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## Translating Literature in an Advanced Japanese Language Classroom: *Izu no odoriko*

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### Introduction

This paper argues that translation work, especially works of literature, allows advanced language learners to pursue their intellectual interests, challenge their linguistic knowledge, and explore possibilities for further language learning. Translating literature not only puts their knowledge and repertoires to the test, but also exposes them to the joy of using language for creative activity. Working with classmates through discussion and peer review, learners accustomed to independent work will learn to appreciate collaboration as well. The practice of translanguaging, claimed by Ofelia García and Li Wei, which is the fluid use of two (or more) languages back and forth in the process of translation, maximizes the accessibility of learners' semiotic resources in diverse contexts for their meaning-making process.<sup>1</sup> This paper focuses on a case study to demonstrate the positive outcomes of language learning with literature translation and concludes with suggestions for future study.

### Why Translation?

Japanese language pedagogy in North America does not typically emphasize translation because the communicative approach has dominated linguistic pedagogy for many decades.<sup>2</sup> A 2016 report of the American Association of Teachers of Japanese (AATJ), compiled by Anna Zielinska-Elliott, shows only thirty-six North American universities offer a Japanese translation course.<sup>3</sup> However, there is emerging interest in incorporating translation into advanced language courses. Within AATJ, for example, the Translating & Interpreting Special Interest Group was formed in 2017 in response to increasing interest in translation and interpretation in the field of Japanese language study.

The general disregard for translation in teaching the Japanese language stems from the view that translation is not an effective tool for



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learners of spoken communication. According to Yamada Masaru, language instructors often avoid using translation because of its association with the grammar-translation method, which was widely practiced in the eighteenth through early twentieth centuries.<sup>4</sup> This method, based on literal translation, was “form focused” and driven by conscious learning, both of which have been largely supplanted by today’s communicative, “meaning-focused,” and automatic acquisition-driven approach. Worse, such traditional translations often resulted in awkward sentences that undermined, rather than promoted, fluency.

Yet some scholars have begun to shed new light on the use of translation and its significance for the communicative approach in the context of a college education. They argue that translation is a constructive way for learners to analyze a text carefully and critically. By looking at translation as communication between the source text and a reader in the target language, Yamada suggests that translation fits into communicative pedagogy. He points out that translation requires a focus on both forms and meaning to make sense in a target language and its culture (i. e., detailed meta linguistic and literary analysis). In other words, translating a text promotes the careful analysis of various aspects of language for meaning making.

Based on his study of teaching English to Japanese college students, Someya Yasumasa argues that translation builds skills that may otherwise be underemphasized in the prevailing communicative approach in college education.<sup>5</sup> These include logical, organizational, and thinking skills, including coherence and cohesiveness and accuracy of grammar in written language. Although the communicative approach aims for learners to become more accurate and fluent in oral communication with L1 speakers, Someya suggests that the goals of language education for college students should also be enhancing their meta-linguistic awareness. In other words, the goal should include raising their consciousness of both the target language and their own language, understanding different cultures, and achieving their own personal realization and goals.

Furthermore, translation in language instruction can contribute to translanguaging, or the fluid translation between two languages—a skill recognized in the current age of globalization as discussed by Joan Kelly Hall.<sup>6</sup> Constant Leung and Guadalupe Valdés state that with increased migration across borders and global virtual communication, more people today manage two or more languages interchangeably and simultaneously to address different needs and occasions and to activate multilingual

resources for communication as one integrated repertoire rather than two sets of separate languages.<sup>7</sup> Translanguaging practice can be applied in language classrooms, where learners are encouraged to use resources from their whole integrated linguistic system regardless of first language (L1), second language (L2), or any other named languages, as claimed by Jasone Cenoz and Durk Gorter.<sup>8</sup> In such conditions, translation can play a key role, especially by encouraging learners to use their native language. Translation is indeed a facet of translanguaging, where two languages are closely examined as learners go back and forth between the source and target languages. David Gramling and Chantelle Warner described their L2 German learners as “translanguagers” in their practice translating German prose poems “to access a continuous flow of applied situations in which the broad endeavor of trafficking meaning across language difference presented speakers with ever new affordances, constraints, and opportunities for reflection.”<sup>9</sup> Kanō Naomi explains that translation in the classroom fosters translanguaging through the simultaneous use of native and non-native language, especially when the stronger language (e. g., L1) is used to develop the weaker language (e. g., L2).<sup>10</sup> For instance, learners can leverage their L1 for comprehension and to read and discuss a text while developing their L2 to write an essay. Because learners have to read the original closely in a source language (SL) and to translate it into a target language (TL), the interchangeable use of two languages is encouraged, as Han Hailong further explained.<sup>11</sup>

One example of integrating translanguaging learning into a Japanese language course using translation is a model developed by Kumagai Yuri and Kimberly Kono, who concurrently offered a Japanese literature course in L1 English and an advanced Japanese language course in L2 Japanese as FLAC (Foreign Language across the Curriculum) courses.<sup>12</sup> Both shared the theme of ethnic minorities in Japan. The advanced learners of Japanese who enrolled in both courses “had access to materials in both English and Japanese and could use their knowledge of each language to enhance their use and understanding of the other language.”<sup>13</sup> Translation was a major part of the Japanese language course, as students read and compared originals to translations, and put together their own translations. Through these activities, the learners identified the choices that authors and translators make on linguistic, cultural and political issues, and built sensitive awareness across two contexts.

In summary, L2 learners can benefit from translation in several ways: building linguistic sensitivity and sensibility, instilling cross-cultural

awareness and understanding, preparing learners for a globalized form of plurilingualism, and fostering self-expression. Furthermore, L2 proficiency can be developed even as native-language proficiency is rebuilt, as both languages are used together when translation is carried out to look for semantic and pragmatic equivalence across the languages. It also has some pedagogical advantages as it makes it possible to teach different proficiency levels together in one class. In a translation course, learners who cannot express themselves in L2 have their own voice, allowing them to interact, get feedback, think, and thrive. This case study details how these benefits emerge in the language classroom through the incorporation of literary translation.

### **Why Literature?**

Literature is an abiding interest for Japanese learners, listed along with history and art under the category of Japanese culture as the third most common motivation for learning the language, after pop culture (anime/manga) and Japanese language, according to a Japan Foundation survey from 2018.<sup>14</sup> Despite this widespread interest, literature is not often part of Japanese language instruction. Vicky Ann Richings reports that only 4% of Japanese language textbooks (22 out of 535) include literary texts.<sup>15</sup> Literature is scarcely mentioned in Japanese teaching frameworks, such as the standard for Japanese-Language Education.<sup>16</sup> The tendency to avoid teaching Japanese literature in Japanese language classrooms may be attributed to the common belief that Japanese literature is too hard for learners of Japanese to comprehend in the original. It may also stem from a lack of training in how to teach literature to language students as indicated by Ikeda Yoko, Kanō Fujio, and Vicky Ann Richings.<sup>17</sup>

Furthermore, as previously mentioned, a main concern here is the questionable relevance of literary texts to the communicative approach. This prevailing communicative approach of the last few decades has focused heavily on practicing conversation and developing oral communicative skills as Someya Yasuhisa and Yamada Masaru pointed out. Vicky Ann Richings reports that literature is viewed as neither closely related to nor effective for practical communication.<sup>18</sup>

