context of “democracy” will lead the reader to select the appropriate situational features, whereas each reader will have a concept of the term based on his or her cultural context. For instance, even though the same term “democratic” is used in several languages, there are totally different political concepts as follows:

Example. The American Democratic party

The German Democratic Republic

The democratic wing of the British Conservative party
Therefore, although "democracy" is used as an international term, its usage in different contexts implies there is no common ground for selection of relevant situational features (Bassnett, 1980:33). Bassnett also argues that Catford makes statements from a different premise, because he does not seriously consider the dynamic nature of language and culture, and so Catford invalidates his own category of cultural untranslatability (Bassnett, 1980:34). Therefore, it should be said that "democracy" as an international term is partially untranslatable, since the item can be translatable only in some contexts.

The section on translation theory examined various cultural categories in translation based on Newmark's theory, and discussed the concept of linguistic and cultural untranslatability with reference to Catford's theory. The following discussion will present the analysis of translating *My Place* in relation to these cultural categories and untranslatability in terms of linguistic and cultural contexts. It will also compare the analysis with Kato's translation of *My Place.*
As explained previously, geographical features can be categorized in various cultural terms. For example, in the English text “We all ran, screaming, into the bush.” (Morgan, 1987:36), the lexical item “bush” represents “semi-desert areas etc.”, which could be included as a cultural term, since “Australian bush” is a characteristic of the geographical features of Australia. The cultural terms would normally be transliterated into Katakana with the addition of an explanation in footnotes. Thus, the equivalent of “bush” may be Japanese “プッシュ”, and the TL text would be 「私たちはみんなプッシュの中へ走って行き、はしゃぎながら一緒に遊んだ。」 (Appendix: 48). Also, a brief explanation about “Australian bush” in the footnotes, such as “semi-desert areas – a characteristic geographical feature of Australia”, may be required to preserve the cultural characteristic of the term, though the item “bush” is an known term as one of geographical features. Kato (1992:38) also uses transliteration for the equivalent of “bush” with the addition of an explanation about the item in a bracket, such as “gum forests – a characteristic of Australia”, as follows:「私たちは歓声を上げてプッシュ(オーストラリア特有のユーカリ林)の中を走り回った。」.

In the above comparison, Kato’s translation matches the above TL text. However, the explanation about the “bush” in brackets such as “gum forests”
seems to be too specific in Kato's translation, whereas it is concisely
illustrated as “semi-desert area etc.” in my translation.

Material culture such as food, clothes can be distinguished from other
cultural terms. For instance, in the English text “We asked him if he could
give us some flour to make damper and some tea and sugar.”
(Morgan, 1987:186), the item “damper” means “bread made from a simple
flour and water dough, cooked in coals or wood ashes.” (Bernard, 1982:259),
which could be a cultural term, since the item contains some cultural
elements that Australian people used to cook damper in the old days and
also includes more simple ingredients than “bread”. Hence, since food terms
are normally transferred, the equivalent of “damper” may be Japanese “ダン
バー” and the TL text would be 「俺達はその農民にダンバーを作るための小麦
粉と紅茶と砂糖をいくらかわけてくれるように頼んだ。」 (Appendix: 383) with
the addition of an explanation about “damper” in the footnotes, such as “a
kind of bread made from flour and water and baked in the coals which
Australian people used to cook in the old days”. However, Kato (1992:26)
does not transliterate the item “damper”, but translates it as meaning
“bread”, which is “パン” in Japanese: 「わしらはパンを焼く小麦粉とお茶と砂糖
Although Kato's translation results in the avoidance of the use of footnotes or brackets, the cultural image of the SL item “damper” is reduced.

