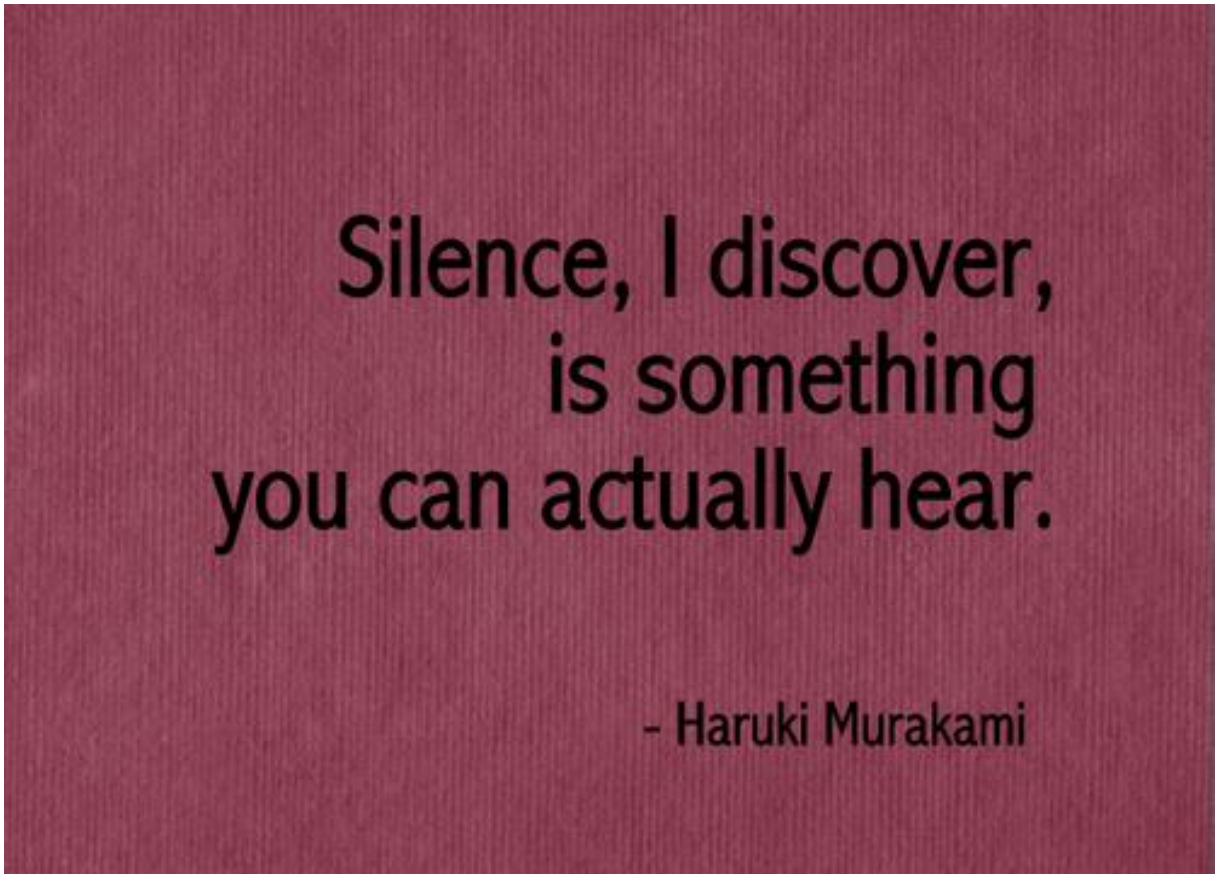
Hearing Voices:

How the Translator's Voice Correlates With Translational Norms in the Dutch and English Translations of Haruki Murakami's Fiction

A Corpus Study



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1. Introduction

People read translations because of the lack of ability (or effort) to understand the words written in the original language. Often we tend to believe we read, for instance, Haruki Murakami, even though we are reading his words in another language. Such a tendency is paradoxical, as is explained by Theo Hermans ("Translator's Voice" 26). Hermans argues that the reason why readers forget that they read a translation is embedded in an illusion of transparency as criterion for equivalence (ibid. 23-24). Hermans raises the question whose voice comes to us in a translation: the author's or the translator's? (ibid. 26). He answers it himself, arguing people have this ideology that translated texts are supposed to be transparent, only to duplicate the original (ibid. 44). Hermans' statement about ideology may be linked to the term norms of translation created by Gideon Toury. Ideologies are founded in socio-cultural factors (Hermans, "Translator's Voice" 24), and Toury states that norms are sociocultural constraints specific to a culture, society, and time (Toury, *Descriptive Translation Studies* 54). Toury regards norms as: "the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations" (ibid. 54-55). The link with Hermans' statement, is that norms of translation are the foundation of an

idea, an ideology, of how a translation should be, and thus affecting the position of the translator.

From this point of view, then, I postulate that translations of the same works in various languages, even though they share the same source, have mutual differences related to translational norms. This Master thesis is a corpus study and explores the differences between Anglo-American and Dutch norms, analysing the translations by Dutch and English translators of contemporary Japanese bestselling author Haruki Murakami. Because Murakami's oeuvre is too large, I limit my exploration to the English and Dutch translations of passages of the novel *Nejimaki-dori kuronikuru* [*The Wind-up Bird Chronicle*], and of two short stories, "Midori-iro no kemono" [The Little Green Monster] and "Panya saishūgeki" [The Second Bakery Attack]. All the selected English texts are translated by Jay Rubin, and Jacques Westerhoven translated the selected Dutch target texts. I seek to answer the question:

> What are the Dutch and Anglo-American norms of literary translation, how do they correlate to the translator's voice, and how do both translators of the corpus deal with these translational norms in terms of the translator's visibility?

My methodology favours a descriptive product-oriented approach. This branch of the descriptive translation studies concerns itself with analyses (descriptions) of specific translations (Holmes 311). It is my aim to identify the translator's voice [also referred

to as the translator's discursive presence] retrospectively with the help of descriptive comparative analyses between source and target texts to link the findings to indications of normative behaviour.

This thesis consists out of two Sections. Section 1 discusses the theoretical framework. In chapter 2, the outlines of translational norm theory, as well as its contributions and criticisms are addressed. In chapter 3, the debate concerning the translator's discursive presence in translated literature is the centre of focus. In the next chapter, in chapter 4, a discussion of the translational norms in both Dutch and Anglo-American culture is the centre of focus. By the use of extratextual pronouncements about translations are discussed in order to make a profile sketch. I also paraphrase the theses of Marieke Wilmink (2011) and Anniek Kool (2013) in this chapter. Wilmink seeks to define translational norms in Dutch culture in the period 2009-2011 (35-49). Kool's thesis uses Wilmink's findings for a corpus linguistic study of particles in Dutch translation. As for a profile sketch of Anglo-American translational norms, I have opted to use parallel texts.

In Section 2, I discuss the corpus materials. Before turning my attention to Murakami the author and source text materials, I formulate in chapter 5 a methodology for the corpus research. In this chapter, I explain the correlation between translational norms and the translator's discursive presence. I also introduce parameters, which are used in the comparative analysis. Afterwards, in chapter 6, I discuss the features that define Murakami as an author, and elaborate on the selected parameters. In chapter 7, the comparative analysis is the centre of focus. In accordance

with the four parameters, I discuss selected passages of the text materials, which display shifts of a non-obligatory nature. The findings made in chapter 7 are then linked to the profiles of the two translators, sketched in chapter 8. Finally, in chapter 9, the conclusions, I assemble all information found throughout this thesis, to answer the research question.

Section 1: Theory

2. Norms of Translation

If one speaks about translation, one has to understand the norms governing this. In this chapter, I explore how norms function within the discipline and in translations. I start with the emergence of norms in Translation Studies (TS), afterwards I turn my attention towards the scholar who has grounded the principles of norms within translation: Gideon Toury. This chapter is closed with an outline of contributions to and criticism against Toury's norm theory.

2.1. Equivalence & Translational Relations

Within TS, there has been a tendency to discover the precise relation between the source text and the target text (Schäffner, "Norms of Translation"). Traditionally, translation has been described in terms of equivalence of one kind or another, since translation was supposed to be the replacement of an utterance in one language by an equivalent utterance in another language (Hermans, "Translational Norms" 156-157). However, as Hermans explains, equivalence-based theories were problematic, since a strict definition of the term, as in mathematics, would suggest absolute reversibility of the source and target utterances (ibid.). In short, equivalence-based theories revolved about the concept of synonymy. This concept is impracticable, for "synonymy between two terms in any natural language is already extremely rare, let alone between two languages, i.e. between asymmetrical linguistic and cultural systems" (ibid.). It is almost impossible to clearly determine from any equivalence-based theory to what degree any target term could be regarded as being equivalent

to the original. Equivalence-based theories, i.e. the requirement of equivalence as a prerequisite for any translation, became thus a problematic vision (ibid.).

Equivalence-based theories were undermined by two new approaches: the ones of the functionalist Vermeer and the one of the Descriptive Translation Studies (DTS) researcher Toury (Schäffner, "Norms of Translation"). It is interesting to note that although both scholars were unaware of each other's work and progress, when they presented their findings it became clear that both point of views were not so different from each other (Toury, *Descriptive Translation Studies* 25). Vermeer introduced the term *skopos* into translation theory (ibid.), starting from the point that "research is the process that will lead to the end-product" (Wilmink 13). Toury's main goal, on the other hand, was to provide descriptive explanatory tools for translation research (Toury, *Descriptive Translation Studies* 25). For functionalists, equivalence was one of the possible relations among others (Schäffner, *Translation and Norms* 5), but Toury took a different starting point. Instead of starting from the position of the source text, as has been done by equivalence-theorists, Toury stated "a translation is that utterance or text which is regarded as a translation by a given community, i.e. which is accepted and functions as a translation in a socio-cultural system" (Toury, qtd. in Hermans, "Translational Norms" 157). This means that Toury saw equivalence as a term given to the translational relation that exists between the source and the target texts, as long as the target text was regarded as being a translation (Hermans, "Translational Norms" 157).

The different views about translation and equivalence of both the functionalist approach and the DTS approach lead to different ideas about norms. The functionalists regard translation as an activity to meet a certain purpose. Their approach is prospective, in which norms are used to evaluate whether the target text has met its goal. Equivalence is one of the many options in which this goal can be met. They prefer the term convention to norms, arguing that norms are more binding than conventions. DTS scholars approach translation from a retrospective and a more objective point of view. They regard the target texts already as an equivalent to the original. In their research, scholars attempt to discover with the help of analyses which norms were involved in the decision-making process of the translator (Wilmink 13-14).

2.2. Norm Theory in Descriptive Translation Studies

Within TS, there are a few names associated with norm theory: Toury, Hermans, Chesterman and Schäffner. But none has shaped norm theory more profoundly into its current form than Toury has done. Although Toury is not the first scholar in TS to incorporate norms in translation theory, his work took roots within the discipline ever since the 1970's and 1980's. Toury says that the works of Jiří Levý and James Holmes were the ones that inspired him to contribute on this subject (Toury, "A Handful" 10).

2.2.1. Norm Theory

The notion of translational norms has been borrowed from sociological studies. Sociologists and social anthropologists postulate the existence of sociability, i.e. a humanly innate aptitude for social interaction (Toury, "A Handful" 13). Toury borrows the theory of social anthropologist J. Davis to explain that sociability also applies to translation, for "the scope of sociability covers all our activities" (Davis, qtd. in Toury, "A Handful" 17). After all, in spite of that the act of translation is a cognitive process that takes place in a human brain, translation remains a sociocultural-relevant activity: the workings of a/the brain can be affected by environmental factors, e.g. sociocultural ones (Toury, "A Handful" 17–18).

For Toury, translation is subjected to sociocultural constraints of certain degrees (Toury, *Descriptive Translation Studies* 54). These constraints can be ranked on terms of their potency along a scale between two extremes: on the one side (relatively) absolute rules and on the other side idiosyncrasies. And between those two poles of extremes lies a vast middle ground occupied by intersubjective factors called norms (ibid.). Using the sociologists' vision, Toury defines norms as "the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension" (ibid. 55). Norms always imply sanction, either negative or positive, since they serve as criteria of the community's expectations

(ibid. 55), but this does not mean that norms are a determined entity. Some norms are stronger, and therefore more rule-like, while others are weaker, leaning towards the idiosyncrasy-pole (ibid. 54). Norms are relative and their impact can alter over time: they can develop into an objective entity like a rule or decline to the status of a preference (ibid. 54). The notion of translators being norm-constrained does not imply the translator is not free to choose. Within his norm theory, Toury takes into account that a translator is an autonomous individual "who decides how to behave, be that decision fully conscious or not" (Toury, "A Handful" 19). It is up to the translator to decide to comply with the given norms, or to deviate from it and be imposed to sanctions (ibid.).

2.2.2. Toury's Norm Categories

Toury distinguishes three types of translational norms: the initial norm, preliminary norms and operational norms (Toury, *Descriptive Translation Studies* 56-59). The initial norm concerns the position of the translation between the two cultures, which are two entities and often not compatible. The initial norm is the translator's decision to either subject him or herself to the existing norms of the source culture, or adjust them to the standards of the target culture (ibid. 56). A translation in which the norms of the source culture are preserved leads to an *adequate translation*, i.e. a translation "which realizes in the target culture the textual relationship of a source text with no breach of its own linguistic system" (Even-Zohar, qtd. in Toury, *Descriptive Translation Studies* 56). If the translator decides to adopt the norms of the

target culture, s/he produces an *acceptable translation* (Toury, *Descriptive Translation Studies* 56). It has to be noted, however, that Toury does not regard the initial norm as an absolute entity: the initial norm is not to serve as a translation strategy, in which a chronological order has to be followed (ibid. 57). Rather, the initial norm is an explanatory tool, in which not every shift has to be made in accordance with it (ibid.).