Yet some scholars argue that literature is valuable in teaching Japanese language if the focus is on reading a text. Some advanced Japanese classrooms do read Japanese literature in the original. However, Yanamoto Daichi and Fei Xiaodong observe that typically the focus is narrowly applied to summarizing the content and understanding the author's message or building vocabulary for reading comprehension.<sup>19</sup>

They suggest that, by adopting a different teaching method, reading literature can go beyond the “understand”-level and instead foster the “apply,” “comparison,” “evaluate,” and “create” processes, as defined in Bloom’s taxonomy for any integrative learning process in learners of the Japanese language.<sup>20</sup>

It is important to remember that what defines literature is its fictional nature. Natalie Zemon Davis notes that “fictional” means “forming, shaping, and molding elements” and argues that “shaping choices of language, detail, and order are needed to present an account that seems to both writer and reader true, real, meaningful, and/or explanatory.”<sup>21</sup> Examining a literary text allows learners to find how a story becomes coherent and real to us by looking at all the elements of the crafting of a narrative. It does make learners look at various aspects of language, especially how it is constructed for communication, and allows them to expand their analytical scope. Teachers of the Japanese language have reported various attempts in their classrooms. For instance, Ikeda Yoko situates the study of literature in a language class in the context of a reader-centered approach. The reader builds a relationship with the literary text through the analysis of time, setting, characters, actions, and emotions in the story. In this way, the reader comes up with his or her own interpretation deliberately, without being pressed by others’ or a perceived correct interpretation.

Koyama Nobuko emphasizes the importance of critical literacy to find inferences not readily apparent in the text and to discover that all texts are constructed based on knowledge and belief influenced by social, cultural, historical, and political factors.<sup>22</sup> Reading between the lines often requires background assumptions and prior knowledge, but L2 readers may not be sufficiently equipped with such knowledge, according to Koyama. To get around this difficulty in her advanced literature reading session, Koyama assigns each learner a role, such as passage master, character decipherer, or historian, allowing the group to reach their own collaborative interpretation in a way that would be difficult for each to accomplish alone.

Literature challenges language learners. They have to look at not only linguistic, but also extra-linguistic, detail that constructs the narrative. Even after all of that, there is no resounding answer to their questions, in contrast to the normal language classroom. For this reading activity, translation is an excellent helper, as discussed in the previous section. Jhumpa Lahiri, a novelist, says in her journey to learn Italian: “Translating is the most profound, most intimate way of reading... a way of getting

close to different languages, of feeling connected to writers very distant from me in space and time.”<sup>23</sup>

Thus, literature is posited as a fertile ground for language acquisition in that it allows readers to experience the complexity and creative expression of the human mind and experience. Doing so in two languages opens new doors for advanced language learners, who have already built linguistic proficiency and cultural knowledge they can then readily apply, for instance, with the guidance and collaboration offered in an advanced language-translation course.

This paper focuses on a course that incorporates the translation of a piece of literature into an advanced Japanese language class. The following section provides a brief description of the piece of literature used, Kawabata Yasunari’s *Izu no odoriko*, and its suitability for use in language instruction, along with a description of the structure of the course. Students’ responses are closely examined to discuss how the incorporation of literature and translation nurtured learners’ literary and linguistic analytical skill development. A case study of one student’s translation is then reviewed to discuss how such analytical skills are applied to creative work, followed by suggestions and implications for teaching.

### ***Izu no odoriko* and Two English Translators**

Written by Kawabata Yasunari (1899–1972), the first Japanese recipient of the Nobel Prize of Literature, *Izu no odoriko* (伊豆の踊子) was published in 1927 and first translated into English as *The Izu Dancer* in 1955; it has been widely read in both Japanese and in English.<sup>24</sup> The story follows a student at the nation’s top school in Tokyo who travels to the mountain area of the Izu Peninsula. He meets a family of traveling entertainers and is attracted to a teenage dancing girl. In first-person narrative, the student tells of his own inner struggles with his distorted personality and his desire for the girl. At the end, after regaining his confidence in being a “nice person” (いい人) who can open himself up to and appreciate kindness in other people, especially those who are disdained by the broader society, the student decides to say farewell to the girl and her family and return to Tokyo.

*Izu no odoriko* was translated by Edward Seidensticker as *The Izu Dancer* in an abridged version in *The Atlantic Monthly* in 1955 (and reprinted in 1974) and in an unabridged version in 1997.<sup>25</sup> Martin J. Holman’s *The Dancing Girl of Izu*, an unabridged version, was also published in 1997.<sup>26</sup> The two translators’ approaches are quite different,

offering students contrasting examples of the craft. As Shani Tobias outlines in her comparison of the two unabridged translations, Seidensticker took a “domestication” approach, the term referred to by Yoko Hasegawa, to bring the original closer to readers of the target language, omitting certain difficult-to-translate, culturally specific objects, customs, idioms, metaphors, forms of politeness, and even dialogues or scenes.<sup>27</sup> Meanwhile, Holman took a “foreignization” approach that brings target language readers closer to the original, keeping Japanese terms, adding intertextual explanations for culturally unfamiliar items, and adhering closely to the original wording and sentence structures.<sup>28</sup> As Tobias explains, the approaches differed in part because of when they were published. Seidensticker, who was bringing the work to an English-language readership for the first time after World War II and the U. S. occupation of Japan, favored the cultural norms of the English literary tradition. Holman’s translation appeared when Japanese literary works were much more widely available and familiar to English readers.

Mai Kataoka finds similar themes in her comparison of Seidensticker’s two translations, noting that the restoration of subsidiary episodes and underprivileged characters in the second version shows the translator’s maturation and his understanding of literary themes explored by a generation of critics, such as young versus old, beauty versus ugliness, and freshness versus decay.<sup>29</sup> Yet, as Kataoka writes, the original approach of domestication remains:

...whereas Holman puts the emphasis on delivering the image of Japan as it was when this work was written, the focus of Seidensticker was more on the readers. He again matches with the constantly evolving and growing image of Japan by controlling the frequency of the use of such (culturally-specific) terms. Although moving closer to the source text, Seidensticker still keeps readers in mind even in this revised version.<sup>30</sup>

Table 1 provides an example of these differences between the two translations of the first five lines of the Japanese original.

Kawabata (1927/1995)

道がつづら折りになって、いよいよ天城峠に近づいたと思うころ、雨脚が杉の密林を白く染めながら、すさまじい早さで麓から私を追って来た。

私は二十歳、高等学校の制帽をかぶり、紺飛白の着物に袴をはき、学生カバンを肩にかけていた。一人伊豆の旅に出てから四日目のことだった。修善寺温泉に一夜泊まり、湯ヶ島温泉に二夜泊まり、そして朴歯の高下駄で天城を登って来たのだった。

Seidensticker (1974)

A shower swept toward me from the front of the mountain, touching the cedar forests white, as the road began to wind up into the pass. I was nineteen and traveling alone through the Izu Peninsula. My clothes were of the sort students wear, dark kimono, high wooden sandals, a school cap, a book sack over my shoulder. I have spent three nights at hot springs near the center of the peninsula, and now my fourth day out of Tokyo. I was climbing toward Amagi Pass and South Izu.

Holman (1997)

About the time the road began to wind and I realized that I was finally near Amagi Pass, a curtain of rain swept up after me at a terrific speed from the foot of the mountain, painting the dense cedar forests white.