The traditional terms for clothes are a form of material culture. In the English text “On the hard ground, she'd cut out dresses, leg-o’ mutton sleeves and all” (Morgan, 1987:165-166), the lexical item “leg-o’ mutton sleeves” denotes a traditional dress in England or Australia, which is a cultural clothing term. Thus, the item “leg of mutton”, but not “sleeves”, can be transferred with the addition of an explanation in a footnote, such as “a traditional dress which has bulgy sleeves like a leg of mutton”. Hence, the equivalent of “leg of mutton (sleeves)” may be transliterated to Katakana “レッグオブマトン(袖)” and the TL text would be 「固い地面の上でドレスやレッグオブマトン袖、それに何でも裁断したのよ。」 (Appendix: 340-341). On the other hand, Kato (1992:276) avoids both the use of transference and explanation in a footnote for the equivalent of “legs of mutton sleeves” by translating the item simply as meaning “bulgy sleeves”: 「硬い地面の上で、身ごろやふくらんだ袖に服地を裁ってたけ。」. When considering the importance of preserving cultural characteristics such as the phrase “leg of mutton”, Kato's translation may be inappropriate as an equivalent. However,
as “レッグオブマトン袖” in my translation is also stylistically adequate, Kato’s translation would be a better choice if comparing the two items.

In the above comparison, Kato may not consider the importance of cultural contexts which are included in each SL item when translating such cultural items as “damper” and “leg of mutton sleeves”, although Kato’s translation is written at the TL readership’s level in order to prevent distraction of the reader from following the narrative. However, since each SL cultural item could strongly be connected with the SL cultural context, the excessive avoidance of using footnotes and retaining the phonology of the SL items in the TL text can damage the cultural image of the narrative.

Words related to work and kinds of business may occasionally denote cultural terms, which can be also distinguished between denotative and connotative problems in translation. For example, in translating the SL text “After a while, Alice got me a job on trial with a florist in Claremont at six shillings a week.” (Morgan, 1987:272), the denotative term “florist” is a kind of business, which would not involve problems in translation, since the term can be functionally defined. Hence, the equivalent of “florist” could be Japanese “花屋” and the TL text would be 「しばらくして、アリスがクレアモ
On the other hand, in the SL text “He loved the luxuries \textit{working class people} couldn’t afford.” (Morgan, 1987:48), the connotative terms such as “working class people” may contain problems in translation, since the phrase includes archaic elements and is rarely used nowadays, though it is still used in some countries. However, since the context of the narrative fits into the period when the phrase “working class people” was used in Australian society, the item can be translated literally into the TL text. Thus, the equivalent of “working class people” could be “労働者階級の人々” in Japanese and the TL text would be 「父は労働者階級の人々にはとてもできないような贅沢が好きだった。」 (Appendix: 76). On the other hand, Kato (1992:61) avoids the use of literal translation for the equivalent of “working class people” and translates by substituting an abstract item which involves a similar meaning to the above TL item: 「父は労働者風情には手が出ないような贅沢品を好んだ。」.

In the above comparison, Kato seems not to prefer the use of literal translation for the equivalent of “working class people”, since the phrase “労働者階級の人々” which is a literal translation of “working class people” is rarely used in current Japanese society. However, when considering the
context of the period in the narrative, the use of literal translation of
“working class people” could be appropriate as discussed above. Also, Kato’s
translation of “working class people” involves abstract expressions, which
seem to be implicit for comprehending the meaning. Hence, Kato’s choice
may be inappropriate and the text should be translated based on the SL
cultural context.

Linguistic untranslatability occurs when there is no formal
correspondence between the SL and TL text. Translation of metaphor may
belong to the category of linguistic untranslatability. For example, in the SL
text “Resting her chin on her neck, she peered around the class in an
attempt to locate my nondescript brown face amongst a sea of forty known
smiles.” (Morgan, 1987:29), the item “sea” includes a metaphorical
expression and describes the meaning of “cloud” or “multitude”. If
considered only linguistically, it can be said that this text is untranslatable
since there is no correspondence between the SL and TL text. However, this
metaphor can be translated by expressing the propositional meaning of
“sea” in the text, as “cloud” or “multitude”. Hence, since the equivalents of
“cloud” or “multitude” are “群衆” or “たくさん” in Japanese, the TL text
would be 「ロバーツ先生は４０人もの見慣れた顔の群衆の中から、あまり特徴のない私の茶色い顔を見つけたそうとあごの先を下げ、クラス中をそっと見ま
わした。」 (Appendix: 33).