Next to the initial norm, Toury describes preliminary norms. Preliminary norms refer to factors that govern issues before the translation process takes place. They regulate which texts are worth to be translated and which are not (ibid. 58). In short, preliminary norms do not influence the decisions made by the translator during the translation process, which is why this type of norms is not addressed in greater detail.

Lastly, Toury distinguishes operational norms. These norms direct the decisions made during the translation process, and regulate how the translation will be shaped (ibid.). Toury divides them into two categories: matricial norms and textual-linguistic norms. Matricial norms govern which target language utterance will serve as a substitute for the corresponding source language entity. Omissions, additions and changes of locations are also regulated by these norms, although it is possible they are the consequence of another factor that is not norm-related. Textual-linguistic norms direct the selection of translation solutions in the translation (ibid. 58-59). Toury adds that the boundaries of matricial norms are ambiguous, making it impossible to retrieve from an existing text alone what matricial norms could have

been involved and what may have caused certain shifts. Any decision to what may have taken place in the translation process is therefore description-bound (ibid. 59).

2.2.3. Toury's Methodology

Toury's norm theory applies to all fields of translation, including literary translation. He adds that the internal sociocultural conditions may vary (Toury, *Descriptive Translation Studies* 57-58). All translational norms, like all sociological norms, are specific to sociocultural settings and are therefore instable. Norms are by nature changing entities: some may change rather quickly, while others are more enduring. Translators play a significant role in complicating any reconstruction for translational norms, since translators are free to decide whether or not to follow the norms (ibid. 62). For Toury, it is possible that different sets of norms exist within one society. He distinguishes norms that dominate the centre of the system, i.e. the mainstream norms. Alongside of the mainstream norms are the remnants of previous norms and the rudiments for new ones. This makes it possible to distinguish "traditional", "old-fashioned" or "trendy" factors in translation (ibid. 62-63). These factors also apply to the status of the translator, enabling to change over the course of time. Translators are subjected to norms, which is why the translator's status may be temporary. Whenever norms are changing, a translator may find himself called "old-fashioned," or "becoming more trendy" (ibid. 63). Toury therefore calls for a further axis of contextualizing: the historical one. A norm can only be marked as dated if it has been

active in a previous period. He argues that norm governed behaviour can only prove to have been "avant-garde" in view of subsequent attitudes towards it (ibid. 65).

For DTS research, it becomes possible to extract norms from analyses on the assumption that norms hold a regulative capacity. Without it, translations would result in totally free variation, which makes it impossible to locate an act of translation within its sociocultural setting. Translations of the same cultural system tend to display certain regularities, which may vary from other cultural systems (Toury, "A Handful" 21). The advantage of the existence of regularities is that it makes it possible that even if they are unaware of it, "people-in-the-culture can at least tell when a translator has failed to adhere to the sanctioned practices (…) they will at least have a hunch as to what they expected to *feel* about it, within the preferences of their culture" (ibid. 21). All these distinctive factors have to be taken into mind when one engages in the study of translational norms.

A norm study starts with the pre-explanatory phase, in which recurring patterns in the texts are established (ibid.). According to Toury, there are two major sources for a reconstruction of translation norms:

(1) Textual: the translated texts themselves, for all kinds of norms, as well as analytical inventories of translations (…) for various preliminary norms;

(2) Extratextual: semi-theoretical or critical formulations, such as prescriptive 'theories' of translation, statements made by translators,

> editors, publishers and other persons involved in or connected with the activity, critical appraisals of individual translations, or the activity of a translator or 'school' of translators (…) (Toury, *Descriptive Translation Studies* 65).

There is a fundamental difference between these sources. Toury explains that texts are primary products of norm-regulated behaviour, making them immediate representations. Normative (or prescriptive) pronouncements are, by contrast, the by-products of the existence and activity of norms. They are often partial and biased, which is why they should be treated with circumspection. Yet they should not be abandoned, since they do reflect the cultural constellation within the target culture (ibid.).

The translator's decision between a set of solutions for translation problems is evidential for the existence of norms. Norm theory dictates after all that the translator will opt for solutions that match with the norm (Toury, "A Handful" 15). Toury goes on explaining that by finding non-random patterns in the translated text, it becomes possible to distinguish regularities in translational behaviour. This does not suggest that the established regularities are the norms themselves. Regularities are merely the external evidence of norm activity that "testify to recurrent underlying motives" (ibid. 15-16).

Establishing patterns in recurrent regularities is not that simple. Often regularities will manifest themselves in a low percentage, which makes it difficult to

determine how much significance should be assigned to it. Furthermore, a researcher often starts with a "rather arbitrary set" instead of a proper corpus. Findings may therefore just be accidental, rather than coincidental (ibid. 21-22). Toury argues that patterns will increase considerably if the researcher divides his or her corpus into subcategories, concerning just one variable per pattern (ibid.).

2.3. Contributions to Toury's Work

TS scholars Hermans, Chesterman and Schäffner have made some useful comments and contributions to Toury's norm theory. Here, these contributions are incorporated into the framework of norm theory.

Hermans' view about norm theory slightly deviates from Toury's vision. Whereas Toury translation sees as the "result of a socially contexted behavioural type of activity," Hermans regards translation as "a degree of manipulation of the source text for a certain purpose" (Toury; Hermans, qtd. in Schäffner, *Translation and Norms* 5). In my opinion, Toury's and Hermans' opinions about norms differ. Hermans describes translational norms as tools for the translator to reduce the number of potential solutions for translation problems (Hermans, "Translational Norms" 165), while Toury regards them as explanatory tools to describe decisions made during the translation process (Toury, "A Handful" 10). Moreover, Hermans regards sociologist Renate Bartsch' "notion of correctness" (Bartsch, qtd. in Hermans, "Translational Norms" 163) as a part of norm theory. For Hermans, norms have two different aspects: normative force and norm content. The content of a norm is a socially shared

notion of what is correct, while the normative force is there "to guide and steer behaviour in such a way it is in accord with this notion of correctness" (Hermans, "Translational Norms" 163). The functions of norms are, therefore, to secure and to set the boundaries of the notion of correctness. During the translation process, norms make it possible for the translator to reduce the number of potential solutions, adopting those that are in accordance with what is considered to be correct. From this point of view, a 'correct' translation could be described as one that matches with the notions of correctness embedded in a particular socio-cultural setting (ibid. 164-166). In Hermans' words: "when translators do what is expected of them, they will be seen to have done well" (ibid. 166).

Andrew Chesterman agrees with Hermans' statement, although he adds that 'correct' does not imply that there is a single correct translation: "there is usually more than one way in which translators can do what is expected of them" (Chesterman 64). Chesterman incorporates Bartsch' notion of correctness into a new norm category; i.e. the expectancy norms. Its counterpart is called 'professional norms'. Here, Chesterman contributes to Toury's operational and initial norms, but taken from a different angle. Expectancy norms are "ultimately constituted by the expectancies of the target language readership" (Chesterman 64). He means that expectations of readers of what a correct translation should be like can influence the translation as a product. Expectancy norms therefore make it possible to evaluate translation, since some translations may conform more to what has been expected than others (ibid. 65). What makes Chesterman's idea of expectancy norms so

interesting for this study is that it permits to identify norms extratextually via the so-called norm-authorities. According to Chesterman, there are agents, such as literary critics and publisher's readers, who have the authority to validate expectancy norms. Within each society, Chesterman argues, there is a group of individuals who are believed to be experts to validate norms. These norm-authorities do nothing more than confirm a norm that already exists, but it makes it possible to extract norms from secondary sources. Like Toury has described in his work, Chesterman states that expectancy norms are not static and can change over time. It is, for instance, possible that a translator deliberately rejects the current expectancy norms on basis of loyalty towards the source text (ibid. 66-67).

Counterparts to expectancy norms are professional norms (also called process norms), which regulate the translation process. According to Chesterman, professional norms hold a higher position in the hierarchy than expectancy norms, since expectancies of the general public are shaped by contributions of professionals. Translation behaviour of professional translators, recognised as being a competent professional, is in other words accepted to be norm setting (ibid. 67-68). Issues such as the translator's accountability, the communication between author and reader, and the relation between source and target text are incorporated in these professional norms are founded in the personal translation ideology of professionals (ibid. 67-70).

Lastly, Schäffner claims that a (translation) researcher needs both textual and extratextual sources to identify norms. Examining textual sources often reveals regularities and patterns in the translator's choices. These regularities that manifest

themselves in translations made by several translators are thus said to be the result of norms (Schäffner, "Norms of Translation"). In this thesis, however, I will not perform analyses to extract norms from parallel texts. Including parallel translations into the analyses might be a distraction to revealing the translator's discursive presence in translated fiction. After all, Schäffner states insight into norms can be gained by extratextual sources such as evaluative writing on translation (e.g. reviews and essays) and paratexts (ibid.). Paratextual elements are "those liminal devices and conventions, both within the book (peritext) and outside it (epitext), that mediate the book to the reader: titles, and subtitles, pseudonyms, forewords, dedications, prefaces, intertitles, notes, epilogues and afterwords" (Genette, qtd. in Toledano-Buendía 149). Schäffner illustrates that if a translator feels to justify a specific part of the translation, this could be regarded as evidence that the translator's awareness of the general expectations. These justifications are likely to appear whenever the translator opted for a decision that is not in line with the expectations, making these refer to the dominant norms within a specific culture (Schäffner, "Norms of Translation").

2.4. Criticism of Toury's Work

"In all your talking about norms, I am missing the examples" (Newmark, qtd. in Schäffner, *Translation and Norms* 47). These words, uttered during the seminar about translational norms at Aston University 1998, were directed at Toury, and cover in my opinion a large part of criticism concerning norm theory. In response, Toury

stated that he hesitates to call any example a realisation of a norm, since he does not "know how to formulate it because I suspect that it goes way beyond the pragmatic structures" (Toury, qtd. in Schäffner, *Translation and Norms* 47-48).

The problem of norm identification also recurs in Hermans' criticism (Hermans, "Norms of Translation" 4). He points out that there is no direct correlation between translation decisions enhancing the acceptability of the text and translation-specific norms. Some translation-productions are guided by ideological or financial factors that have nothing to do with normative expectations specific to translation (ibid.). Furthermore, described norms are abstract and only traceable in Toury's method by examining the results of the often-subconscious behaviour that is supposedly governed by norms. A scholar of norm theory should bear in mind that his or her findings are speculative, since it is impossible to know all the variables relevant to the translation (Hermans, qtd. in Munday 179).

Another problem arose when Anthony Pym took issue with Toury's idea about social implications, claiming Toury in a way wants "forced compatibility of sociability and regularity" (Pym 108). Social life, Pym argues, is not about a group of people interacting in order to comply with a certain notion of acceptable behaviour (ibid. 107). Pym points out that Toury's theory mainly applies to the identification of norms in the target text, while all other actors of translation are left out. I agree with Pym, who suggests that rather than staying at the level at which we observe the existence of a certain norm, we should shift our attention to the agents who are

involved in the development of translational norms (Pym 112). I follow Pym's suggestion to meet my goal.

2.5. Conclusion

Norms govern translation behaviour, and Toury distinguishes three sets of norms: initial, preliminary and operative norms. There are two initial norms, i.e. the translator's decision to follow the rules of the target language system (leading to *acceptability*) or following the structure of the source text (leading to *adequacy*). On the one hand, acceptable translations comply with the norms of the target language, in which the impression that the translation is an independent text is the first priority. Acceptability leads to translations in which the systems of the target language and culture are adopted. Adequate translations, on the other hand, also comply with the norms of the target language, but leave traces of the original text within the translation. This initial norm recognises the hybridity of the text and treats it as a reconstruction of an already existing text, in which faithfulness to the original is given a high priority.

Norms are used as a speculation tool to explain the decisions made by the translator in translated texts. There are two ways to extract the existence of norms, i.e. intratextually and extratextually. I have however found that Toury's methodology lacks a clear set of chronological steps for practical use. Since this research question indicates the need to establish *beforehand* what possible translation norms of the two target cultures may be present, my analyses are focused upon extratextual sources.

Although Toury states secondary sources contain biased prescriptive information, it remains information nonetheless. With the contributions of Hermans and Chesterman, it is possible to find norm evidence of what counts as 'correct' in extratextual sources. This chapter started with equivalence-based theories and how Toury postulated that every target text already shares an equivalent relation with its source. In the next chapter, the translator's discursive presence is discussed. Later on in this thesis, in chapter 5, it will become clear how translational norms and the translator's discursive presence are correlated.

3. The Translator's Discursive Presence in Literary Translation

> *The more completely I've made the work mine, the less visible to you I will be. I'm there all the time, but you won't notice me. A translator's glory lies in her own disappearance, but in this little magic show, that is an illusion, every word you read is mine. It is a double act, after all* (Rose 16).

This quotation of Julie Rose, translator of the latest edition (2009) of Victor Hugo's classic *Les Misérables,* illustrates the main issue of this chapter: whose voice comes to us when we are reading translated fiction, and more importantly, how can one identify it retrospectively?