I was twenty years old. I wore my school cap, hakama over my indigo-dyed kimono, and carried a student's bag over my shoulder. It was the fourth day of my solitary journey down the Izu Peninsula. I had stayed at Shuzenji Hot Spring one night, then two nights at Yugashima. And now, wearing high clogs, I was climbing Amagi.

	Original	Seidensticker	Holman
Age	二十歳	nineteen	twenty years old
Places	天城 (2), 伊豆, 修善寺, 湯ヶ島	Amagi, Izu	Amagi, Izu, Shuzenji, Yugashima
Clothing	紺飛白の着物に袴	of the sort students wear, dark kimono	<i>hakama</i> over my indigo-dyed kimono
Day count	一夜、二夜 (泊まり)	three nights	one night, two nights
Word order	The first sentence 高下駄 in the last sentence	Shuffling (clauses) In the second last	Maintaining In the last
Paragraphs	2	1	2
Length	177 characters	89 words	101 words

Table 1. Examples of differences in the Japanese original and English translations

### Translanguaging with *Izu no odoriko* in Japanese Class

Despite *Izu no odoriko*'s canonical status and the unique features of the original and the translations, only a few attempts have been made to incorporate it into Japanese instruction in the last decade. Tsuboi Sanae included the work in an advanced Japanese textbook developed at a Japanese university.<sup>31</sup> Several text excerpts were provided to students, who conducted linguistic analyses and examined the writer's intention and implications. Students received L1 English or Chinese translations. Although the instructional details were not explained, the main focus



seemed to be on reading comprehension—namely, arriving at an appropriate and accurate interpretation that corresponded to expert or authoritative versions.

Huang Ching-Jung developed a unit on *Izu no odoriko* for his fourth-year Japanese class in Taiwan, part of his emphasis on literary learning (文学教育) for cross-cultural understanding.<sup>32</sup> The unit explained step by step how to read literature, from the concept of literary appreciation to plot, character analysis, and more. Through detailed analyses of keywords and expressions, students learned about human nature by examining the protagonist's loneliness, sexual desire, self-confidence, nostalgia, sorrow, beauty, and more.

Both courses used the original Japanese work to conduct detailed linguistic analyses to interpret the story's tone and characters' emotions. Such an approach is not often practical in North America due to constraints on instructional time and learners' proficiency, as the majority of class time is spent checking the meaning of each sentence or paragraph for reading comprehension (読解). The current project introduces a unit developed as part of a college translation course designed for advanced learners of Japanese. Rather than assigning the entire Japanese original *Izu no odoriko*, the unit was developed with two English translations and excerpts from the Japanese text to balance linguistic and content analyses through bilingual materials.

### Course Description

The current course is designed for undergraduate and graduate students who have completed at least three years of college-level Japanese or are native Japanese speakers. Class meets for ninety minutes, twice a week, for ten weeks. The enrollment varies from year to year. In Year A (in the late 2010s), sixteen students were enrolled in the course: thirteen undergraduates and three graduates. Eight were native speakers of English, five of Japanese, two of Chinese, and one of German. In Year B (in the late 2010s after Year A), eleven students were enrolled: ten undergraduates and one graduate. Ten were native speakers of English and one of Japanese.

In the course, students consider the task of translation in a large framework, with the goal of producing an accurate and compelling interpretation in the target language. Using a seminar format, students conduct the whole process through close communication with the instructor and their peers. The course's main textbook is Yoko Hasegawa's

*The Routledge Course in Japanese Translation*, which discusses translation theories and techniques and linguistic features uniquely challenging for Japanese and English. Students are assigned one chapter weekly, discussing it in the first session of the week, and applying it to preselected translation pieces in the second session, including a picture book and a short story or poems (see Table 2).

Each student takes on a term project to produce their own translation of an original Japanese text into English (or vice versa if a student is a native of Japan). It can be any genre: fiction, non-fiction, journalistic writing, poetry, cartoon, subtitles for a film, dramatic script, game, etc. After a proposal is submitted in the second week, the selected piece is divided into three sections, and each section is translated and submitted biweekly. The instructor provides line-by-line detailed comments on each sectional draft, such as corrections for incorrect comprehension, other possible wordings, and linguistic and cultural references. At least two consultation meetings are scheduled with the instructor throughout the quarter. Students are assigned in pairs or threes to comment on one another's drafts and consult on specific issues raised by the translating student. Each sectional draft is revised at least once, and the final version is submitted along with a reflection essay (in English) in the eleventh week after an oral presentation to share highlights of the translation work. The coursework also includes on- and off-campus activities, including viewing a Japanese film at a local film festival and attending academic conferences and public talks.

Week	Topics [Book chapter]	Materials	Term Project (due)
1	Introduction	<i>The Giving Tree</i> /Ōkina ki	
2	Translatability [Ch1]	<i>The Giving Tree</i> /Ōkina ki	Topic and title, Meeting 1
3	Kinds of meanings [Ch2]	<i>Izu no odoriko</i>	Proposal and Presentation
4	Kinds of meanings [Ch3]	<i>Izu no odoriko</i>	
5	Discourse genres [Ch4]	<i>Izu no odoriko</i>	First 1/3 draft, Meeting 2
6	Understand source texts [Ch5]	Poetry of A-bomb	Peer review
Chicago International Film Festival			
7	Translation techniques [Ch6]	Poetry of A-bomb	Second 1/3 draft Peer review

8	Translation studies [Ch7]	Poetry of A-bomb	Peer review
Hiroshima-Nagasaki Atomic Bomb Survivor Testimony and Poetry Reading on campus			
9	Translation projects [Ch8]		Last 1/3 draft, Peer review, (Meeting 3)
10	Project Presentation		Presentation
11		Project Submission	

Table 2. The Translation Course Outline and Schedule (Year A)

### Unit on *Izu no odoriko*: Reading and Discussing in Translanguaging Pedagogy

*Izu no odoriko* is the focus of Weeks 3 to 5. The first weekly session covers relevant theories, techniques, and linguistic features with the textbook, and the second weekly session focuses on *Izu no odoriko*. The unit was organized in the translanguaging pedagogy framework in both English and Japanese for input and output activities in five phases, as indicated in Figure 1. Each phase was developed around the core questions provided in the worksheet and prepared students for class discussion, as explained in the following section.

#### Warmup [Week 3]

*Question: Who is Kawabata Yasunari? Write three facts about him in Japanese using any resources.*

Students gathered their own information on the author using Wikipedia and other easily accessible internet resources to find simple facts, including that Kawabata was born in Osaka, became an orphan at young age, attended Tokyo University, and committed suicide as an old man. Such information gave some students the impression that *Izu no odoriko* is an autobiographical novel based on Kawabata's own journey to the Izu Peninsula.

#### Understand the Storyline through Translation [Week 3]

*Task: Read Seidensticker's version and write a book review in 150–200 English words.*

The goal for this task was to have students understand the storyline, setting, and characters. Seidensticker's translation, *The Izu Dancer* (1974), was assigned first because it was published first and omits several scenes.