By contrast, Kato (1992:27) avoids translating the metaphorical item
“sea”, without preserving the meaning of “cloud” or “multitude” in the TL
text: 「４０のわけ知り顔の中から、私の茶色い目立たない顔を見つけようとし
て先生はあごを下げ、上目づかいに見渡した。」. However, in order to retain the
SL writer’s expressiveness in the TL text, the item should not be avoided as
the metaphor includes a particular meaning of “cloud” or “multitude”.

Another case of lack of formal correspondence occurs when the SL text
is deliberately ambiguous, because the ambiguity itself is a functionally
relevant feature of the situation. For instance, in the SL text “Within a few
minutes, she’d be back with two limp chooks and a bloody axe. ‘Come on Sal,
time to gut.’ She’d spread newspaper over an old table we had on the back
verandah, and we’d set to work. I liked pulling out the feathers, because I
was keen to collect those. Jill would walk past and eye us both in disgust.
Sometimes, to scare her, I’d thrust a bloodied arm in her direction, and she’d
scream and run inside to Mum. ‘Aah, she’s got no guts.” Well these chooks
have, you get on with your work and leave poor Jilly alone!”
(Morgan, 1987:33), these two texts "she's got no guts" and "Well these chooks have" represent a pun, which could produce an ambiguity. Since the item "guts" includes both meanings of "internal organs" and "courage" in English, the function of the pun in the text could work as in the above SL text, provided there existed a homonym in Japanese. However, the equivalents of "internal organs" and "courage" in Japanese are "内臓" and "勇気", which are not homonymic. This means that the function of the pun cannot be retained when translating those two texts with different words into Japanese. Alternatively, it will be untranslatable if the function of the pun is retained because as mentioned there is no single word in Japanese that contains both meanings of "guts". The solution for this problem may be to translate the text without the pun, though it could distort the contextual meaning of the text. Hence, the equivalent of "she's got no guts" could be Japanese "まったくジルは勇気 or 根性がないんだから" (Appendix: 42), which means "she's got no courage" and the equivalent of "these chooks have" may be "こっちのにわとりには内臓あるわ" (Appendix: 42), which means "these chooks have guts" (as the meaning of "internal organs"). However, the connection between "guts" (courage and internal organs) would be lost and the SL writer's intention and expressiveness cannot be
Kato (1992:33) deals well with the problem of ambiguity in translating the item “guts” in the SL text as the meaning of “liver” which is a part of the internal organs, since the equivalent of “liver” which is Japanese “肝”, includes the meaning of “courage” as an idiomatic expression in Japanese: 「『まったくジルときたら、肝っ玉が小さいんだから。』 『この鶏たちにはまだ肝が入ってるんだからね。』」, which means “‘She’s got no courage (liver).’”. Well, these chooks have liver.”

In the above comparison, Kato tries to retain the function of the pun in the TL text by substituting a TL idiom which is essentially equivalent to the SL item, whereas the item is concisely translated without consideration of preserving the function of the pun in my translation. Although Kato’s translation changes the meaning of the SL item “guts” by substituting the equivalent of “liver”, since both contextual meanings of “guts” and “liver” involve common elements (liver is a part of the internal organs), and the SL writer’s intention and expressiveness can also be retained in the TL text, Kato’s choice is appropriate and solves the problem of equivalence in ambiguity between SL and TL text. Therefore, in translating pun, the translator’s choice seems to under-translate or to compensate elsewhere.
since there is no satisfactory solution (Tosberg, 1997:109).

Cultural untranslatability could arise when a situational feature which is functionally relevant to the SL text is completely different from the culture of the TL. For example, in the SL text "My father's room was the sleepout" (Morgan, 1987:45), the lexical item "sleepout" refers to an enclosed verandah which is used as a bedroom. However, since such a verandah used as a bedroom is not common in Japanese, there is no equivalent of the Australian English "sleepout" in Japanese. Thus, it may be said that the lexical item "sleepout" is culturally untranslatable. In order to solve the problem of equivalence, the propositional meaning of "sleepout", which is "an enclosed verandah used as a bedroom" may be translated literally into the TL text. Therefore, the TL text would be 「父の寝室はガラス張りのベランダになっていて...」 (Appendix: 68), which means "my father's bedroom was an enclosed verandah".