The idea of voices in the discipline is linked to the metaphor of translation being reported speech, since translators reproduce texts written by others and repeat these utterances into another language (Folkart, qtd. in Alvstad, "Voices in Translation"). The aim of this chapter is to explore the available ways to reveal the translator's traces in literary translation. However, this goal is obstructed, since translation scholars do not seem to agree on the subject. The identification of this entity has been a widely subject discussed in the recent decades by Venuti (1995); Schiavi (1996); Hermans (1996; 2014); Koster (2002); O'Sullivan (2003); Bosseaux (2004); Toledano-Buendía (2013); Bernaerts, Bleeker, and Wilde (2014); Boyden (2014) and Alvstad (2013; 2014), although their opinions and terminology vary. This entity has been addressed as "the translator's voice" (Schiavi 3; Hermans, "Translator's Voice" 27; O'Sullivan 205; Bernaerts, Bleeker, and Wilde 204; Toledano-Buendía 150; Alvstad "Voices in Translation"), or "the translator's visibility" (Venuti 1), or "the translator's

discursive presence" (Hermans, "Translator's Voice" 23; O'Sullivan 205; Bernaerts, Bleeker, and Wilde 203; Bosseaux 272; Alvstad "The Translation Pact" 276), or "the translator's textual presence" (Koster 33), or "the voice of the narrator of translation" (O'Sullivan 205), or "doublevoiced translation" (Boyden 260). In the end, most researchers agree on the fact that the translator does leave his or her traces in the translated text, an issue that can be pursued by all different methodologies. For the sake of clarity, I address these traces of the translator as *the translator's discursive presence*, regarding it as a *textual entity* within narratives. However, because of the lack in unity and agreement, this chapter is an exploration of available literature. I turn my attention towards narratological categories, the voice and position of the translator to sketch this outline. Important stylistic aspects in narrative discourse are discussed, and I distinguish how literary translation differs from other type of translation. Afterwards, I address how the translator's discursive presence can manifest itself and the methods available to identify him or her retrospectively.

3.1. The Hybrid Status of Literary Translations

'Literary translation' is an ambiguous term that lacks a clear definition within TS (Delabastita). Clive Scott sees literariness as the "virtuality" of the text (107). It is the task of the translator not to reconstruct the source text into another language, but to reimagine its literariness (ibid.). Literary translation is indeed more than a mere reconstruction of an existing text in another language. To regard literary translation as

such is unrealistic, because, as argued by Bosseaux, any translated text always contains the imprints of the translator (261-262).

Here, the translator's discursive presence within literary translation is the centre of attention. Scholars of the DTS branch of TS view literary translation as having a hybrid position. In its own socio-cultural context, translation holds the position of an independent text like any other non-translated text in the same setting. Yet, the status of a translated text is one of a derivative text, for a translation is regarded as a representation or a reproduction of another text (Koster, "Translator in Between" 25). In Toury's opinion, the hybrid status of translation, i.e. being a literary work and being a translation, correlates to the "value" behind norms out of which literary translation consists (Toury, qtd. in Koster "Translator in Between" 26). In Koster's view, a translation is a "representation of another text and *at the same time* a text in its own right" (ibid. 26).

This hybrid status has implications for the communicative discourse of a translated text. Literary texts deviate from non-literary texts, for their discourse situations work differently since in here the author conveys information about a fictional world while conveying his or her message to the readers at the same time (Leech and Short 206). Because of the distance between the sender and the addressees inherent to literature, the effect of communication in literary differs from non-literary messages (ibid. 209). As for translations, Koster explains how their hybrid status involves a complicated communicative message, in which there are two senders involved, i.e. the target text sender and the source text sender. A translation also holds

two messages, and two addressees, i.e. the target text addressee and the source text addressee. Translation involves a double division of roles: the translator takes up the role of the target text sender as well as of the source text addressee, while the author does not only become the sender of the source text, but of the target text as well (Koster, "Translator in Between" 28). The duality of the translator's role being both the reader and the producer of the text may have implications for the translation's final result. Koster asks; "That the translator is some kind of reader may be considered obvious, or even a truism, but once she has ceased only being a reader, and has become a producer of a text as well, has she suddenly disappeared, or has she left any traces of her readership?" (ibid. 30). Although Koster addresses issues of methodologies that are the result of the translator's dual roles (ibid.), his question can still be linked to this research. I argue that the translator leaves traces in the text, whether this is consciously or unconsciously. The relation between the original author and translator established during the process in which s/he took up the role of source text addressee may or may not have influenced his or her interpretation, and therefore the decision making process.

3.2. The Translator's Discursive Presence

All scholars seem to share the conviction that the translator leaves traces in the translated text, but there are mutual disagreements. There are many angles from which the translator's discursive presence is assessed in translation studies. What immediately comes to mind are the works of Lawrence Venuti about the translator's

invisibility. This term is firstly assessed to understand why the status of translation as being a fluent activity also influences the translator's discursive presence. Afterwards, the works of Hermans and Schiavi are addressed, followed by the criticism it has received.

3.2.1. Fundaments of the Debate About The Translator's Invisibility

The first term introduced that is related to the discursive presence of the translator is Lawrence Venuti's term 'the invisibility of the translator'. He used it to denote "the illusionistic effect of discourse, the translator's own manipulation of English" (1). He rejects Anglo-American publishers' policies and readers' ideologies that state a translated text can only be accepted as being 'good' when it reads fluently. Especially in translated fiction, the translator becomes invisible and transparent (Venuti 1–2). He calls translators to action to deliberately use nonfluent and nonstandard language in translations. In this way, the translator becomes visible again; making it clear to the reader that he or she is reading a translated work (ibid. 307-313).

Venuti's statement suggests that the translator's presence can only be noted in nonfluent texts, which is a statement to which I disagree. The first two scholars who have attempted to integrate traces of the translator's discursive presence into existing models of narrative communication are Schiavi and Hermans (Bernaerts, Bleeker, and Wilde 205–206). In their parallel articles published in *Target* (1996), Hermans argues that the translator discursive presence is always there in translated fiction, and Schiavi incorporates the notion of the translator's voice into existing models of narrative

structures. Schiavi builds on Chatman's definition of the narrative voice, defined as "the immediate source of the text transmission" (11). Chatman's notion that the 'voice' uniquely belongs to the narrator (Chatman 148) is expanded by Schiavi to the concept of the translator's voice (Schiavi 3). This concept was her reaction to TS models of that time, which did not cover all aspects of translation by focussing only on a source-target comparison in terms of equivalence, shifts or appropriateness. Schiavi has argued that these models merely spotlighted the transformation, and then ignore the agent, i.e. the translator, who brought it about (7). She regards the translator as the creator of a target implied reader, and concludes that the narrator in translated texts was more than just an occurring shift (ibid.). Her conclusion in which the translator's voice, and not the original author's, becomes the narrator in translations (8) is undeniably progressive and innovative, but her model has remained incomplete nonetheless. The model had to account for specific relation between author and foreign reader:

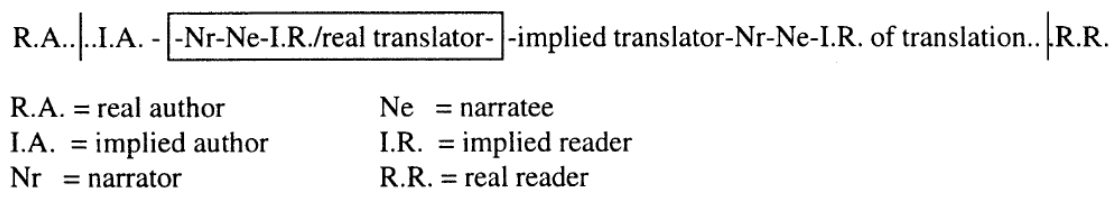

Figure 1 (Schiavi 14)

This model, originally invented by Seymour Chatman and borrowed/expanded by Schiavi, was not designed in the first place to deal with this kind of dual communicative situations. Schiavi's idea is that the translator would take up the

position of the implied reader to reconstruct whatever the communicative message of the implied author might have been (ibid. 15). Although Schiavi rightly points out that now the implied translator has a direct relationship with the implied reader of translation (ibid.), she refers to the translator as an entity of narrative speech while giving no practical examples to verify it. She concludes that the narrator becomes an invention of the implied translator (ibid. 16), but leaves many questions unanswered.

As for Hermans' article, he states how the translator's voice (also referred to as the translator's discursive presence) is always present in translated literature, either invisible or visible. In cases where the translator's voice remains invisible, it remains hidden behind the narrative voice (Hermans, "Translator's Voice" 27). Although Hermans insists that the translator's discursive presence is always present in translated fiction, his examples only concern locating it when the translator's voice breaks out of the text in footnotes. In the same article, Hermans also addresses the paradox of translation, involving norms and the translator's discursive presence. He argues that the tendency in which we often forget that we are reading a translation is an illusion, embedded in our ideology of translation (Hermans, "Translator's Voice" 26-27). Our ideology is partly formed by translational norms, since the dominant concept of translation in our culture is that translation should be transparent and only to duplicate (ibid. 43-44). He argues that a translation is accepted as 'good' or 'correct' when there are no loose ends and no foreign entities. Only when translators have completely merged with the narrative discourse, they are called 'competent' (ibid. 44). This is why he believes readers and theoretical approaches tend to have a blind spot

with respect to the translator's voice (ibid.). I agree and aim in this thesis to verify how norms influence the visibility of the translator's discursive presence.

3.2.2. Reception of Schiavi's and Hermans' Articles

The parallel articles of Schiavi and Hermans raised interesting questions, which are directly or indirectly picked up by other scholars in translation. Overall, their works have been noted to be the first attempt to contextualise explicitly the translator's presence into narrative analyses (Bosseaux 262). Schiavi's model is expanded in, for instance, O'Sullivan's article about children's literature. O'Sullivan incorporated the translator's discursive presence on an intratextual level into Schiavi's model. She argued that the translator's voice could be heard on a paratextual level and "inscribed in the narrative as what I have called the voice of the narrator of the translation" (O'Sullivan 205). And via another direction, i.e. the one of corpus linguistic tools, Bosseaux sought to "define the nature of the translator's discursive presence by exploring certain narratological aspects of the relation between original and translation" (273).

As for criticism to Schiavi's and Hermans' work, most of it arrived in the magazine *Language and Literature* Volume 23:3, an edition on narratology and translation. Among these articles is one of Hermans, in which he indicates flaws of his and Schiavi's previous labours. He acknowledges that Schiavi's model had failed, "if only because it sought to integrate both original and translation into a single diagram," and his own article "did little more than highlight some rather obvious,

explicit translatorial asides" (Hermans, "Positioning Translators" 300). In the same issue, Alvstad rejects Venuti's claim on the translator's visibility, arguing that the translator's presence strengthens what she calls "the translation pact" (Alvstad, "The Translation Pact" 272). By translation pact, she refers to paratexts that propose to the reader to read the translated text in a specific way (ibid.). Alvstad also disagrees with Hermans' statement about translation ideology. In her opinion, readers interpret the translator's words as (being of) the author's because the translated book's rhetorical structure invites readers "to perceive the translated text as the author's even when the discursive presence of the translator is obvious" (ibid. 275). On the same ground, she rejects Schiavi's notion of the Implied Translator too, arguing that readers reconstruct the implied author in the same way as is done with non-translated texts (ibid. 276). Alvstad is not the only scholar who rejects the notion of the implied translator. Boyden rejects the notion of implied author / translator altogether. In his opinion, the implied translator has no voice at all, and we could even do without its counterpart the implied author. He argues that the translator's discursive presence manifests itself on more levels than just on the level of enunciation (Boyden 259). Translational shifts that occur in the narrative voice have according to him "less to do with who is telling the tale than with the angle from which it is told, or, indeed, not told" (ibid. 268). This does not mean that the translator's communicative role is trivialised. For, as Schiavi would say, "(…) we cannot spotlight such a transformation and then ignore the agent who brought it about, namely the translator (…)" (7). Although the translator may seldom manifests his or herself as another 'I' within the narrative discourse, all

occurring shifts are the result of whose words we read: i.e. the translator. Leaving terminology such as the implied translator aside, the translator *is* part of the communicative message. S/he is responsible for the way in which readers perceive the message. The task of the translator is to ensure the author's communicative message and s/he may opt for translation solutions such as explicitation to meet his or her goal. The translator's task may be regarded as the evidence for the translator's discursive presence in translated narrative.

3.3. Identification of The Translator's Discursive Presence

In the rest of this chapter, methods to highlight the translator's discursive presence are explored. The translator's discursive presence can either manifest itself intratextually or via paratextual elements. In paratexts, the translator's discursive presence breaks through the surface of the texts and speaks in its own name, whereas intratextually the translator's discursive presence becomes harder to spot. Here, both methods are addressed.

3.3.1. The Translator's Discursive Presence in Paratexts

Within TS, paratextual elements are used to study the presence of the translator in translated literature. Paratexts of translated novels may be useful materials for, say, the understanding of translational norms (Toledano-Buendía 150). They provide insight into the decision-making process, but at the same time, as argued by Toledano-Buendía, "their very existence is the result of a norm-governed decision" (150). According to Alvstad, it is common for paratexts presenting a translated book

to draw as little attention to the translation and translator as possible (Alvstad, "The Translation Pact" 274). There may be two agents involved, but most of the attention goes to the author. Alvstad argues that translators actively encourage readers to read their translations as if they were produced by the author (ibid. 274-276).

In paratexts e.g. the translator's foreword, prefaces, acknowledgements and afterwords, the translator decides to go into details about specific difficulties about the translation process of the text. In this way, the translator shows s/he is "well informed and aware of the effect the translation will have on the reader"(Alvstad, "The Translation Pact" 279). For example, translator Norma Moore Field wrote an afterword for her translation from the Japanese of the novel *And Then [Sore Kara]*, written by historical Japanese author Sōseki Natsume to assess the aspects of Sōseki's work. Moore Field discusses the events happening in *And Then* and explains how they are related to other works by the same author (227-246). By doing so, she consciously guides the interpretation of the reader, who has just finished reading the novel.