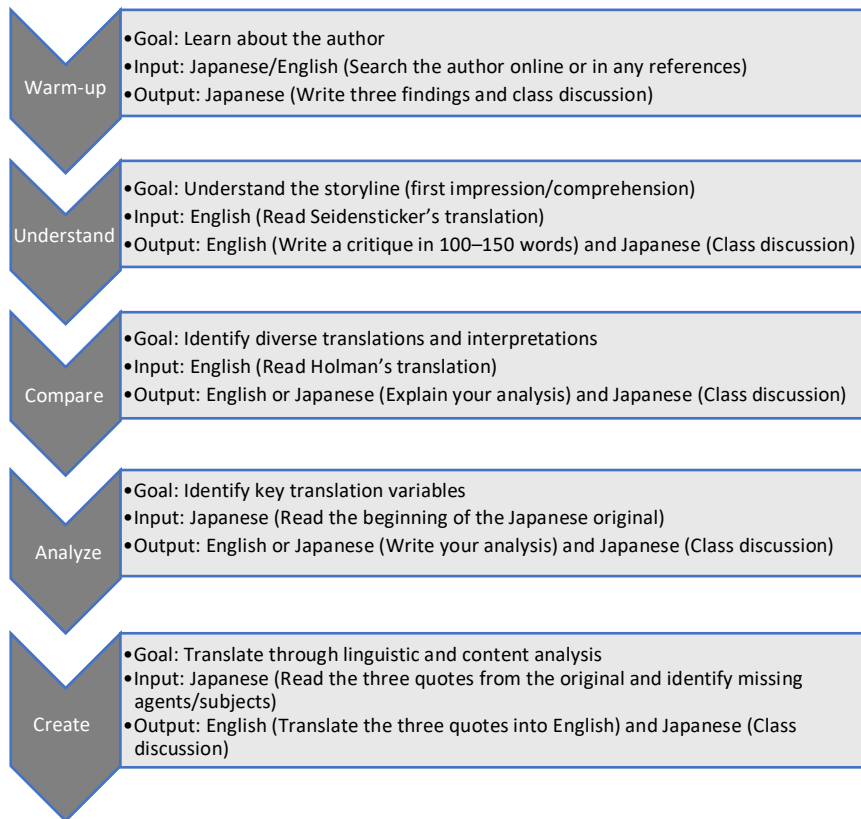


Figure 1. Five phases of the *Izu no odoriko* unit in translanguaging pedagogy

Most students viewed the story as a melancholy, sentimental, charming love story (i. e., a young man's coming of age and coping with loss). Only a few identified it as a human story of social classes. The protagonist's emotions and reactions were noted as infatuation (and, to a couple of students, as perverted) and a longing for love, affection, and human contact. The final scene left a bittersweet impression on some readers who wondered if the protagonist would ever see the young dancer again or who associated the scene with their own experiences with parting. As for the writing style, some called it poetic and figurative and appreciated the first-person narrative in the recollective style. Several viewed the story as the author's own experience and feelings.

#### **Comparison of Translations [Week 4]**

*Task: Read Holman's version, compare with Seidensticker's, and explain which you prefer in English.*

In Year A, out of sixteen students, ten preferred Holman's translation, *The Dancing Girl of Izu* (1997), while four chose Seidensticker's; two students did not have a preference. Students thought Holman's version made the storyline clearer. Some students thought Seidensticker's omissions of several critical scenes, especially related to lower-class people, led to insufficient character development. The omission of the sick old man at the teahouse, for instance, made the protagonist look impolite and rude as he tried to shake off the old lady when she chased him and carried his bag to get a tip. Students also thought Seidensticker's occasional simplification of conversations or expressions left emotions vague. Holman's translation was viewed as easier to follow in part because it was in more modern English. His detailed descriptions, often with more adjectives, helped some students imagine each scene more colorfully and vividly. Holman often keeps the original Japanese terminology, such as names of items and places (e. g., *hakama*, *go*, *paper dealer* in Holman's as opposed to "school uniform," "chess," and "salesman" in Seidensticker's), which some students thought helped immerse the reader in the scene. Thus, they valued Holman's approach with *foreignization* more than Seidensticker's *domestication* approach to introduce this story to a non-Japanese audience.

On the other hand, a few favored Seidensticker's version because of its refined poetic and figurative style. They appreciated the symbolism without a detailed explanation, which left more to the imagination. They thought that the nostalgic and sentimental tone, with themes of purity and beauty" or "innocence and sexual awareness," was beautifully expressed.<sup>33</sup>

Two students could not choose between the two pieces. They felt the pull of Seidensticker's creative perspective, poetic tone, and mysterious feel as well as Holman's logical and clear approach. As one student explained, "It comes down to the translation of the feeling of the story (Seidensticker) or the content of the story (Holman)."

#### **Analysis of Translation Process and Variables [Week 4]**

*Task: Read the first five lines of the Japanese original. Then compare it with the two English translations and explain what is lost or gained in translation.*

In general, the students found Seidensticker's translation loyal to the tone and mood of the original. Holman's approach was seen to be more loyal to the content and form of the original with the details of scenes and characters preserved. Students attributed at least some of the differences to the fact that Seidensticker published after the war and U.S. occupation whereas Holman published in the 1990s after Japan's bubble economy and the introduction of popular culture to a wider audience outside of Japan.

This comparative analysis was a great opportunity for students to realize that the goals and demands of translation change over time depending on readers, publishers, and political and social situations. Students also noted that the second translator may respond to the earlier translation, trying something different or addressing something that is lacking. Faithfulness to the original, readability, and comprehensibility are all factors in the translation process, and students were able to get a good sense of the creativity that can take form in literary translation.

As advanced learners of Japanese, the students appreciated the first few lines of the Japanese original, especially after reading the English translations. They were rather critical of the English translations, as the majority felt the original was elegant and poetic, with vibrant and vivid descriptions. One specifically mentioned that the "intense, pushing, foreboding feeling" in the Japanese original was lost in both English versions, noting that the original phrase *Ama-ashi ga watashi o otte kita*, which literally means 'rain chased me,' was translated with the verb "sweep" as in "A shower swept toward me" (Seidensticker) or "a curtain of rain swept up after me" (Holman). One student stated that the wording in Japanese "gives life not only to the characters, but also [to the] scenery and time of the story." A few mentioned that they pictured the scene and characters more vividly when reading in Japanese than in English. Inspired by their encounter with the first lines, several students were motivated to read the rest of the original. The experience also made them realize how much reading the original literary work enabled them to better appreciate and critique Japanese literature.

As previously described, most students pointed out the difficulty in translating culturally specific terms, such as clothing or place names. Although the majority of the students appreciated Holman's policy of maintaining the original Japanese words and detailed descriptions, some argued that Seidensticker's way of watering down the culture (omitting place names and replacing unfamiliar terms with familiar ones) was effective, especially for English readers without much knowledge of or

interest in Japan at the time he was writing. When a literary piece is shared beyond the source culture, it opens a window to new perspectives and issues, which is an important mission of translation. One student criticized Seidensticker for cultural elisions of important material, such as a description of a specific type of clothing that is crucial to understanding the protagonist's social privilege and status.

Interestingly, most of the students thought Seidensticker mistranslated the protagonist's age, writing nineteen instead of twenty. Japanese native students explained the old-fashioned age counting system, *kazoedoshi*, which counts a child as one year old at birth; thus, a twenty-year old student by *kazoedoshi* would be just nineteen by Western reckoning. This experience made students realize how important cultural familiarity is for translation. Even so, students still differed over whether converting the age was the best choice.