By contrast, Kato (1992:53) substitutes the item "sunroom" for the equivalent of "sleepout" since the transliterated item of "sunroom", "サンルーム", which means "a room enclosed by glass", is occasionally used in Japanese: 「父の部屋はサンルームで、明かりが始終つけっ放しになっていった。」.

By comparison with my translation, the above Kato's choice may be
more appropriate since both “sleepout” and “sunroom” share common constructional features.

In the SL text “She became obsessed with the yard, specially, the drive.” (Morgan, 1987:127), the item “drive” denotes the meaning of “a driveway in the yard etc.”, which may be untranslatable, since many Japanese yards do not include a “driveway”. (Japanese yards are not as large as Australian ones). Both countries contain different environmental factors, which may cause cultural problems in translation. Thus, since there is no exact equivalent of “drive” in Japanese, the meaning of the item “a driveway in the yard” with some supplementary words may be translated into the TL text. Hence, the equivalent of “drive” may be “庭にある小さな車道” in Japanese and the TL text would be 「母は得に、庭にある小さな車道のことが異常に気になりました。」(Appendix: 253).

On the other hand, Kato (1992:202) translates the item “drive” simply as meaning “a little pathway in the yard”: 「今度は母の関心は庭の小道に移っていた。」, which means “Mum became obsessed with a path in the yard”. However, since “a little pathway in the yard” does not include the meaning of “a driving road”, Kato’s translation may be insufficient for the meaning of “drive”.

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Also, in the SL text "The department never expected any of their Aboriginal students to do well at tertiary studies." (Morgan, 1987:137), the lexical item "tertiary studies" may also be untranslatable with a word-to-word equivalent into Japanese. The term "tertiary studies" includes the meaning of "all forms of formal studies beyond secondary studies, including studies at a university, or college" (Bernard, 1982:1064). However, there is no such specific term which exactly refers to "tertiary studies" in Japanese, though there are studies at university, college and professional school beyond secondary studies in Japan as well. Hence, the item may be untranslatable although if adding supplementary words, it may be translatable. Thus, the propositional meaning of "tertiary studies", such as "educational facilities such as university and college or professional school beyond secondary school etc.", can be translated with supplementing words. Therefore, the equivalent of "tertiary studies" may be "高卒以上の大学や専門学校レベルの教育機関 etc." and the TL text would be 「局側は私達のようなアボリジナルの学生が高卒以上の大学や専門学校レベルの教育機関でこんなよくやるとは決して予期していなかったのだ。」 (Appendix: 276).

By contrast, Kato (1992:221) avoids translating the actual meaning of "tertiary studies" by substituting the meaning of "university", despite the
fact that “tertiary studies” includes not only the meaning of “university” but also higher educational studies such as “professional school, TAFE and business college” in Australia as discussed above. Thus, the TL text is 「教育省は、アボリジナルの学生が大学でよい成績を修めるとは決して考えていなかったのだ。」, which means “The department never expected any of their Aboriginal students to get good results for their studies at university”.

However, Kato’s translation could be inappropriate, since the actual meaning of “tertiary studies” is distorted.

In the above analysis, it is found that Kato occasionally manages to translate untranslatable SL items by substituting similar TL items to the SL items. However, this can distort the actual meaning of the SL items, though the equivalents do fit into the context. Further, Kato also seems not to prefer to transliterate untranslatable items with the addition of footnotes, while I have avoided the use of transliteration and footnotes in order to prevent distracting the reader from following the narrative, as in my rendition.

In conclusion, this chapter has discussed various categories of cultural terms in translation such as ecology, material and social culture,
words related to business or work in relation to translation from English to Japanese. It has also examined two main categories of untranslatability which contain linguistic and cultural elements and has argued untranslatability in relation to certain abstract items. It has also analyzed, discussed and contrasted the two translations of *My Place* by applying these cultural categories and untranslatability.
Chapter VIII

Conclusion

This thesis has discussed the concept of translation in relation to English and Japanese from a wide range of theoretical aspects, and has also examined the analysis of my translation of *My Place* in relation to the application of these theoretical aspects, along with a comparison of Kato's translation of *My Place*.