The translator may use paratextual elements throughout the literary discourse in the form of footnotes. According to Hermans, the translator may choose for using such paratextual elements as a solution when the text's ability to function and to convey its message is at issue (Hermans, "Translator's Voice" 27–29). These solutions enable the translator to offer extra information, whenever s/he feels the target reader may not understand the communicative message. This could, for example, be the case with historical references or in cases of untranslatabilities such as wordplays or

idiomatic expressions (ibid. 29). These solutions are not required to be visible: the translator may solve these problems so discretely that there is no trace of a second voice throughout the discourse (ibid.). Toledano-Buendía states that there are also cases when the translator uses notes as commentary. As a result of this interference, the translator visibility raises itself above the level of the narrator's voice ((Toledano-Buendía 160). An example can be found in the Dutch translation of Murakami's *Kafka op het Strand* [*Umibe no Kafuka*], in which Westerhoven inserts a footnote to correct the author's usage of Greek mythology (Westerhoven, qtd. in Murakami *Kafka op het Strand* 217).

It has to be noted that translator's interference through footnotes are not for every reader a welcome addition. Some readers become vexed because of the visibility of footnotes. Footnotes are said to "leap to the eye," and "prevent the reader from enjoying the pleasure of the text" (Paloposki 89). Toledano-Buendía says that although the translator's decisions may seem the result of individual and free choice, the presence or absence of the translator's note is a priori determined by translational norms (Toledano-Buendía 156). For instance, some publishing companies may regard footnotes useful to provide additional information about culture specific elements and that it might be appropriate in critical editions of canonical literature, but that these should not be used in children's literature (ibid.).

3.3.2. The Translator's Discursive Presence in Intratextual Elements

After having established how the translator discursive presence can manifest itself in paratextual elements, the question of how the translator in translation fiction can be identified without turning to paratextual elements remains yet unanswered. Is the translator's discursive presence in these cases simply undetectable?

Translation studies about this subject hardly focus on the advantages of comparative analysis to identify the translator's discursive presence. Instead, scholars focus on metaphors and theories, which are not applicable in practice. For instance, O'Sullivan argues that the translator's discursive presence can be found on an intratextual level in the chosen strategies and in the way s/he positions his or herself in relation to the translated narrative (O'Sullivan 198). Here, the translator's discursive presence becomes assimilated to the narrative voice, a notion that O'Sullivan refers to as "the voice of the narrator of the translation" (202). The voice of the narrator of the translation is the result of translation strategies. She argues if the translator feels that more explicit information is needed to ensure the communication, the narrator of this translation "therefore appeals directly to the implied reader and makes what s/he has to say more explicit" (ibid. 203). But how would O'Sullivan propose to identify this presence on the basis of the target text alone? After all, a reader of a translation has no idea of the original's content. Even if a translated text contains an obvious case of explicitation, there is no way to verify if it is the work of the translator alone. So how does a TS scholar identify the translator's discursive presence intratextually?

It is my conviction that comparative analyses between the source text and the target text is required to reveal the translator's discursive presence intratextually. Koster argues that the translator is not immediately visible in the target text itself ("Translator in Between" 33). Its presence can be assumed and hypothesised, but the only way to identify and to distinguish it is by textual comparison with the source and target texts. The intratextual translator's presence can therefore be described as the result of corresponding shifts (ibid.).

3.4. Conclusion

There is still no concrete theory concerning the translator's discursive presence or the translator's invisibility, as scholars do not seem to agree with each other. What can be certain is that the hybrid status of literary translation affects the translator's decisions during the translation production process. The double roles taken on by the translator influences her or her interpretation process as reader, and the decision making process as text producer as well. This leaves imprints in the target texts, and these imprints are evidence of the translator's discursive presence. There are scholars, such as Venuti, who argue that the translator's presence could only be detected in non-fluent texts, which are opinions to which I disagree. Every translated text contains traces left by the translator, whether its reader notices them or not.

Identification of the translator's discursive presence can be done in terms of the study of paratextual elements. In these elements, the translator interferes and speaks in his or her own name. Translational paratexts are, however, not always present in

translated fiction. In these cases, one can turn to comparative analysis between the source and target texts, in which the description of corresponding shifts could be seen as the result of the translator's discursive presence.

4. Translational Norms of Dutch and Anglo-American Culture

This chapter covers the identification of translational norms of both Dutch and Anglo-American culture. There are several differences between the cultures, since English is the lingua franca of the world, and Dutch is not. For his book *Is That A Fish in Your Ear?* David Bellos uses the UNESCO reports that indicated that only eight per cent of all translations are done into English (Bellos 210). The same report indicated that in other countries, such as France or Germany, seventy-eight per cent of all translations are translated from English (ibid.). Globally, English is the medium language as source or target text of almost eighty per cent of all translation acts. The same report indicated that the Dutch translation culture is dominated by translations from English, German, French and Italian, while a lesser percentage of worldwide literature is translated from Dutch (ibid. 217). The global book culture is heavily concentrated at the United Kingdom and the United States. Most of the translators are situated outside the English-speaking world, making it harder to find translators in e.g. London or New York than in e.g. Geneva (ibid.).

Bellos argues that translators into English, in spite of their numerical insignificance, play an important role in the international book market. It is easier "to get a book into any other languages if it exists in English already- whatever language its original language was" (219). The heavy focus on English also has implications for the language's L1 speakers. Bellos sees this heavy concentration as an indication as to why it is less easy to see and understand translation in the English-speaking world

(218). English translations remain invisible to the general public. Bellos' statement corresponds to Venuti's term "the translator's invisibility," which has been discussed in chapter 3. Venuti used it to denote the Anglo-American tendency to produce translations that are fluent and written as if they have not been translated at all. Anglo-American translational norms will be discussed later on in this chapter.

This chapter serves as a general sketch of Anglo-American and Dutch norms, in which several extratextual sources that display normative preferences are discussed. The results of the theses by Wilmink and by Kool serve as the layout for this exploration, for both the sketches of Dutch and Anglo-American culture. Wilmink and Kool's findings are based upon extratextual source materials to reveal norms of Dutch culture. Using extratextual materials in norm study is a method described by Toury, which can be used to extract frequent patterns that may indicate norm behaviour (Toury, *Descriptive Translation Studies* 65). In her research, Wilmink observes reviews, jury reports of translation awards and interviews with professional translators. She uses Toury's norm theory for the identification of the initial norm of her corpus materials. Her research uses materials from a time-period of three years (2009-2011), and Kool uses Wilmink's findings in her thesis. However, Wilmink researches only a limited amount of material, which is why her findings represent a general concept about Dutch translational norms. They are no absolute rules for translational norms in Dutch culture. By following her methodology, I acknowledge that my findings are to be a general description of Dutch and Anglo-American translational norms.

4.1. Translational Norms of Dutch Culture

4.1.1 Call for Action

The Netherlands has according to the pamphlet "Great translation by the way" [Overigens Schitterend Vertaald], written by Dutch translators De Haan and Hofstede (2007), a flourishing translation culture. The sales of translated literature from and into Dutch have increased over the past decennia, both domestically and internationally (De Haan and Hofstede 5). Translations embody thirty per cent of the overall Dutch-language book production, while the corresponding share in the United Kingdom is a marginal three per cent (ibid. 11).

Yet, the authors make a plea in favour of more awareness about literary translation in Dutch culture. Their document serves as a plea to promote literary translation as a profession. As the title of their pamphlet suggests, most book reviewers "typically dismiss the works of a translator" with "off-hand comments like these [great translation by the way]" (ibid. 5). The English language dominates Dutch, and translators' fees are only marginal (ibid. 12-13). Next to unfavourable contract details, the majority of the publishing companies are situated in the Netherlands, which means that Dutch language is favoured to Flemish language (ibid 16). The authors also called for action to increase the visibility of the translators and suggested that translators "can act as ambassadors in the source-language country and scouts and mediators in their own countries" (ibid. 37). By doing so, they hope to unlock "a major, hitherto untapped source of cultural expertise" (ibid.).

Here, they refer to the translator's invisibility on another dimension: i.e. the socio-cultural dimension.

4.1.2. Translation Reviews

As the title of the pamphlet "Great translation by the way" suggests, most reviewers in Dutch culture do not pay much attention to aspects of the translation. Wilmink realises that the amount of reviews that translations in great detail are only marginal, but manages to find a few publications which "stirs up commotion and is discussed extensively in the media" (34). She finds three discussions, i.e. that of the Dutch translations *Madame Bovary* (2009), that of *Tacitus* (2010), and *The Year 4338 (*2011) (ibid. 34-38). All these texts can be regarded as classics, and are not of a contemporary author's hand. Wilmink discovers that over the time period 2009-2011 there has been a tendency for the "author's intention" as criterion for a 'good' translation in translation reviews, but adds that the opinions on how to "honour the author's intention differ greatly" (48-49). The author's intention could be interpreted as a sign of adequacy as initial norm. Wilmink observes a slight preference to modernising translation strategies, but she also saw that "being able to produce an autonomous Dutch work of literature" is considered to be a quality for a 'good' translation (ibid.).

Wilmink's discussed reviews are related to translations of literary classics, and they display normative tendencies to translation strategies that modernise the text to make it accessible to the Dutch reader. However, by doing so, Wilmink did not

discuss translations of contemporary foreign literature. What would the translation preference be when one cannot turn to modernising translation strategies? What about translations from 'exotic' languages, such as from the Japanese? It is almost a truism to say that for the average Dutch reader, Japanese is an exotic and unfamiliar language, although the same could be claimed for the other languages discussed in Wilmink's framework. However, where the Dutch translators of *Madame Bovary*, *Tacitus* and *The Year 4338* could have turned towards modernising strategies, the Dutch translators from Japanese cannot do the same when they are translating contemporary Japanese authors. Moreover, the demand of Dutch translations from Japanese has been increasing in the last decennia. Until recently, the sales of Dutch translations from Japanese had been a frustrating business, since translated Japanese fiction has long been regarded as being inaccessible exoticism and was mostly read by literary connoisseurs. What changed this image of Japanese literature is, according to newspaper *NRC Handelsblad* critic Auke Hulst, the increasing global successes of Murakami (Hulst).

Yet, translator-from-Japanese Luk van Haute points out that most Dutch readers prefer to read Murakami in English translations rather than in Dutch translations (Van Haute). This may be a reason why Dutch publishing houses remain reluctant to publish Dutch translations of Japanese literature without having an English, French or German counterpart available at the global market (ibid.). Some publishing houses even prefer to translate the already existing English translation of Japanese novels into Dutch, instead of translating directly from the Japanese. The

novels of, for instance, contemporary Japanese author Natsuo Kirino are still translated from the English (ibid.). For this reason, it was an exception that publishing house Atlas Contact released the Dutch translation of Murakami's trilogy *1q84* in 2010, without even waiting for the English, French or German target text to be published. This made Westerhoven's translation to be the first western translation of that particular novel. In his review about Westerhoven's translation, Van Haute expresses the difficulty for translating Japanese CSE [cultural specific elements] to Dutch. Van Haute explains in his review about the first two books of *1q84* that it is difficult to assume what kind of knowledge the average Dutch reader has about Japanese language and society. Westerhoven has opted to insert footnotes in *1q84*, which is, in Van Haute's opinion, an acceptable solution, although he adds that for some readers footnotes are an unwelcome addition to the reading experience (ibid.). Van Haute concludes his review by stating that Westerhoven's translation is of respectable quality, and calls Westerhoven "the Dutch most experienced translator of Japanese literature[1]" (ibid.). Although Westerhoven's translation approach is discussed later in chapter 8, it is interesting for this thesis to have discussed this particular review, written by Van Haute.

The review displays a contrast in Dutch publishing houses when it comes to translations from exotic languages, and it displays a preference indicating the initial norm. On the one hand, there are publishing houses that do not find translations

[1] "Voor het overige biedt Westerhoven de degelijkheid die we intussen gewend zijn van de meest ervaren Nederlandse vertaler van Japanse literatuur" (own translation).

from Japanese remunerative, but still want to meet the needs of the market by publishing Dutch translations-from-English of Japanese fiction. One could say that they publish interpretations from interpretations. This kind of publishing house prefers an acceptable translation, in which the needs of the target audience have the highest priority. On the other hand, when it comes to publishing Haruki Murakami, publishing houses, such as Atlas Contact, strive to have the first western translation. In these Dutch translations, such as in *1q84,* the 'exotic' nature of the original remains visible, which is an indication for adequacy as initial norm.

4.1.3. Dutch Translation Awards

Wilmink and Kool use the jury reports of the Martinus Nijhoff Award, the translation award of the Dutch Foundation for Literature, and the *Filter* Translation Award. Wilmink explains that in 1955, the annual Martinus Nijhoff Award honours the memory of Dutch poet, critic and translator Nijhoff (24). It is granted to translators who abide to three factors: "fidelity to the source text, enrichment of the target culture, and high quality translations" (Koster, qtd. in Kool 28). Since 2005, the yearly-award of the Dutch Foundation for Literature honours translators as mediators between languages or cultures (Wilmink 33). The *Filter* Award, founded in 2007, presents an annual prize to the most striking translation of that year (ibid.).

However, Wilmink and Kool do not take into account that for some of these translation awards, i.e. the Dutch Foundation for Literature Award, do not reveal

anything about either translational norms or the translator's discursive presence. For this reason, I have left the jury reports of this institution out of my exploration.

4.1.3.1. Martinus Nijhoff Award

Wilmink writes that the jury of the Nijhoff prize favours "a translation that is convincing as a Dutch text is an important quality" (44). The jury applauds translators who have made historical texts accessible to the modern Dutch reader (ibid.). Wilmink concludes that for the time period 2009-2011, the jury seemed to be more concerned with the norms of the target culture than the source culture, a behaviour pattern that indicates a preference to acceptable translations (ibid.).

I have found that for the period 2012-2014, the jury continues to honour translators with a translation body of outstanding quality. In 2012, Frans Denissen received the award for his translations from the Italian. The jury recognised his indisputable authorship and applauded his ability to give the Dutch language an extraordinary enrichment (*Cultuurfonds* 2012). The term 'enrichment' is, however, an ambiguous one in terms of adequacy and acceptability. On the one hand, one could argue that a preferring enrichment in translation refers to acceptability: enriching the Dutch language could be seen as an innovative writing style of the translator. On the other hand, one could claim that enrichment indicates adequacy. From this point of view, the translator either borrows stylistic aspects from the author or from the source language to incorporate it into his or her target language use. Whether enrichment belongs to adequacy or acceptability in terms of the initial norm depends

on the context and is a matter of perspective. In this case, information from the context is insufficient to claim that the term belongs to a specific initial norm.