Such student-centered discussions were moderated by the instructor as questions were raised on the topics listed in Table 3, which is a summary of the comparison of the two English translations. Although there was no consensus on which translation is better, the students were able to identify differences, challenges, and creativeness in translation through the comparison with the original. Furthermore, the biliteracy analysis helped students realize the privilege of reading the original and the mission of translation.

Variables	Seidensticker (1955/1974)	Holman (1997)
Genre	A "love" story	A "human" story
Theme	A young man's coming of age	Human contact and social issues
Omission	Abridged with omission of scenes (lower privileged), CSIs, character descriptions	Unabridged without content omission
Character development	Lack of descriptions and vague emotions due to simplified translation and scene omission	Vivid, more emotion, More adjectives, a lot of "I"
Social hierarchy	Less explicitly expressed	More explicitly expressed
Imagination	Give a reader a great responsibility	Help a reader with details (More adjectives)
Tone and prose	Monotonous, poetic, artful	Colorful, vivid, vernacular, rudimentary
Narrative style	Personal recollection	Narrative story (observation)

Culturally specific item (CSI)	Change, adjust, simplify ( <i>the sort students wear, chess, salesman</i> )	Keep original Japanese terms and meanings ( <i>Hakama, go-game, paper dealers</i> )
Sentence structure	Complex, choppy; unnatural or old-style English	Simple; straightforward; natural or modern English; longer (Japanese forms)
Text arrangement	Rearrange orders of sentences or paragraphs	Keep the original format; longer sentences and more punctuations
Translation approach	Closer to meaning-based	Closer to literal translation
Translation theory	Domestication	Foreignization
Loyal to the original	Tone and atheistic of the story	Content and form of the story

Table 3. Students' comparisons of the two English translations

### Linguistic Ambiguity of Agency [Week 5]

*Task: Translate into English the following three excerpts with linguistic ambiguity of agency.*

Lastly, students were asked to translate a few Japanese sentences with ambiguity of agency (which is discussed in details by Miho Matsugu and Nobuko Chikamatsu).<sup>34</sup> The goal was to focus on linguistic analysis in translation when readers tend to rely heavily on content analysis for reading comprehension, as Hosokawa Hideo discussed in his study conducted with Japanese college students.<sup>35</sup> Kawabata's writing is known for the ambiguity of sentence subjects, such as in the final farewell scene, which was translated differently by Seidensticker and Holman, as mentioned by Mikawa Tomohisa, Shani Tobias, and Tsuboi Sanae previously.<sup>36</sup>

私が縄梯子に捉まろうとして振り返った時、おさよならを言おうとしたが、それも止して、もう一ぺん ただうなずいて 見せた。

Note:  $\emptyset$  stands for a missing agent or subject.

Seidensticker: *As I started up the rope ladder to the ship I looked back. I wanted to say good-by, but I only nodded again* (28).

Holman: *When I grabbed the rope ladder and looked back, she tried to say good-bye but gave up and merely nodded one last time* (32).



Who nodded? Not I, Kawabata said, pointing to the structure of the sentence.<sup>37</sup> The case marker, *ga*, is used with *watashi*; as Yoko Hasegawa explains, “while a *wa*-marked entity can be a subject of multiple predicates, the scope of *ga*-marked subjects normally (although not necessarily) does not extend outside a single clause.”<sup>38</sup>

In class, this linguistic rule was closely examined with other examples.<sup>39</sup> Students discussed the significance of an objective scientific linguistic analysis, such as *wa* versus *ga*, in translation. Furthermore, the discrepancy in translation between two renowned translators encouraged students to integrate all sources of knowledge, such as content, linguistic, aesthetic, cultural, social, political, historical, and personal sources, and do our best in the translation process.

### Recreating Text in Another Language

Students applied their newly acquired translation approaches and techniques in critical reading and translation analysis in their term projects. This section uses one student’s translation of a literary work to discuss how the student applied the knowledge of translation to the translation process.

In Year B, eleven students chose an original work from different genres, such as novels, light/online novels, essays, picture books, manga, anime, games, and songs. During the translation process, students were not allowed to read other translations of their selected piece if previous English translations existed. However, in the reflection paper, after completion of the final draft of their translation, they were encouraged to make a comparative analysis.

Student A chose Yoshimoto Banana’s *Kitchen* (キッチン) for her term project and decided to translate the first seven pages of the book. In the story, the female college-age protagonist, Mikage, loses her grandmother, who had taken care of her after her parents’ death.<sup>40</sup> She moves to the house of Yuichi, a male college student, and his transgender mother. As she sleeps and cooks in their kitchen, she rediscovers her life through loneliness, death, and renewal. *Kitchen* was critically recognized and made Yoshimoto a sensation in contemporary Japanese literature in the 1980s. The English translation of *Kitchen* has been widely read in North America as Yoshimoto and the book are often included on lists of the most popular Japanese authors and books.<sup>41</sup> Yoko Hasegawa attributes the book’s popularity to Megan Backus’ translation, which was “able to recreate Yoshimoto’s artistry of vagueness, *nantonaku wakaru* なんとなく分かる,

so appealing to the younger generation” while pointing out some mistranslations.<sup>42</sup>

Student A chose *Kitchen* because (1) the themes of death, grief, and sexuality are universal for young people; (2) the protagonist is a college-age female; and (3) it has been more than twenty years since the English translation was published. She set out to convey to English readers the life of a Japanese youth in contemporary Japan as presented in the original text and to create a natural sounding translation in English while retaining the calm subtle tone and emotion of the original text. It should be noted that Student A had previously indicated her preference for Seidensticker’s translation of *Izu no odoriko* because it was written in “poetic and beautiful language” in which “the quickly-shifting narrative creates a dream-like atmosphere.” This approach can be identified in the following examples of her translation work.

	Original	Literal translation	Student A	Backus
1	私と台所が残る (9)*	I and the kitchen remain	Here we are, the kitchen and I	Now only the kitchen and I are left
2	いつか死ぬ時が 来たら (9)	When the time for me to die comes some day	When I die someday	When it comes time to die
3	私はおびえずに ちゃんと見つめ たい (9)	I want to gaze at [it] properly	I want to face my death without fear	I'll stare death fearlessly in the eye
4	台所なら、いい なと思う (10)	if it's a/the kitchen, [I] will think [that] is good	If it's in the kitchen, I think death could be a nice thing	If it's a kitchen, I'll think, 'How good.'
5	ふいに名を呼ば れたせいもある と思う (13)	I think it is also because my name was called unexpectedly	I think it was because he called my name so suddenly	I think I heard a spirit call my name
6	横に…大きな犬 がいそうなソフ ァ (15)	as if a big dog were next to [the sofa and family]	with a big dog by their side	A dog ... could stretch out across it (=sofa)
7	桜井みかげ (10) 田辺雄一 (12)	Sakurai Mikage Tanabe Yuichi	Sakurai Mikage Tanabe Yuichi	Mikage Sakurai Yuichi Tanabe

8	いらっしゃい; おじゃまします (15)	Please come in; I am intruding [you]	Welcome; Thank you for having me	Come in; Thanks
9	ライナスのよう に毛布にくるま って眠る (10)	(I) slept as if Linus were wrapped in a blanket	Like Linus from <i>the Peanuts</i> , I slept wrapped up in a blanket	Wrapped in a blanket, like Linus, I slept
10	奇跡がボタもち のように訪ねて きた (13)	when a miracle came to me like a <i>botamochi</i>	a miracle came to me out of nowhere	a miracle, a godsend, came calling me
11	長い手足を持っ た、きれいな顔 だちの青年 (14)	had long limbs and was a young with pretty facial features	a handsome young man with slender arms and legs	A long-limbed young man with pretty features
12	Numbers of paragraphs (9–10)	17	7	11

\* Page numbers refer to the Shinchōsha version of *キッチン* (2002).