In Chapter II, Types of Translation, while Catford defines broad categories of translation from a linguistic point of view such as full, partial, total and restricted, phonological and graphological, ranks, word-for-word, literal, and free translation, Newmark distinguishes a further five categories of translation from different points of view, such as faithful, semantic, adaptation, idiomatic and communication translation.

The chapter on translation equivalence discussed problems of linguistic equivalence related to nouns and personal pronouns, and paradigmatic equivalence such as differences of syntax between two languages. Also, stylistic equivalence was discussed in relation to idiom, metaphor and the use of Australian and Aboriginal words.
In the chapter on transference, Newmark stated that cultural objects and concepts, names of all living things, names of periodicals and newspapers, titles of songs and films, names of private companies and public institutions and foodstuffs could be regarded as transferred words, whereas some linguists deny the excessive use of transference in translation.

Moreover, the chapter on the process of translation examined the concept of process and analyzed certain different patterns of texts according to Nida’s model of translation process, which includes the three stages of analysis, transference and restructuring of the text.

The chapter on context discussed four categories of contexts such as linguistic, referential, cultural and individual contexts, using certain examples as illustrations.

Furthermore, the chapter on culture, translation and untranslatability examined various categories of cultural contexts in relation to ecology, material, social culture and words related to work or business, and also discussed untranslatability in terms of linguistic and cultural aspects.

The main issue of this thesis has focused on the relationship between
translation theory and the practice of translation. It is a significant element in the study of translation to what extent theory can be applicable to the practice of translation, or how the various theoretical categories combine in practical aspects.

In Chapter II, Catford regarded both phonological and graphological translation as one of the categories of translation theory. However, these categories are fundamentally inappropriate for translation between English and Japanese, due to differences in writing systems as well as pronunciation between the two languages. This means that there is no equivalent of both phonological and graphological elements between the SL and TL. Also, Newmark's category of faithful translation is problematic for literary translation from English to Japanese, since it completely ignores the contextual meaning of the SL text, and the importance of translation style which is necessary for the translation of a novel. Thus, the application of these theoretical categories would be inappropriate for the practice of translating *My Place*.

Other aspects of Catford's theory may be more practical and applicable to the translation of *My Place*. Catford's categories such as partial and restricted translation are useful for translating cultural terms in literary
novels which utilize Australian and Aboriginal words, since both categories focus on the importance of preserving the cultural characteristics of the SL items in the TL text. Newmark's theory of transference in Chapter IV is applicable to the translation of *My Place*, since the literary novel often includes transferred words, such as Aboriginal and Australian words, which denote cultural terms.

Also, both Catford and Newmark discuss literal and free translation, which is a more practical and applicable theoretical category to the practice of translating *My Place*, because while literal translation emphasizes the translation of words and grammar, free translation focuses on translating the contextual meaning of the text and recognizes the importance of translation style. However, although Newmark stated that generally the free translation is a paraphrase much longer than the original, it is not necessarily a paraphrase and some texts are shorter than the original. Also, although Newmark's categories of adaptation are applicable to the practice of translating poems and songs, his statements that SL culture is converted to the TL culture when translating could be problematic, because it is important for literary translation to retain the SL cultural context.

In Chapter III, the concept of stylistic equivalence in relation to idioms...
is applicable to the translation of *My Place* when the idiom involves the
determining of stylistic equivalence which results in the substitute of the SL
idiom by an idiom with an equivalent function in the TL text. However, it is
inapplicable when there is no substitution of the SL idiom by an idiom with
an equivalent function in the TL text. However, the problem in equivalence
is solvable by translating the contextual meaning of the SL idiom into the
TL text.

In Chapter V, Nida's model of translation process is not useful for the
practice of translating *My Place*, since Nida's formulation fails to account for
the ways that the context influences meanings in the SL and subsequent
rendition into the TL, and also some steps of analysis through the process
could become automatic.