In 2013, the award went to Reina Dokter for her translations from the Serbo-Croatian. The jury decided Dokter deserved the award because of her "outstanding translation ability"[2] (*Cultuurfonds* 2013). This statement also does not give any specific information regarding the initial norm.

In 2014, the award was presented to Hilde Pach for her translations of Israeli literature because of her brilliant ability to produce a fluent Dutch text from a complex language such as Hebrew (*Juryrapport Nijhoff 2014*). This jury report displays an indication towards acceptability.

In short, the years 2012-2014 illustrate the jury's admiration for outstanding translation quality and enrichment to the Dutch language. The majority of these statements lack any significant indication towards the initial norm. Only in 2014, a strong tendency for acceptability is found.

4.1.3.2. Filter Translation Award

For Wilmink, the word 'daring' stands out in all the jury reports of the *Filter* translation award (40). Since the *Filter* Award is to honour the most striking translation of the previous year, her findings are in line with what one would have expected. Wilmink concludes that in 2009-2011 "each year the ability to modernize while remaining faithful to the original text is applauded. Most of all though, the jury

[2] "(…) haar uitmuntende vertaalvaardigheid (…)" (own translation).

commends translations that are enriching to the Dutch language for their creativity, variation and daring" (40). Her statement indicates a norm preference to adequacy.

In the years 2012-2014, the jury continues to applaud creative and daring translations. In 2012, the *Filter* award was presented to Marcel Otten for his translation from Old Icelandic of Snorri Sturluson's *Edda.* The jury praised his translation as being "in more than one respect daring, even stubborn at times"[3] (*Juryrapport Filter 2012*). The jury applauded Otten's determination to make parts of *Edda,* which were traditionally regarded as being uninteresting or untranslatable, accessible to his audience (ibid.). They admired his perseverance when he opted to translate Old Icelandic proper names, in spite of previous received criticism. For the jury, *Edda* became accessible for the modern Dutch reader without losing the reading experience or its exotic nature (ibid.), which is an indication for an adequate translation.

In 2013, Aai Prins received the *Filter* prize for her retranslation of the Russian novel *Petersburg Tales* by Gogol. Her language is reportedly daring, enriching, vivid and concise. The jury stated that "[s]he dares to lift the text to the present, to consequently hold on to her choices, to take the plunge, while taking the reader who is not an expert into consideration"[4] (*Juryrapport Filter 2013*). This statement also indicates a preference to adequate translations. Prins' translation contains a concise

[3] "Ottens vertaling is in meer dan één opzicht moedig, soms zelfs koppig" (own translation).
[4] "Ze heeft de moed om de tekst naar het nu te tillen, om consequent vast te houden aan eigen vertaalkeuzes, om knopen door te hakken, steeds met het oog op de lezer die geen expert is" (own translation).

afterword, footnotes to elaborate on only information deemed necessary, and a glossary of Ukrainian terms used in the original, which the jury admires (ibid.). By doing so, the translation preserves the exotic elements, giving the novel the impression of a translated text. The report indicates favouring an adequate translation, in which fluent language is combined with the consideration for the target audience.

In 2014, the *Filter* award went to Mari Alföldy. Alföldy translated the Hungarian *Satanstango,* written by author László Krasznahorkai. The jury commented that Alföldy deserved the award because of her stylistic brilliance (*Juryrapport Filter 2014*). The translation preserved the ambience of the original, for the jury admires the responsibility taken by Alföldy to hold on to the stylistic tension (*Filter Vertaalprij*s 2014), an indication for adequacy.

The Dutch translator of this corpus study also has been nominated for the *Filter* Award. In 2011, Westerhoven was nominated for his translations of the first two books of Murakami's trilogy *1q84*. The jury report indicated a preference to adequate translation. The jury praised Westerhoven's professional translation approach of adding paratextual elements into the text (ibid.). Here, the exotic elements are preserved and properly explained in the translation. The jury states that "(…) this translator [Westerhoven] has turned a complex, voluminous postmodern novel a perfectly readable Dutch text"[5] (*Juryrapport Filter Vertaalprijs 2011*).

[5] "De jury looft de manier waarop de vertaler van deze complexe, omvangrijke postmoderne roman, die met behulp van talrijke citaten en verwijzingen naar zowel

In short, the jury of the *Filter* Award favours adequate translations. The winning translations are fluently written and accessible to the modern Dutch reader, while they at the same time remain faithful to the original.

4.1.4. Translational Norms of Dutch Translators

From studying the opinions of professional translators expressed in the online magazine *Tirade,* Wilmink observes the questioned translators prefer translation methods that are naturalizing and modernizing (47). Kool adds that these translators favoured translation solutions that are sought in the context or the style of the original (Kool 29). From her observation, Wilmink concludes that most professional translators use translation methods that are naturalizing and modernizing. She argues that:

> In the eye of many professional translators, by applying these translation methods you are most faithful to the meaning and effect of the source text. In Toury's terms this would be considered an acceptable translation since, even though the goal is to respect and adequately represent the source text, the focus lies on creating a text for the target culture (Wilmink 47).

I disagree. Wilmink forgets to take the hybrid status of literary translation into account: creating a text for the target culture is not a criterion for acceptability alone.

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westerse als andere culturen een beeld van het moderne Japan weet op te hangen, een perfect volgbare Nederlandse tekst heeft gemaakt" (own translation).

Adequacy as initial norm takes the hybrid status of literary translation into account and treats translation as a reconstruction. Here, faithfulness to the original source is the centre of attention. As these professional translators have discussed methods to remain as faithful as possible to the original, one can only assume that faithfulness is an important quality of what makes a translation correct. Therefore, the preference of these translators discussed in the magazine *Tirade* points towards the initial norm is adequacy, not acceptability.

Kool makes a similar argument, by discussing the publisher's contract for literary translator. Dutch translators are likely to receive a contract which states "the translator agrees to deliver a direct, flawless Dutch translation from the original work, whilst maintaining style and content" (Kool 30). For her, the contract influences the translator's position about translation preferences. Kool sees this as favouring acceptable translations (ibid.), which is also a statement to which I disagree: fluency is not a characteristic of acceptable translations only. Since the model contract pays to attention to maintaining the style and content of the original, I argue that this is an indication towards adequate translations.

4.2. Translational Norms of Anglo-American Culture

4.2.1. Call for Action

As already briefly mentioned in the introduction of this chapter, the translation culture of the United Kingdom and the United States is unlike other countries (Bellos 303). German translators, for instance, are usually granted a royalty on the books

they translate (ibid.). In contrast, literary translation in the English-speaking world is mainly pursued by people who have other sources of income (ibid. 302). British and American publishing executives hardly read anything written in a foreign language (ibid. 304). Translations into English are generally determined by commissioning editors whose "opinions are formed by pitches from international literary scouts, foreign publishers and gossip at book fairs around the world" (Bellos 304). As a result, literary translations into English are marginal. For Bellos, the reason that translators into English remain invisible throughout their work is partly due to the literary translators' hard struggle finding a publishing house to contract them (ibid.).

Venuti calls for action to raise the translator's position, since he argues that most Anglo-American contracts are formatted to embody the ambiguity of the translator's legal status, leading to the invisible status of the translator (10). In contrast to a Dutch contract that starts with a clause concerning style and form, an Anglo-American model contract for literary translation does not contain such a clause. Instead, the contract features a heavy concentration determining issues such as copyright. It is formulated as "the Translator will translate the Work from [original language] into English and will deliver the Translation to the Publisher on or before [date]" (PEN America, "Model Contract").

Another factor contributing to the translator's invisibility is editing. In Anglo-American translation culture, it is common that copy-editors amend the translator's prose to make it conform to the style appropriate to the target audience of a particular publishing house. However, this target audience is indeterminately large,

for it includes British, American, Australian, Indian, Canadian, and South African readers (Bellos 196). As a consequence, Bellos writes:

> What gets edited out in any of my translations – and in any translated literary or non-fiction work of more than local interest – are those quirks of language which mark it as belonging to any geographical variety of English. In other words, I get de-Britted if I am being edited for US publication, and de-Yanked (…) when a London publisher takes the lead. (…) The language of translations-in-English is therefore not a representation of a language spoken or written anywhere at all. Because its principal feature is to be without regional features it's hard to see from outside (…). 'Tranglish' is (…) smooth and invisible (Bellos 196).

Language use in Tranglish differs from an untranslated English novel. Bellos links this norm to the translator's invisibility, stating that "any remaining strangeness in the prose (…) is automatically construed as a trace of the foreign tongue, not of the translator's identity" (197). Venuti's criticism about the anti-foreign bias of Anglo-American culture is therefore partially inherent to the unbounded nature of the English language itself (ibid.).

In the following paragraphs, comments in literary translation reviews and press releases of translation awards and personal opinions expressed by professional

literary translators are investigated to extract possible norms of Anglo-American culture.

4.2.2. Translation Reviews

Most literary reviews about translations-into-English do not go into detail about aspects of the translation. Venuti noticed this tendency, and used it to support his claim for dominance of fluency in literary translation. Venuti found that only on rare occasions, the literary critic directly addresses the translation at all. Even then, comments about the translation remain brief, and usually focus on style. Other possible topics, such as accuracy or intended audience, are neglected (Venuti 2). In most reviews, the translations "were all judged by the same criterion – fluency" (ibid.). One would expect that given that his book *The Translator's Invisibility* dates from 1995, the situation of Anglo-American translation culture could have changed over time. Yet, in 2003, Stephen Kinzer wrote an article for *The New Yorker Times,* titled "America Yawns at Foreign Fiction" (Kinzer). In this article, Kinzer responds on the fact that many Americans were unfamiliar with the winner of the Nobel Prize in Literature in 2002, i.e. Imre Kertesz, and argues that the American audience is reluctant to read foreign fiction. He cited American publishers, who stated that "It [translated fiction] is expensive, and the sales aren't there (…)," and that "they had no staff editors who read foreign languages and that they hesitated to rely on advice of outsiders about which foreign books might capture the imagination of Americans" (ibid.). Kinzer's article displays a continuation of the same tendencies portrayed by

Venuti, sketched ten years before him. A decade later, however, in 2015, blogger of *The Daily Beast* Bill Morris raised the question that if Americans were reluctant to read foreign literature, how it came to be that the same audience devours foreign writers as "Gabriel Garcia Marquez, Umberto Eco, Carlos Fuentes, Michel Houellebecq, Roberto Bolaño, Stieg Larsson, Milan Kundera, Haruki Murakami, Knausgaard, Carlos Ruis Záfon and Per Petterson?"(Morris). Morris suggests that American readers do not read foreign fiction because of its poor accessibility, rather than being indifferent (ibid.). Morris' article is in turn discussed in a weblog of the online literary magazine *Three Percent,* in which Chad W. Post laments the current American translation culture, but remains pleased nonetheless that the attitude towards it is slowly becoming more positive (Post). *Three Percent,* which is subsidiary to the book translation press of the University of Rochester, is one of the few magazines that actively aim to support the translation culture in the USA. It is named after the statistics which state that translations make up more than three per cent of all the books published in the USA (*Three Percent*). Although *Three Percent's* aim is to promote translation, in most of its published reviews the comments about aspects of the translation are neglected. I have selected three reviews that do discuss the translator and the qualities of the translation.

4.2.2.1 **Birth of a Bridge** *by Maylis de Kerangal (2015)*

Birth of a Bridge is the first book of Kerangal that is translated into English. The translation, produced by Jessica Moore, is well received by reviewer Christopher

Iacono. He dedicates the last paragraph of his review to aspects of the translation. For him, the novel "is fast-paced with long sentences that sparkle and flow like that under the sun: just as the characters in the story occasionally mingle, so do references to nature, artifice, and culture" (Iacono). His metaphors may suggest that the English sentences are fluent, although one cannot claim this for sure. Iacono also mentions that the translation contains "inventive use of language" and it manages to "the impressive balancing act of maintaining the originality of Kerangal's French prose while making it accessible for non-French readers" (ibid.). This review displays a tendency for adequacy, since Moore's preservation of the original's stylistic aspects is praised.

4.2.2.2. **Return to Killybegs** *by Sorj Chalandon (2014)*

This review, written by Vincent Françone, discusses the translation-from-French of *Return from Killybegs.* The story of the novel takes place in Ireland, and as an "avid reader and lover of all things Irish," Françone is positive about the translation, which is produced by translator Ursula Meaning Scott (Françone). Françone appears to prefer translations that give the impression of being independent texts, by stating that he "often forgot I was reading a French novel, as the story, slang and syntax were not unlike what one might find in a Roddy Doyle or a Patrick McCabe novel" (ibid.). He states that "[w]hile I cannot speak to Chaladon's original text, the translation by Ursula Meany Scott reads though it comes from the mouth of an Irishman" (ibid.).

His citation indicates a preference towards fluency. Another statement, in which Françone comments on how "the prose moves fluidly," supports this claim that he favours acceptable translations.

4.2.2.3. **The Goddess Chronicle** *by Natsuo Kirino (2013)*

In 2013, Rebecca Copeland translated Kirino's *The Goddess Chronicle* from Japanese. *The Goddess Chronicle* tells the mythological story of the Japanese gods Izanami and Izanaki (Vose). In her review, Vose expresses a strong opinion about how a translation should look like. She rarely encounters a translation of a character language that does not vexes her, stating:

> I am really picky about English translations of character languages, specifically how a translator decides to deal with the entanglement of specific kinds of wordplay with the nuances of the individual characters. I could write a book on the things I've seen translators do that make me want to hide my face and scream (…) (Vose).