Table 4. Highlights of Student A's translation in *Kitchen*\*

Table 4 indicates several highlights in Student A's final translation. Student A discussed each in turn in her reflection essay. In #1, she translated without the direct translation of the verb 残る, such as “remain” or “be left,” in order to imply the protagonist's emotional connection to or unity with the kitchen: “Here we are, the kitchen and I.” In #2, she switches the subject of the sentence from 時 ‘time’ to “I,” while Backus keeps the original Japanese sentence structure. In #3, she chooses ‘face’ for 見つめる rather than a more direct translation such as ‘gaze’ or ‘stare.’ She also pays close attention to missing pronouns in #4, where she chooses “death” as the subject of いいな instead of the kitchen. To her, Backus' translation, which does not identify the pronoun, sounds unnatural in English. Student A also points out Backus' mistranslation of missing pronouns, as in #5, where it was Yuichi calling the protagonist's name rather than “a spirit” as in Backus' translation. In #6, the protagonist closely describes a sofa with a few similes, as if a big dog could sit next to it. Backus seems to miss the possessive pronoun, the sofa of 横に; as a result, it is mistranslated as if a dog could sit on and “stretch out across it.”

In order to maintain the source culture in her foreignization approach, Student A kept the Japanese order for names. Backus used the Western

order, which as Student A pointed out was probably more common at the time of the publication in the 1990s. In #8, Student A explains that Japanese formulaic expressions, such as いらっしやい and おじゃまします, are translated with the nuances of politeness and humbleness, as opposed to the simpler and more casual speech adopted by Backus. Using a domestication approach in #8, Student A adds “from *the Peanuts*” for the character’s name, Linus, while Backus did not (as American readers in the 1990s may have been more familiar with *Peanuts* than they are now). Another culturally specific expression, *botamochi*, ‘a sweet bean bun,’ in #10, is omitted in Student A’s translation in the final draft. *Botamochi* comes from a Japanese proverb: 棚から牡丹餅, ‘A *botamochi* falls from a shelf,’ which means it is a lucky surprise to receive a sweet bean bun. Student A originally used “like a *botamochi*,” but in the final draft she omitted the simile altogether and rendered it as “a miracle came to me out of nowhere.” In her reflection essay, she states:

I decided the best course of action would be to omit the simile entirely since we do not have a good English equivalent for it. This was an extremely difficult decision to make since I did not want to erase any of the author’s original words, but it was very necessary in order to create a natural translation.

She disagrees with Backus’ decision to add “a godsend” because of the “disconnect between the Japanese origin and the usage of Christian, English expressions.” In #11, Student A translates 長い手足 as ‘slender arms and legs’ as she does not believe that, in Western culture, “long limbs” sounds like the compliment the Japanese phrase intends. Student A combined what were one-sentence paragraphs in the original into longer paragraphs in her version; as a result, Student A’s translation had seven paragraphs, versus seventeen in the original. Backus had eleven.

In her reflection essay, Student A said she felt rewarded in the end when she looked up Backus’ translation and saw how similar it was to her own translation. At the same time, it was fascinating to her to find how two people can interpret the same sentence completely differently when they translate it. She concludes that “translations are not static” as “much of the creative decisions a translator must make are influenced by the norms of the TL and culture at the time.” Yet, “my translation was a reflection of *my* own creativity and interpretation” as “attempting a balance between inserting my own voice to improve the audience’s understanding and retaining Yoshimoto’s voice.” Before the project, she

had thought it was beyond her capacity to read a Japanese novel, but this experience made her believe that she can read it if she puts her mind to it. She now wishes to translate the entire story of *Kitchen* and to read more contemporary popular novels, such as Murakami Haruki, and even translate them.

### Conclusion and Suggestions

Translation of literature is an effective tool for translanguaging learning. The current translation course designed for advanced learners of Japanese focused on Kawabata Yasunari's *Izu no odoriko*, a canonical work of modern Japanese literature. Through bilingual literary and linguistic analysis, students discussed the translation process and applied their new learning to a term project in which they created an English translation of a Japanese original. One example of such a translation work provides a close look at how a learner communicates and negotiates with the text when meticulous and critical reading is required in order to recreate it in a different language. Such analysis was made possible because of the fluid usage of two languages for building blocks of language pieces for its interpretation, translation techniques and approaches, and rewriting in another language.

Although the course's main goal is not to read the entire text in the Japanese original or build vocabulary knowledge, this course helps learners become more sensitive to the linguistic and literary choices that authors and translators make. Such learning encourages language students to read and appreciate literature inside and outside of class in Japanese, English, or any other language as part of their life-long language learning. Other canonical literary works of Japanese have been translated by multiple translators over years, as indicated in Table 5. New perspectives in critical literacy analysis can be explored and expanded with the following original and translation works in the future.

Title (publication year)	Author	#	English Translator (publication year)
たけくらべ (1896) <i>Growing Up/Child's Play</i>	Higuchi Ichiyō	2	Edward Seidensticker (1956); Robert Danly (1981, 1992)

坊ちゃん (1907) <i>Botchan</i>	Natsume Sōseki	5	Yasotaro Mouri (1918), Umeji Sasaki (1922), Alan Turney (1972), Joel Cohn (2005), Matt Treyvaud (2009)
こころ (1914) <i>Kokoro</i>	Natsume Sōseki	3	Ineko Sato (1941), Edwin McClellan (1957), Meredith McKinney (2010)
伊豆の踊子 (1927) <i>The Izu Dancer/The Dancing Girl of Izu</i>	Kawabata Yasunari	4	Edward Seidensticker (1954, 1974, 1997), Martin Holman (1997)
飼育 (1958) <i>The Catch/Prize Stock</i>	Ōe Kenzaburō	2	John Nathan (1977), John Bester (1981)
ノルウェーの森 (1987) <i>Norwegian Wood</i>	Murakami Haruki	2	Alfred Birnbaum (1989), Jay Rubin (2010)

Table 5. English translations of canonical modern Japanese literature

Some issues remain for improvement in the incorporation of literary translation into Japanese language instruction. College students today are interested in contemporary literature, such as Murakami Haruki, Kirino Natsuo, and Murata Sayaka, whose works have not been translated multiple times or studied for translation analysis as much as renowned modern writers like Kawabata, Natsume Sōseki, and Mishima Yukio. The lack of accessible and readable resources may discourage non-literature specialists from preparing a literature unit or a translation course. However, teachers may observe or audit a literature course at their institution and learn how discussion is conducted and what a student might be expected to know in a literature course (in English). It is also essential to include and require literature studies in a Japanese language curriculum or teaching certification program as literary works provide culturally and socially rich contents and contexts for language learning and use where characters are immersed at a certain time and place.