In Chapter VII, Newmark stated that archaic expressions such as "the
working class" include problems in equivalence, because it is hardly used
seriously in recent years and the majority of people in developed countries
are property-owning. However, the phrase "the working class" can match
the context of the period in a narrative such as *My Place*. Even so, the item
involves problems in equivalence and the translator should consider the
context of the period in the narrative when translating.
As a consequence of the analysis in relation to literary translation, it is suggested that there may be some changes that should be made to the theory. For example, although Newmark’s theory of transference in Chapter IV suggested that cultural objects and concepts and public and national institutions should be included as transferred words, some cultural terms and public and national institutions can be translated into the TL text in order to preserve the aesthetic value of the SL text, and to avoid the excessive use of footnotes. In fact, it is occasionally possible to translate with one-to-one equivalence, even though there is no equivalent of the SL cultural words in the TL language.

In Chapter V, Nida’s model of translation process is presented. It is, however, rather undeveloped, since it only focuses on linguistic aspects of translation and fails to consider the importance of SL cultural contexts at the stage of restructuring in the process. For example, Nida’s model can be applied when translating a metaphorical text such as “the man of our house”. However, the role of restructuring in the process can be problematic, since the equivalent of “the man of our house”, the Japanese metaphor “家の大黒柱”, which includes Japanese archaic images, cannot match the SL cultural context. Thus, the item can be concisely translated as “the leader of
our house”.

In Chapter VII, I pointed out that Catford stated that certain cultural terms, such as the Japanese lexical item "風呂" which means "bath" may culturally be untranslatable, since the Japanese bath is not similar to the English institution, which is a solitary activity. Significantly, since the modern Japanese bath includes features common to the English bath, such as it being a solitary activity including a shower system, it is possible that the item "風呂" is translatable when translating a contemporary literary novel. Thus, it may be said that cultural changes also influence translation.

By contrast, Catford suggested that the Japanese lexical item "ゆかた" may be translatable by substituting "kimono" to avoid the use of a footnote, since "着物" is already "naturalized" as a loan word in English. However, it may be an inappropriate solution, since both "ゆかた" and "着物" involve different contextual elements. Hence, it is important to consider SL cultural contexts to determine whether the cultural item should be translated or transferred.

Also, Catford stated that an abstract item "democracy" as an international term is untranslatable, since the context of "democracy" will lead the reader to select the appropriate situational features in any
particular case. However, it should be said that "democracy" is, in a sense, partially untranslatable since the term can be translatable only in some contexts.

Further, although Catford stated that cultural untranslatability may be just another case of collocational untranslatability, which belongs to a kind of linguistic untranslatability, the significance of the connection between the nature of any given language and its cultural context must be acknowledged theoretically, so that the distinction between linguistic and cultural untranslatability can be made in the theory.

In the above theoretical critique, it is found that these theories only focus on linguistic aspects of translation and fail to consider the implications between the language and its cultural context in translation. However, since a language system is always dependent upon a particular cultural context, the consideration of the cultural context should not be ignored in the theory of translation.

As a result of the analysis and comparison between my translation and Kato's translation of My Place, it is found that there are certain different patterns between the two translations. For example, in translating
cultural terms, Kato tends to avoid using transliteration and footnotes by utilizing certain techniques, such as substitution of similar TL items, addition of supplementary words and creation of new terms in the TL text, whereas the cultural terms are mostly transliterated with the addition of footnotes in my translation. However, although Kato's choice can be useful in order to prevent the excessive use of footnotes and distraction of the reader from following the narrative, the cultural colour, characteristics and phonology of the SL items are reduced at the same time.

From the above comparison, it can be concluded that while my translation emphasizes the importance of retaining the SL cultural contexts in the TL text, Kato's translation attaches more importance to maintaining readability rather than the consideration of preserving the SL cultural contexts. However, as discussed above, in considering the significance of preserving the context of the SL culture in the TL text, the excessive avoidance of using transliteration and footnotes could be inappropriate when translating literary works. Therefore, the use of transliteration and footnotes may be necessary in order to focus on the cultural context.
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Primary Source


Secondary Source


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