Vose believes that the translation of Kirino's novel, which contains numerous references to Japanese symbolically important names, is example of a 'good' translation. Copeland's explicitations of proper names and places are being conducted in such a way that they didn't leap to the eye and reminded Vose of that she was reading a translation. She states that "[i]t is rare that I find a translation from

Japanese that leaves me as comfortable as this one, and I appreciate that immensely" (ibid.). Her review reflects a preference favouring that the translator should be invisible throughout the text and in cases in which the translator's translation solutions reach the surface of the text her reading experience is reportedly obstructed. And exoticisms too, which emphasise the original nature of the translation, are for her an unwelcome addition to the translation. Clearly, Vose prefers acceptable translations to adequate translations.

The critics of the three reviews of *Three Percent* do not share the same opinion about the initial norm. Critic Iacono finds the preservation of the original's stylistic aspects an important quality in translation, which is a preference leaning towards adequate translations. Here, Iacono regards *Birth of a Bridge* as a representation of the original. Françone and Vose, however, regard a text as a good translation as long as it gives the impression of being an independent text. The critics appreciate translations that do not remind them of the fact that they are reading foreign fiction.

4.2.3. Anglo-American Translation Awards

For Robert Wechsler, translation is performing without a stage. A way translators do receive publicity is through translation awards, although he adds that "translation awards do not receive anything like the attention given to awards for other literary and performing artists" (Wechsler 278). Most Anglo-American translation awards are centred to translations of only one language area (ibid. 279), which displays no information about general ideas of translation. Press releases obstructed the

investigation, since often no information is mentioned about the translation itself. I have selected three prizes of which more information was available: the PEN/Ralph Manheim Medal for Translation, the Independent Foreign Fiction Prize, and the PEN Translation Prize.

4.2.3.1. The PEN/Ralph Manheim Medal for Translation

This award is presented every three years to a translator "whose career has demonstrated a commitment to excellence through the body of his or her work" (PEN America, "PEN/ Ralph Manheim Medal for Translation 2012"). In short, their goal concerns translators who produce translations of high quality. In 2009, the prize was presented to Michael Henry Heim. Most of the jury's admiration is directed at Heim's command of languages (PEN, "PEN 2009"), and no statements were given that may have indicated a preference for the initial norm

In 2012, the prize was given to Margaret Sayers Peden for her translations from Spanish. Notable is how frequently the verb 'to preserve' is used in the press release, an indication for adequacy. The jury praised her translation ability to preserve both the Mexican rural spirit in her translation of Pedro Páramo and the raffish outlook of Carlos Fuentes. For the jury, Peden's work demonstrates that "a good translation is simply a matter of good writing" (ibid.). The jury commented that "her characters speak as they would have had they had been born into English and their authors likewise acquire a style in their transformed tongue that is true to what they say or trying to say, to follow Borges' admonition to his translator" (PEN

America, "PEN/ Ralph Manheim Medal for Translation 2012"). This praise indicates a preference for fluency and a translation that is convincing as independent text.

From these two reports I observed a preference for translators who are versatile, and capable of preserving the original author's intention. In 2012, the jury favoured a translator who produced adequate translations.

4.2.3.2. The Independent Foreign Fiction Prize

This award, sponsored by British newspaper *The Independent*, is annually presented to the year's best fiction in translation published in the United Kingdom.

In 2012, the prize was granted to Jeffrey M. Green's translation of *Blooms of Darkness* by Israeli author Aharon Applefeld. Hepzibah Anderson, judge of that year's contest, states that Green has done a marvellous job of the translation. He is hopeful that "a few pages will be enough to draw in readers wary of fiction in translation" (Anderson, qtd. in Flood "Independent Prize 2012"). His statement suggests that *Blooms of Darkness* is an example of a 'correct' translation, although it does not suggest any preferences for the initial norm. What is interesting, though, is how Anderson rejects contemporary ideas about translation, i.e. that translation is supposedly "an unrewarding genre typified by some of the more obscure Nobel laureates" (ibid.). For Anderson, the shortlist of 2012 refutes this ideology, since it demonstrates how varied and first-rate examples of foreign fiction there are available in the world.

In 2013, the prize was presented to a translation from Dutch: David Colmer's translation of *The Detour* by Gerbrand Bakker was selected as the winner. The translation conveys the sentiment of the original, and left an impact upon the jury to the point that it will "haunt your dreams" (Flood, "Independent Prize 2013"). This could be interpreted as a preference towards adequacy. The translation is commented as "Colmer complements a deeply moving novel" (ibid.). This comment could suggest that Colmer has preserved the ambience of the original, although it could also refer to other notions, such as the translator's writing style.

In 2014, the award was presented to exiled Iraqi author Hassan Blasim for his anthology *The Iraqi Christ*, translated by Jonathan Wright. This makes Blasim the award's first Arabic winner, and all attention is turned to the author's biography. The translation is only commented on one sentence: "Jonathan Wright's translation convey all their outrage, their sorrow, their ribald merriment and blistering imaginative vitality" (Tonkin). Like 2013, this statement could suggest a preference for preserving the ambience of the original.

From these press releases about the award, the conclusion can be drawn that 2011 has been an outstanding translation year, in which the jury leans towards a changing norm: i.e. translation is more than an 'unrewarded genre'. The following years, however, do not continue this line of behaviour. The author is again the centre of focus. From some comments, one could claim that they praise the translator's ability to retain the ambience of the original, although this is nothing more than a speculation. If so, the initial norm here is the one of adequacy.

4.2.3.3. The PEN Translation Prize

The PEN Translation Prize is awarded to a book-length translation from any language into English. It was founded in 1963 to recognise the literary translator, which makes it the first American award to do so (PEN America, "PEN Translation Prize 2012"). For this study it is interesting to note that in 2006, Philip Gabriel won the award for his translation of Murakami's *Kafka on the Shore.*

In 2012, the prize was awarded to Bill Johnston. He translated the novel *Stone Upon Stone* from Polish, written by Wieslaw Mysliwski. The jury applauded Johnston, stating that "[he] has done a truly remarkable job rendering this beautiful novel into English. His translation is pitch-perfect, seamless and extraordinarily precise" (PEN Jury, qtd. in PEN America, "PEN Translation Prize 2012"). This statement indicates a preference for fluency, i.e. an acceptable translation.

In 2013, the award went to Donald O. White, for translating *The Island of Second Sight,* written by Albert Vigoleis Thelen. *The Island of Second Sight* is an example of how a translation should be, since the jury commented that the translation "demonstrates just how very agile, resourceful and utterly delectable the best translations can be" (ibid.). The jury praised the high quality of his translation and his ability to retain the stylistic qualities of the original: "White demonstrates a superb flair for comic timing and a seemingly unbounded linguistic inventiveness (…)" (PEN Jury, qtd. in PEN America, "PEN Translation Prize 2013"). This is a norm indication towards adequacy.

As for 2014, the prize was presented to Joanne Turnbull and Nikolai Formozov. The duo translated the novel *Autobiography of a Corpse,* written by Sigizmund Krhizhanovsky. The press release, however, comments on Turnbull, while leaving Formozov out of the report. Turnbull has reportedly produced a "compelling readable translation that is also inventive, that improves when necessary and consistently insinuates a strangeness of beauty other worlds, both literary and real" (PEN Jury, qtd. in PEN America "PEN Translation Prize 2014"). This statement may indicate a norm preference towards adequacy. What is remarkable about this year's selection is how the jury explicitly and positively commented on Turnbull's voice, stating that she remained true to "an English voice of her own making, while weaving in bright threads of the unfamiliar to push the boundaries of our language" (ibid.). This year's jury adopts an active position regarding the translator's visibility, by praising the extensive footnotes that accompany the translation. Reportedly, the paratexts "elucidate the text without being didactic, editorializing or intrusive" (ibid.). Here, the jury did not find the translator's discursive presence interfering in paratextual elements obstructing the reader's experience. The jury concludes that *Autobiography of a Corpse* is a "rare and welcome conjunction of a literary texts that allows the art of translation to shine and a translator who has brilliantly met the challenge" (ibid.). This suggests adequacy as initial norm.

In the period 2012-2014, the PEN Translation Prize has granted the prize to translations that are of high quality. In some years, the jury rewards translations that

have maintained fluency; in other years the jury praises adequate translations. And in 2014, the jury commented on the translator's visibility, by rewarding a translation in which the translator's discursive presence is voiced and detectable.

4.2.4. Translational Norms of Anglo-American Translators

As for opinions expressed by professional translators the interview with David Hahn and Fahmida Riaz will be used, conducted by The British Council's blogger Ted Hodgkinson. Hahn has a distinctive idea about how a 'good' translation should be, i.e. faithfully capturing the source text while creating a text with a distinctive life of its own. For him, literary translations should have the same pulse as the source text. Hahn also welcomes new information in the target text, since he believes that translation is equal to transformation (Hodgkinson). This is a preference for adequate translations, in which the ambience of the original is maintained.

As for Riaz, she attempts to "retain the ambience of the original culture, rather than the language, as it is reflected in the text" (Riaz, qtd. in Hodgkinson). Her preference to maintaining cultural aspects of the source may be due to that she translates from a language of which her target readers are not familiar with its cultural references. Riaz translates from Urdu and frequently encounters words that do not have a corresponding term in the target language, due to linguistic and cultural differences. For instance, female expression in Pakistan is different from female expression in the West. To convey the meaning to the target audience, Riaz believes that "the best bet for the translator would be to tell the reader what the

female character is feeling and what is actually happening at that point" (ibid.). Her translation strategy suggests an adequate translation, in which she favours cultural aspects over linguistic elements.

4.3. Conclusion

At the start of this chapter, I have set out to reveal translational norms of Dutch and Anglo-American culture. The exploration of the extratextual sources gave a general idea about the socio-cultural settings within the two language areas. I have seen that in both cultures, there are individuals who call for action to improve the status and position of the literary translator. In Dutch culture, translators De Haan and Hofstede suggested to improve the status of the literary translator to that of ambassador for a language area. By doing so, they hope to uncover a vast amount of expertise about a specific language or culture. When it comes to publishing books from exotic cultures, there are Dutch publishing houses that would rather wait for an English translation to appear before publishing one of their own translators' hand. There are even publishing houses that prefer translating from English, rather than from exotic languages. Other publishing houses, on the other hand, do not regard such issues, and trust the expertise of their translators from exotic languages.

While the goal of De Haan and Hofstede's pamphlet was to raise the expertise of translation in Dutch culture, Venuti (and to a lesser extent Bellos too) called to raise the visibility of the literary translator in Anglo-American culture. Translators-into-English are invisible because of the legal issues within the model contract and

because of the editing production of novels. In reviews, translated novels are all judged by the same criterion, i.e. fluency, and some claim that the American audience is reluctant to read foreign literature. For others, the reasons why American readers do not engage themselves with foreign fiction is because it is simply not available. Only a marginal three per cent of all English book production is filled in by translations. The evident difference between Dutch and Anglo-American culture is that in contrast to Anglo-American percentages, figures in Dutch culture rank up to thirty per cent of all Dutch book production.

This evidence however suggests nothing substantial about translational norms. I have, however, found that as for Anglo-American culture that most reviewers of *Three Percent* do not go into detail about aspects of the translation in their reviews, even though it is *Three Percent's* goal to promote translations. As already mentioned, most American readers do not know foreign literature because of poor accessibility. The promotion purposes of *Three Percent* may be entirely directed at introducing their readers to foreign fiction of which they have not yet heard. This may indicate that for *Three Percent,* promotion of publications is here favoured over honouring the craftsmanship of translation. In Dutch reviews, however, there is more room to discuss the aspects of the translation itself. And for the translation award of *Filter*, the jury selects a winner out of translations of the previous year that is the most striking. This is an indication towards recognition of the profession.

The explored extratextual sources are not evident enough to state that, for example, the Dutch translation culture prefers adequacy to acceptability as initial

norm. Neither does the evidence suggest that Anglo-American culture is solely interested in maintaining fluency. That is not to say that the two cultures share the same norms in translation. After all, Dutch and English are two different languages, since English is the lingua franca, and Dutch is not. It is to be expected that the translational norms of these two cultures may vary. The pronouncements found in the extratextual sources do slightly indicate that in Dutch culture there is more acceptance towards adequacy than there is in Anglo-American culture. For instance, contracts of Anglo-American origin focus on maintaining fluency, while Dutch contracts add a clause that the translation has to be faithful to the original. The Anglo-American contract suggests acceptability; the Dutch contract suggests adequacy.

In conclusion, one can only speculate that Dutch translational norms pay more attention to adequacy, yet ever so slightly. The figures of the total book productions are sufficient to suggest that in foreign literature plays a more dominant role in the total book market in Dutch culture than it does in Anglo-American culture. One can only speculate that this has caused the general public to expect more from translations. But if that is the case, why do Dutch fans of Murakami prefer reading Murakami into English, rather than Dutch? This is one of the questions that will be answered in the next section of this thesis: the one of the corpus study. In here, Murakami's authorship, translatorship and his readership will be thoroughly discussed.

Section 2: Corpus

5. Methodology

Section 2 of this thesis is dedicated to the corpus study, in which the English translations by Jay Rubin and the Dutch translations by Jacques Westerhoven are discussed. This chapter serves as an introduction to the corpus study, in which I link the theory that discussed in this thesis to the study of the corpus materials. I argue that there is a correlation between translational norms and the translator's discursive presence. After this, I turn my attention towards the ambiguity of the concept of the translator's invisibility, and the corpus study's methodology.