As the current case study was made possible through collaboration between a language and a literature faculty member, an interdisciplinary approach is key to building a successful language program in translanguaging and translation. For instance, FLAC is a foreign language course taught in conjunction with a course in other disciplines, such as

history, culture, and literature. Carol Klee claims that FLAC challenges learners to develop language proficiency through content-based instruction back and forth between their L1 and L2 languages, and translation often serves as a key element of the curriculum.<sup>43</sup> Nobuko Chikamatsu discusses an advanced Japanese language course concurrently taught with an environmental ethics course, sharing a central focus of industrial diseases.<sup>44</sup> Japanese FLAC students translated a picture book of the Minamata disease, a notorious environmental disaster in the twentieth century, as a collaborative long-term translation project. The deep understanding of the theories and case studies discussed in the ethics class fed directly into the translation process, which was enhanced through the vital class discussion in the language course.

Our translation course has been offered in the collaborative online international learning (COIL) framework through collaboration with a Japanese university, as introduced by Nobuko Chikamatsu.<sup>45</sup> Advanced learners of Japanese in the U.S. and Japanese native students in literature and education take the course together and collaborate on a long-term translation project. Two languages are used across two countries to support and enhance their communication and learning as we do in our daily communication outside of class in today's global society.

The value of translation practice has been overlooked in Japanese pedagogy, but may be even more so in the literary field. In February 2022, the *New York Times* reported that the name of the translator, Jennifer Croft, did not appear on the book's cover when Olga Tokarczuk's *Flights* was awarded the Nobel Prize in 2019.<sup>46</sup> Jennifer Croft later stated on Twitter that she would not be translating any more books without her name on the cover due to this disrespectful and deceptive act to translators as well as readers. Consequently, an open letter calling on publishers to credit translators on book covers has received over 2,600 signatures from writers as of June 2022.<sup>47</sup> The power of literature and translation can play a crucial role in helping us learn from the past and build creative visions for the future across languages and national borders. Learners of Japanese are in close proximity to understanding and appreciating the act and art of translation of Japanese literary works.

#### NOTES

<sup>1</sup> Ofelia García and Li Wei, *Translanguaging: Language, Bilingualism and Education* (London: Palgrave Pivot, 2014).

- <sup>2</sup> Communicative approach is defined as “a style of language teaching that focuses on using language for real communication rather than learning the systems of grammar and vocabulary.” Macmillan dictionary, <http://www.macmillandictionary.com>, accessed June 18, 2022.
- <sup>3</sup> Anna Zielinska-Elliott, *Courses in Japanese Translation and Interpreting Offered at U. S. Colleges and Universities*. <https://www.aatj.org/resources/sig/trans/TranslationInterpretingCoursesUS.pdf>. Accessed June 15, 2022.
- <sup>4</sup> Yamada Masaru, “Gaikokugo kyōiku ni okeru ‘hon’yaku’ no saikō: meta gengo nōryoku to shite no hon’yaku kihan,” *Gaikokugo gakubu kiyō* 13 (2015): 107–128.
- <sup>5</sup> Someya Yasumasa, “Daigaku ni okeru hon’yaku kyōiku no ichizuke to sono mokuhyō,” *Gaikokugo kyōiku kenkyū* 3 (2010): 173–102.
- <sup>6</sup> Joan Kelly Hall, *Essentials of SLA for L2 Teachers: A Transdisciplinary Framework* (New York: Routledge, 2019).
- <sup>7</sup> Constant Leung and Guadalupe Valdés, “Translanguaging and the Transdisciplinary Framework for Language Teaching and Learning in a Multilingual World,” *The Modern Language Journal* 103 (2019): 348–370.
- <sup>8</sup> Jasone Cenoz and Durk Gorter, *Pedagogical Translanguaging* (Cambridge, U. K.: Cambridge University Press, 2021). [https://www.cambridge.org/core/elements/pedagogical-translanguaging/67802C1E5AE4A418AE3B8E2DEFBA\\_D30A](https://www.cambridge.org/core/elements/pedagogical-translanguaging/67802C1E5AE4A418AE3B8E2DEFBA_D30A).
- <sup>9</sup> David Gramling and Chantelle Warner, “Whose ‘Crisis in Language’? Translating and the Futurity of Foreign Language Learning,” *L2 Journal* (2016): 82 and 84.
- <sup>10</sup> Naomi Kanō, “Conceptualizing Translanguaging: To Consolidate Pedagogy Rooted in the Language Use of Multilinguals.” *Journal of the Japanese Society for Mother Tongue, Heritage Language and Bilingual Education* 12 (2016): 1–22.
- <sup>11</sup> Hailong Han, “Subjectivity in Literary Translation from a Reception Theory Perspective as Seen in Two Chinese Translations of Izu no Odoriko,” *Journal of Saga Women’s Junior College* 45 (2011): 35–44.
- <sup>12</sup> Yuri Kumagai and Kimberly Kono, “Collaborative Curricular Initiatives: Linking Language and Literature Courses for Critical and Cultural Literacies,” *Japanese Language and Literature* 52 (2018): 247–276.
- <sup>13</sup> *Ibid.*, 257.
- <sup>14</sup> The Japan Foundation. *Survey Report on Japanese-Language Education Abroad 2018* (Tokyo: The Japan Foundation, 2020). [https://www.jpf.go.jp/j/project/japanese/survey/result/dl/survey2018/Report\\_all\\_e.pdf](https://www.jpf.go.jp/j/project/japanese/survey/result/dl/survey2018/Report_all_e.pdf). Accessed September 15, 2022.



- <sup>15</sup> Vicky Ann Richings, “Nihongo no jugyō ni okeru nihon bungaku no atsukai ni taisuru nihongo kyōshi no ninshiki: nihongo kyōiku ni okeru ‘gakushūsha nīzu’ shikō no saikentō,” *Gengo komyunikēshon bunka* 12 (2015): 61–75. Vicky Ann Richings, “Nihon bungaku no atsukai ni taisuru nihongo kyōshi no ninshiki no kōsatsu,” in *Perceptions of Literature Usage in JSL Teaching*, edited by N. Sonda and A. Krause (Tokyo: JALT, 2013), 577–583.
- <sup>16</sup> The Japan Foundation. JF Standard for Japanese-Language Education 2010 (Tokyo: The Japan Foundation, 2010). [https://jfstandard.jp/pdf/jfs2010\\_all\\_en.pdf](https://jfstandard.jp/pdf/jfs2010_all_en.pdf). Accessed September 15, 2022.
- <sup>17</sup> Yoko Ikeda, “Use of Literary Text in the Japanese Language Classroom: Learning from Theories and Practices in Japanese Language Classroom for Native Students,” *Research Bulletin of International Student Center, Ibaraki University* 3 (2005): 25–34. Fujio Kanō, “The Significance of Reaching Japanese Literature to Foreigners: Based on My Experience of Reaching Japanese Literature at Victoria University,” *Journal of International Student Education* 4 (1999): 1–10. Vicky Ann Richings, “Nihon bungaku no atsukai ni taisuru nihongo kyōshi no ninshiki no kōsatsu,” in *Perceptions of Literature Usage in JSL Teaching*, edited by N. Sonda and A. Krause (Tokyo: JALT, 2013), 577–583.
- <sup>18</sup> Vicky Ann Richings. “Bungaku kyōzai no igi o meguru kōsatsu: gendai no nihongo kyōiku ni okeru kyōikukan no kanten kara.” *Kansai gakuin daigaku Nihongo kyōiku sentā kiyō* 7 (2018): 17–31.
- <sup>19</sup> Yanamoto Daichi and Fei Xiaodong, “Modern and Contemporary Japanese Literature in the Field of Japanese Language Education: Daisuke Nishihara’s ‘Sekai no naka no Kin, Gendai Bungaku,’” *Theory and Research for Developing Learning Systems* 2 (2015): 49–57.
- <sup>20</sup> Lorin W. Anderson and David R. Krathwohl, *Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom’s Taxonomy of Educational Objectives* (New York: Longman, 2001), 31.
- <sup>21</sup> Natalie Zemon Davis, *Fiction in the Archives: Pardon Tales and Their Tellers in Sixteenth-Century France* (Stanford, Calif.: Stanford University Press, 1987), 3.
- <sup>22</sup> Nobuko Koyama, “Emergence of Critical Reading in L2 Literature Seminars: Applications of Discourse Analysis in Language Pedagogy,” *Japanese Language and Literature* 50 (2016): 1–24. Critical literary is a learning approach where students are expected to examine the relationship between language and the power behind the text. In this approach, students are encouraged to read texts critically and relate to the social justice and other sustainable development issue topics to understand, react, and take action on those issues.