5.1. The Correlation Between Translational Norms and The Translator's Presence

According to Toury, a translation can be regarded as a translation as long as the given community regards it as such. The hybridity of literary translation, i.e. being an independent literary work in the target culture and being a reconstruction of an existing text at the same time, correlates to translational norms. This means that form and content of how a 'good' translation should be is for the greater part determined by the target community's expectations. It is not the translator who sets the initial norm, i.e. acceptability or adequacy. Rather, the translator is subjected to these constraints called norms.

Venuti was the first scholar within TS to have profoundly opened the discussion about how the translator is subjected to these constraints in terms of

visibility. He argued that Anglo-American translational norms caused the translator-into-English to have become invisible and transparent in translation. Translations-into-English are according to him fluently written, in which most traces leading to the translator's discursive presence have been erased. This debate was further expanded when Schiavi and Hermans published their parallel articles. Schiavi made a case arguing that the translator's voice [the translator's discursive presence] always remains present in translated fiction, but often goes unnoticed by readers and TS scholars. Hermans supported her case, and addressed the translation paradox, which involved translational norms and the translator's discursive presence. He argued that the idea that translation is supposed to be fluent is embedded in the ideology about translation. This ideology determines if a translation is a 'good' translation or not.

In the previous chapter, several extratextual pronouncements about translation were explored. On the one hand, pronouncements in which fluency of the target text was praised indicated preferences towards acceptability as the initial norm. Acceptability requires a translation to give the impression of being an independent text, and subsequently requires the translator to erase as much of his or her traces left upon the text as possible. On the other hand, pronouncements in which loyalty to the source text was praised indicated preferences towards adequacy as the initial norm. For adequacy, loyalty to the original is the highest priority. Here, the hybrid status of the translation remains visible. The translation serves as a reconstruction of an existing text in another language, and it serves as an independent text at the same time. The translator does not need to be invisible or

transparent. It leaves the translator more possibilities in translation solutions for explicating, say, CSE [cultural specific elements].

5.2. The Ambiguity of the Translator's Invisibility

The concept 'the translator's invisibility' remains one of an ambiguous nature. Whenever a translator is invisible in his or her translation, it leaves a target text in which the translator's discursive presence remains undetectable at the first glance, especially for the average target text reader. This is what the translator's invisibility means, but that does not mean that no traces at all of the translator's discursive presence could be found in the text. Since examination of the target text alone does not lead to revealing the translator's discursive presence, there are other ways to pursue this topic. As methodology, I favour the comparative analysis. When turning to comparative analysis between target and source text, the examination of the translation solutions can reveal the imprints left by the translator. For instance, in the case of exanimating acceptable translations, one can find that in spite of the apparent invisibility, the translator has put a deep imprint upon the target text. Even features such as fluency may reveal its traces leading back to the translator, making the translator to become visible again. In this research, I intend to use the comparative analysis to examine what translation solutions may have led to the translator's invisibility, or visibility (for that matter), and how the translators' decisions are correlated to translational norms.

5.3. Methodology

The purpose of this paragraph is to formulate a methodology for the comparative analysis with which it becomes possible to examine how the translators of the corpus materials deal with the translational norms of their cultures in terms of (in)visibility. In the chapter of the comparative analysis, I discuss passages in which shifts of non-obligatory nature have occurred between the two target texts.

Finding patterns in translational behaviour is here the key in investigating how the translators deal with visibility. To eliminate variables, I have divided the passages into four different categories, based upon four parameters. I intend to formulate the parameters in the next chapter, in accordance with distinctive stylistic and linguistic features of Murakami's writing style and translation problems that occur when translating from the Japanese.

Chapter 6 gives an outline of Murakami's authorship and his writing style. These features serve as the outline for the parameters. Chapter 7 discusses the comparative analysis. And in chapter 8, the findings of the comparative analysis are linked to a profile sketched of the translators Rubin and Westerhoven. Here, I give an outline of their preferences for translation strategies and for their approaches to translation. In chapter 9, all findings are linked together to draw conclusions.

6. Haruki Murakami and Parameters

In this chapter, the works and translations by Haruki Murakami are the centre of focus. The influences in Murakami's literary career and how his writing style can be characterised are explored. The main goal of this chapter is to elaborate on the parameters in greater detail. I set a total of four parameters, dedicated to aspects of the source language, and to features of the author's writing style. The parameters are: (1) rhythmicality, (2) Japanese CSE, (3) the author's idiosyncrasy, (4) Japanese onomatopoeia. Over the course of this chapter, I elaborate on why I have chosen for these particular parameters.

6.1. Murakami's Authorship

Haruki Murakami has become a regularity on the shortlist of the Nobel Prize for Literature (Smits 27). His fame is worldwide and his books are translated into more than fifty languages (Brown). But how did Murakami become an author in the first place? There are multiple scholars who have written a bibliography about the author. Among such, there are *Haruki Murakami and the Music of Words,* what has been called a "self-proclaimed fan book"[6] by Ivo Smits (27), in which Rubin elaborates on Murakami's literary establishment, and *Today's Writers and Their Works: Haruki Murakami*, written by Mark Mussari (2011). Murakami was born in Kyoto, 1949, and grew up being enthusiastic about jazz music and American literature (Rubin, *Haruki Murakami* 13-17). He moved to Tokyo to enter the Waseda University and he majored

[6] "(…) een zelfverklaard 'fan-boek'(…)" (own translation).

in drama studies (Mussari 11). Initially, Murakami never intended to be a novelist and opened a jazz club (Rubin, *Haruki Murakami* 26). Becoming an author came to him like a revelation, during a baseball game in 1978. Eight months later, he finished his first novel *Kaze no uta o kike* [*Hear the Wind Sing*], submitted it to a literary magazine and won the *Gunzō* Newcomers Award 1979, much to his own amazement (Mussari 15). The novel was published, and thus began his writing career (Rubin, *Haruki Murakami* 30-31). Since then, Murakami has written over a dozen novels and even more short stories. After the publication of *Nōruwei no mori* [*Norwegian Wood*], his popularity increased immensely (Maynard 169). His most notable works are *Hitsuji o meguru bōken* [*A Wild Sheep Chase*] (1982), *Nōruwei no mori* [*Norwegian Wood*] (1987), *Nejimaki-dori kuronikuru* [*The Wind-up Bird Chronicle*] (1994-1995), *Umibe no Kafuka* [*Kafka on the Shore*] (2002), and his magnum opus *ichi-kyū-hachi-yon* [*IQ84*] (2009-2010). Currently, Murakami is reportedly working on another large novel, although further details are yet unknown (Poole).

6.2. Murakami's Translatorship

After winning the *Gunzō* award, editors were eager to contract this new talent, and they gave him texts to translate to the Japanese (Rubin, *Haruki Murakami* 48). Murakami is fond of translating, stating that "[c]ranking out translation of other people's novels is a kind of therapy for me" (Murakami, qtd. in Rubin *Haruki Murakami* 173). He has been particularly interested in translating American fiction and his translation body covers works of F. Scott Fitzgerald, Raymond Carver, and

John Irving (ibid. 74-75). The popularity of Murakami's fiction drew attention to his translations, and his translations provided him with a broad knowledge of Western literature. In turn, Murakami's fiction became influenced by American literature. Murakami was particularly impressed with Carver, whose rhythm of phrasing he absorbed in his own fiction (ibid. 75). Susan Fisher argues that translating American literature influenced Murakami's writing style. She argues that Murakami's translatorship gave him the reputation of being "somehow non-Japanese" (159). Fisher paraphrases the research of Naomi Matsuoka, who demonstrated how "Murakami's Japanese emulates the everyday American speech in Carver's fiction" (158). Matsuoka referred to Murakami's writing style as "translation Japanese," i.e. writing Japanese with English syntax. For example, Murakami's fiction contains Japanese non-idiomatic expressions that are literal translations of American idioms (Matsuoka, qtd. in Fisher 158).

6.3. Murakami's Writing Style

One could divide Murakami's writing style into two categories: his early and later works, with which *Nejimaki-dori kuronikuru* [*The Wind-up Bird Chronicle*] is the turning point (Rubin, *Haruki Murakami* 234). His style in his early works is heavily influenced by American literature. Murakami says the following about developing his writing style:

> At first, I tried writing realistically, but it was unreadable. So then I tried redoing the opening [of *Kaze no uta o kike* (*Hear the Wind Sing*)] in English. I translated that into Japanese and worked on it a little more. Writing in English, my vocabulary was limited, and I couldn't write long sentences. So that way a kind of rhythm took hold, with relatively few words and short sentences (Murakami, qtd. in Rubin *Haruki Murakami* 36).

By paraphrasing and writing in English and translating it back to Japanese, he developed his rhythm in writing and his writing style (Murakami, "Voorwoord 2014" 250-251). This writing style had a certain 'closeness' to the English language, which makes his Japanese audience reading it like a translation from English (Rubin, *Haruki Murakami* 288). Characteristics of his writing style are his rhythm, the relatively short sentences and the influences of American literature (such as the use of pronouns) (Rubin, *Haruki Murakami* 288; Carvallo). I argue that the manner in which Murakami writes his sentences is the basis to understand his rhythm. Hence, the first parameter: *rhythmicality*. In the comparative analysis, language pairs of the text materials are used to reveal how the translators deal with his rhythm.

Some scholars, however, argue that Murakami's style is not the result of a limited English lexicon, or his over-exposure to American authors. Fisher argues that Murakami's early style was "a deliberate imitation of the hard-boiled detective style developed by Dashiell Hammett (who modelled himself on Hemingway)" (159). In an interview, Murakami stated: "[w]hat I don't like about detective fiction is when the

detective solves the mystery. (….) It's boring. So I wanted to leave that out of [*A Wild Sheep Chase*]. What I really wanted to write was a mystery without a solution" (Murakami, qtd. in Strecher 66). In his detective novels, such as *Hitsuji o meguru bōken* [*A Wild Sheep Chase*] and *Nejimaki-dori kuronikuru* [*The Wind-up Bird Chronicle*], Murakami was parodying its stylistic conventions, "using an American tough-guy style to recount the misadventures of his bookish, melancholy Japanese protagonists" (Fisher 160). However, I have yet to come across an interview in which Murakami confirms this.

Whether they were as parodies intended or not, the fictional words that Murakami created were unlike those of other contemporary Japanese authors. His fictional worlds decreased the distance between author and reader. Just as the readers of his fiction, Murakami's protagonists drank foreign beverages and listened to American pop music. Yet, his novels revolved around Japan and Japanese protagonists. In short, his fictional worlds took place in the world of his readers, without turning to something exotic or foreign (Rubin, *Haruki Murakami* 17).

The turning point in his writing style came with *Nejimaki-dori kuronikuru* [*The Wind-up Bird Chronicle*] in the mid-nineties, when Murakami was living in the United States. Living abroad strengthened his desire to portray Japanese society, and his novels began to be centred on Japanese issues (Rubin, *Haruki Murakami* 203). *Nejimaki-dori kuronikuru* is "where he finally abandons his stance of cool detachment to embrace commitment" (ibid. 205). Murakami felt no longer the need to frequently use pronouns and foreign brand names. *Nejimaki-dori kuronikuru* is his first novel that

explicitly revolved around Japanese history and culture (Fisher 155). It contains references to Japanese war history, and Fisher sees this as intent to encourage his younger readers to discover the truths about Japan's past (163). Westerhoven noticed that with Murakami's newfound interest in Japanese themes, his sentences became longer and his language use became more abstract (Carvallo). Fisher regards *Nejimaki-dori kuronikuru* as a signal that Murakami entered a new phase in his career, in which he turns away from the West and reinvests himself "in the study and contemplation of the society that formed him" (169). In short, his writing style first involved Western themes, while most of his works after *Nejimaki-dori kuronikuru* are centred on Japanese culture and history. For this reason, the second parameter is the use of *Japanese CSE (cultural specific elements)*, since they play an important role in his later works.

In spite of the references to Japanese culture, however, there is something 'un-Japanese' about the novelist. Murakami's oeuvre made him a distinct novelist in his home country in comparison to other authors, such as Jun'ichirō Tanizaki or Yukio Mishima (Mussari 16; Strecher 71-72). It gave him a new voice in Japanese literature (Mussari 16). Murakami's writing style "comes across as neither polished, or even especially neat" (Strecher 71). Many believe that Murakami's novels lack the subtlety associated with Japanese literature, but Strecher believes that the crude state of Murakami's writing is done intentionally. Strecher argues: "[p]erhaps more than any other writer alive in Japan today, Murakami rejects the idea of complex language as an art form, and focuses instead on getting his story across with as little distraction as possible" (ibid.). What is the most important for Murakami is the act of telling the

story (ibid. 20). With his writing, Murakami has redefined expression "in ways that reflect the increasing influences on Japan of other languages and cultures" (ibid. 71). Strecher writes that it is Murakami's aim not to destroy the aspects that make the Japanese language unique, but rather to bring "the Japanese culture – including its literature – into closer proximity with the rest of the world" (ibid.). This, however, might also be the reason that many commentators who criticise Murakami's work interpret his popularity as a sign "that there is something wrong, not only with Murakami's writing but with all of contemporary Japanese literature" (Rubin, *Haruki Murakami* 6). As for the public opinion of some who state that Murakami's style is an insult to the Japanese language, Murakami responses:

> Every author has the right to try out every possibility for expression he can think of within a language. If he does not dare to take such risks, he will never write anything new. My Japanese differs from that of Tanizaki or of [Yasunari] Kawabata. But isn't that obvious? I am a different author. I am Haruki Murakami (Murakami, "Voorwoord 2014" 255). [7]

Murakami has no interest to distinguish art from popularity and acts out of his belief that it is the author's task to draw the reader into his novel by telling stories in simple,

[7] "Iedere schrijver is het recht gegeven om alle mogelijkheden uit te proberen die zijn taal hem biedt en die hij maar kan bedenken, en als hij zulke risico's niet aandurft, schrijft hij nooit iets nieuws. Mijn Japans is anders dan dat van Tanizaki of [Yasunari] Kawabata. Maar dat spreekt toch vanzelf? Ik ben een andere schrijver. Ik ben Haruki Murakami" (own translation).

easy-to-understand language (ibid. 146-147). He argues that one does not need difficult words and ornate language to impress the audience (Murakami, "Voorwoord 2014" 252). In an interview, Murakami says: "[y]ou have to grab the reader in the first three or four pages, and to do that you have to have your own strong style" (Murakami, qtd. in Strecher 67-68). *The author's idiosyncrasy* is the centre of focus of the third parameter. Murakami deems it to be important that his novels convey his message in easy-to-understand language, and with as few distractions as possible. In the comparative analysis, I explore how the translators of the corpus deal with this particular aspect that defines Murakami as author. Murakami's idiosyncrasy is from this point on also described as *the author's intent*.