- <sup>23</sup> Jhumpa Lahiri, *In Other Words*, trans. Ann Goldstein (New York and Toronto: Alfred A. Knopf, 2016), 9.
- <sup>24</sup> Kawabata Yasunari, “The Izu Dancer: A Story,” trans. Edward Seidensticker, *Perspective of Japan: An Atlantic Monthly Supplement* (1955): 12–18.
- <sup>25</sup> Kawabata Yasunari, “The Izu Dancer,” trans. Edward G. Seidensticker. *The Izu Dancer and Other Stories* (Tokyo: Charles E. Tuttle Company, 1974), 9–38. Kawabata Yasunari, “The Izu Dancer,” trans. Edward G. Seidensticker. *The Oxford Book of Japanese Short Stories*, ed. Theodore W. Goossen (Oxford, U. K.: Oxford University Press, 1997), 129–148.
- <sup>26</sup> Kawabata Yasunari, “The Dancing Girl of Izu,” *The Dancing Girl of Izu and Other Stories*, trans. and ed. J. Martin Holman (Berkeley, Calif.: Counterpoint, 1997), 3–33.
- <sup>27</sup> Shani Tobias, “Culture-Specific Items in Japanese-English Literary Translation: Comparing Two Translations of Kawabata’s ‘Izu no Odoriko,’” *Monash University Linguistic Papers* 5 (2006): 196. Yoko Hasegawa, *The Routledge Course in Japanese Translation* (New York: Routledge, 2012).
- <sup>28</sup> Tobias, 196.
- <sup>29</sup> Mai Kataoka, “Emending a Translation into ‘Scrupulous’ Translation: A Comparison of Edward G. Seidensticker’s Two English Renditions of *The Izu Dancer*,” *Sokendai Review of Cultural and Social Studies* 12 (2016): 83–101.
- <sup>30</sup> *Ibid.*, 94.
- <sup>31</sup> Tsuboi Sanae, “Sōdai nihongo kyōkasho jōkyū I 14ka Izu no odoriko (Kawabata Yasunari) no bunseki,” *Kōza nihongo kyōiku* 32 (1997): 134–143.
- <sup>32</sup> Huang Ching-Jung, “Nihongo kyōiku ni okeru bungaku no jugyō no kanōsei e no tankyū: Kawabata Yasunari Izu no odoriko o rei nishite,” *Tamkang Journal of Humanities and Social Sciences* 12 (2002): 74–96.
- <sup>33</sup> These quotes are from the students’ assignments comparing the two English translations or the English translations to the Japanese original.
- <sup>34</sup> Miho Matsugu and Nobuko Chikamatsu, “A Nod to Fiction: Translation on Kawabata Yasunari’s *Izu no Odoriko*,” *Teaching Postwar Japanese Fiction*, ed. Alex Bates (New York: Modern Language Association, 2023). N.p.
- <sup>35</sup> Hosokawa Hideo, *Nihongo o hakken suru* (Tokyo: Keisō shobō, 1990).
- <sup>36</sup> Mikawa Tomohisa, “Izu no odoriko saikō: kattō suru katari to wakare no bamen ni okeru shugo no mondai,” *Kanazawa daigaku kokugo kokubun* 23 (1998): 229–238.
- <sup>37</sup> Kawabata Yasunari, *Issō ikka* (Tokyo: Kōdansha, 1991)

- <sup>38</sup> Hasegawa, 146.
- <sup>39</sup> The other example is from the beginning scene where the protagonist left the tea house at the mouth of the mountain pass after leaving a tip, and the old woman (the owner of the tea house) ran after him. Students were asked to identify the agent of feeling shocked and feeling like crying in the following sentence: 私は五十銭銀貨を一枚置いただけだったので、ø痛く驚いて涙がこぼれそうに感じているのだったが、踊子に早く追いつきたいものだから、婆さんのよろよろした足取りが迷惑でもあった。ø stands for a missing agent or subject.
- <sup>40</sup> Yoshimoto Banana, “Kitchen.” *Kitchen* (Tokyo: Fukutake, 1988), 9–16.
- <sup>41</sup> Yoshimoto Banana is on the list of “9 Japanese authors you should now” (2016) and “10 famous Japanese authors you have to hear” (2020) at <https://theculturetrip.com/asia/japan/articles/9-japanese-authors-you-should-know/> and <https://www.audible.com/blog/article-best-japanese-authors>, respectively (accessed on June 1, 2022). Both sites list *Kitchen* as the first title.
- <sup>42</sup> Yoshimoto Banana, “Kitchen.” *Kitchen*, trans. Megan Backus (New York: Grove Press, 1988), 225.
- <sup>43</sup> Carol Klee, “The Resurgence of Interest in Languages across the Curriculum,” *The Modern Language Journal* 93 (2009): 618–621.
- <sup>44</sup> Nobuko Chikamatsu, “Translanguaging in Language and Area-Studies Curriculum: A Japanese FLAC Course of *Minamata* and *Fukushima* in Environmental Humanities,” *Education for Sustainable Development in Foreign Language Learning: Content-Based Instruction in College-Level Courses*, ed. María J. de la Fuente (Abingdon, United Kingdom: Routledge, 2021), 215–232.
- <sup>45</sup> COIL is a pedagogy that connects students and professors in different countries for collaborative projects and discussions as part of the coursework. It uses various web-based communication tools, such as videoconference applications for synchronous communication as well as written or recorded message exchange applications for asynchronous communication. DePaul University offers a number of courses, including language courses (see <https://resources.depaul.edu/teaching-commons/programs/global-learning/Pages/default.aspx>). Chikamatsu Nobuko, “Kokusai kyōdō gakushū ni okeru hon’yaku no igi: nichibei daigaku toransu rangējingu no kyōdō kara,” ed. Akiko Murata, *Onrain kokusaikōryū to kyōdōgakushū: Tabunka kyōsei no tame ni* (Tokyo: Kuroshio, 2022), 203–218.
- <sup>46</sup> Alexandra Alter, “Shining a Spotlight on the Art of Translation,” *New York Times*, February 11, 2022. <https://www.nytimes.com/2022/02/11/books/literary-translation-translators-jennifer-croft.html>. Accessed June 15, 2022.

<sup>47</sup> The ongoing campaign to collect signatures is viewed at *#Translator-OnTheCover* at <https://www2.societyofauthors.org/translators-on-the-cover/>. Accessed September 15, 2022.