At this moment, I have elaborated on the first three parameters, while the fourth remains yet unexplained. The fourth parameter, i.e. the one of *Japanese onomatopoeia*, is not specific for Murakami's writing but is, in my opinion, specific for translating from the Japanese language. Japanese is a language characterized by sound-symbolic expressions, known as onomatopoeia (Hamano 45). In the comparative analysis, examples are discussed to demonstrate how the translators deal with fluency when it comes to translating these idiomatic expressions.

6.4. Conclusion

In this chapter, the aspects of Murakami's literary career and translationship have been assessed, discovering that his translatorship has influenced characterised the stylistic features in his early fiction.

I have elaborated on my selection of parameters: (1) rhythmicality, (2) Japanese CSE, (3) the author's idiosyncrasy, (4) Japanese onomatopoeia. There are parameters dedicated to Murakami's style in writing. He acts out of the belief that literature does not need ornate language to convey a message. Overall, his sentences are short, especially in the novels of his early career, and its contents were permeated with influences of American culture. In his later works, since *Nejimaki-dori kuronikuru,* Murakami point of interest shifted from abroad to his homeland, which caused him to be influenced by Japanese culture, rather than by American culture. The last parameter is dedicated to a feature of the Japanese language, which causes in my opinion translation problems: the translation of Japanese onomatopoeia. In the following chapter, the comparative analysis between target and source texts is discussed.

7. Comparative Analysis

In this chapter the comparative analysis between the target texts and the source texts is the centre of focus. The selected text materials are transcriptions that selected from two short stories, i.e. "The Little Green Monster," and "The Second Bakery Attack," and from the first book of the trilogy *The Wind-up Bird Chronicle.* What complicated the comparative analysis is that there are two versions of the Japanese *The Wind-up Bird Chronicle [Nejimaki-dori kuronikuru].* The first edition was published in 1994 as the first part of the trilogy; the second was published in 2003 as a part of *The Complete Works of Haruki Murakami 1990-2000 [Murakami Haruki Zensakuhin 1990-2000]*. The author has edited and changed some of the content in the 2003-edition, and a result, he created two different versions of the same novel. Rubin's translation, which appeared in 1995, used the 1994-edition as source text. Westerhoven, on the other hand, used the 2003-edition for his translation, and writes: "the text of *The Wind-up Bird Chronicle [De opwindvogelkronieken]* is a reproduction that is as true to the *Complete Works 1990-2000 [Verzamelde werken 1990-2000]* as it possibly can be"[8] (Westerhoven, "Noot vooraf" 10). I have taken this fact into account, and in the comparative analysis I only use examples which display shifts of a non-obligatory nature and which are not the direct result of Murakami's editing. All transcriptions of the Japanese are taken from the 2003-edition, and all references to the target and

[8] "De tekst van *De opwindvogelkronieken* is daarom een zo getrouw mogelijke weergave van de *Verzamelde werken 1990-2000*" (own translation).

source texts are given in their English titles; for the titles of the Japanese source texts and the Dutch target texts, see the Work Cited. The page numbers of the source and target text materials are given at the end of the transcriptions.

The analysis is divided into four paragraphs, based upon the four parameters set in chapter 5 and 6: (1) rhythmicality, (2) Japanese CSE, (3) the author's idiosyncrasy, (4) Japanese onomatopoeia. For the sake of convenience, I have inserted footnotes with translations of my own hand of the source text materials. They are what some TS scholars may call 'literal translations,' meaning that I have honoured the original punctuation marks and semantics as much as possible. The translations are drawn up in this way to support my argumentation concerning the shifts between the source and the target texts.

7.1. Rhythmicality

The first parameter is selected to examine how the translators opted to maintain the rhythmicality in Murakami's writing style. Especially in his early works, Murakami wrote concise language and short sentences to convey his messages.

The following three examples demonstrate how the translators deal with Murakami's rhythm in the case of (relatively) short sentences:

	Murakami	**Rubin**	**Westerhoven**
1A. (Taken from *The Wind-up Bird Chronicle)*	「十分間、時間を欲しいの」唐突に女が言った。(13)[9]	"Ten minutes, please," said a woman on the other end. (16)	'Tien minuten, dat is alles wat ik wil,' zei een vrouwenstem opeens. (13)
1B. (Taken	とくにそうする理	Not that I had any	Daar had ik geen

[9] " 'Ten minutes, that is the time I want,' a woman said suddenly" (own translation).

from "The Little Green Monster")	由があったわけではない。他の何もすることがないので、ただ無目的に庭を見ていたのだ。(33)[10]	reason to be looking at the garden: There was nothing else for me to do. (203)	speciale reden voor. Ik had niets anders te doen, dus ik keek naar de tuin. Gewoon. Daarom. (263)
1C. (Taken from "The Second Bakery Attack)	僕は何も答えずにただ首を横に振った。 (27)[11]	I shook my head. (69)	Ik antwoordde niet maar hield alleen mijn hoofd schuin, alsof ik zeggen wilde dat ik het zelf ook niet goed begreep. (26)

I found that Rubin tends to abridge the sentences to maintain the rhythm, while Westerhoven lengthens the sentences. In the English target texts, 1A and 1B deviate from the original both semantically and syntactically. 1A does not contain a word for an element of surprise in the sentence or a word about the woman's wish, and 1B misses a word indicating "aimless" [*mumokuteki ni*]. The English 1B also deviates from the original by the use of different punctuation marks, and the English 1C uses a different idiomatic expression than is conveyed in the original, which leaves an abridged sentence. This way, the image of the original becomes strengthened. The Dutch translations, on the other hand, although they all convey the semantics and syntax of the originals, also contain new information that does not appear in the sources. 1A has the element "stem," 1B has "Gewoon. Daarom," and 1C has "alsof ik wilde zeggen dat ik het zelf ook niet goed begreep." In contrast to Rubin's translation strategy, Westerhoven chose for lengthening the sentences, explicating the motivation of the protagonist.

[10] "That does not mean I had a particular reason to do so. Because I had nothing else to do, I was aimlessly staring at the garden" (own translation).
[11] "Without answering I tilted my head to the side" (own translation).

However, it is not to say that all fiction written by Murakami consists out of (relatively) short sentences. 1D is an example of long sentences, and demonstrates how the translators deal with Murakami's rhythmicality in (relatively) long sentences:

	Murakami	**Rubin**	**Westerhoven**
1D. (Taken from "The Second Bakery Attack")	我々はビールのアルミ缶に印刷された字を読んだり、時計を何度も眺めたり、冷蔵庫の扉に目をやったり、昨日の夕刊のページを繰ったり、テーブルの上にちらばったクッキーのかすを葉書の縁で集めたりした。時間は魚の腸に呑み込まれた鉛のおもりのように暗く鈍重だった。(14)[12]	Time oozed through the dark like a lead weight in a fish' gut. I read the print on the aluminum beer cans. I stared at my watch. I looked at the refrigerator door. I turned the pages of yesterday's paper. I used the edge of a postcard to scrape together the cookie crumbs on the tabletop (56).	Wij bestudeerden de datum die op de bierblikjes waren gedrukt, wierpen eindeloze blikken op de klok, staarden strak naar de deur van de ijskast, bladerden door de avondkrant van gisteren en schraapten met het randje van een briefkaart de koekkruimeltjes bij elkaar op de tafel. De tijd was log en zwaar en duister, als een zinklood dat door een vis is opgeslokt (11).

The Japanese 1D consists of an enumeration with several commas, followed by a sentence with a metaphoric expression. In the English 1D, Rubin switched the chronological order of the passage, and added several dots in the enumeration. He also changed linguistic aspects of the metaphor to make the sentence more concise. I suspect his translation solutions were to imitate Murakami's rhythm by creating

[12] "We read the characters printed on the aluminium beer cans, gazed numerous times at the clock, glanced at the refrigerator door, flipped through the pages of yesterday's evening paper, and with the edge of a postcard we scraped the cookie crumbs together on the table top. The time was dark and heavy like a lead weight gulped by a fish in its guts" (own translation).

several short sentences. In contrast, the Dutch 1D honours the linguistic aspects of the Japanese of the first sentence: the first sentence in Dutch remains an enumeration. As a result, the pace of the sentence becomes more rapid, and the Dutch reader now can quickly move through the information to the next sentence. The second Dutch sentence, however, deviates from the metaphor on a linguistic level. Westerhoven created a sentence in which the subject [time] is not explicitly referred to as being in the guts of a fish.

As one can see, the Dutch and English translations have a different noun, which is interesting to discuss in further detail. In translation from Japanese, it may be difficult to distinguish singular nouns from plural nouns, since the Japanese does not have a general plural form for nouns (Bunt 122-124). The source of 1D does have an indication for a plural noun, formed by repeating the singular noun, which means that both the narrator and his wife carry out the described acts. While the plural form is found in the Dutch translation, the subject in the English passage is singular. Clearly, Rubin felt that the sentence needed a singular noun, although I can only speculate why he thought so.

In 1E and 1F, rhythmicality combined with stylistics is the centre of focus. The passages are selected from "The Little Green Monster," in which a green monster appears in the protagonist's garden. He enters her house to propose to her, an act that infuriates protagonist and in the end of the story, she kills him. What is distinctive about this short story is the monster's manner of speech. 1F and 1E are examples of this stylistic feature:

	Murakami	**Rubin**	**Westerhoven**
1F. (Taken from "The Little Green Monster")	私はあなたが好きで好きでたまらないからこそここにに来たですよね。 (36). [13]	I love you (206)	Maar ik ben hierheen gekomen omdat ik van u hou, hou, hou! (266)
1E. (Taken from "The Little Green Monster")	私があなたををを食べたりするわけないいじゃありませんかね、嫌だなあ、あななた何を言うんですかね、私にはなんの敵意も悪意もありませんよ、そんなものあるわけないじゃありりませんかね、と獣は言った。(35)[14]	What a terrible thought, madam: Of course I wouldn't eat you. No no no. I mean you no harm, no harm, no harm. (206)	Natuurlijk eet ik u niet op op op. Bah! Hoe haalt u het in uw hoofd? Ik doe u helemaal geen kwaad, geen kwaad. Alsof ik dat zou kunnenen, zei het monster. (266)

I argue that the Dutch and English 1F and 1E carry a different tone, which is the result of different strategies concerning Murakami's rhythm. In my opinion, the tone of the monster is more pitiful than in the source text.

Before turning to my argumentation, it is important to understand how Murakami created this tone in the Japanese. In the original, Murakami created this tone by using two characteristic stylistic aspects. First, the monster repeats certain syllables. He changes, for instance, *anata* [you] to *ananata* and *koko ni* [here] to *koko nini*. Secondly, he uses honorifics in his speech. Honorifics, called *keigo* in Japanese, are polite and respectful ways of speaking (Bunt 10). *Keigo* is a major feature of the

[13] "I came up up here because I love you, love you irresistibly, you know" (own translation).

[14] "I have no intentions, you know, to eat you you you, yuck, why do you you say something like that, I have no such intentions nor malice, I couldn't do do anything like that, said the monster" (own translation).

Japanese, and it reflects distinctions in social hierarchy by changes in language, especially in verbs (ibid. 213). Here, the monster uses *keigo* to show the protagonist politeness. He is, however, considerably rude by addressing the protagonist with the pronoun *anata*. Bunt acknowledges that *anata* can be translated to the singular pronoun "you" in English, but its uses are differently in Japanese (234). He explains that *anata* is commonly used by women to address their husbands, and it carries a meaning equivalent to "darling," or "dear" in English (ibid.). In the context of 1E and 1F, the monster's usage of *anata* is rude because of its overfamiliarity, since he has never met her in person before.

When comparing the sources of 1E and 1F to their English and Dutch counterparts, one can observe that especially the English translations deviate on a semantic level from the originals. In the English 1E and 1F, one can state that there are no similar devices used to imitate the honorific speech, except for the use of "madam" in 1E. References indicating rudeness are also less explicitly present. Rubin has abridged the meaning of 1F into three single words, i.e. "I love you," and omits all other information. His sentences are short, and divided into short clauses. I argue that Rubin created a rhythm in which he imitates the manner of the monster's breathing, by the use of short clauses and phrases. This is a shift of a non-obligatory nature: after all, the monster keeps talking for a long time in the Japanese. Since the Japanese sentence is not broken up to mark new sentences, one could interpret that as a sign that the monster does not stop to take a breath. In contrary to the original, the English carries a new tone, in which the monster is less active, and more to be

pitied. If the fact is taken into consideration that Rubin inserted the word 'little' into the title, whereas no equivalent adjective is found in the source title[15], supports my argumentation. My speculation is that Rubin portrayed the monster as a more pitiful being to invoke the target reader's sympathy, especially as the protagonist kills the monster in the end of the storytelling.

In contrast to the English translations, the Dutch translations maintain the *keigo* and the rudeness at the same time. By the use of "u," Westerhoven preserves the honorific character of the sentence, and with the exclamation "Bah! Hoe haalt u het in uw hoofd?" the protagonist becomes insulted. With the combination of longer words, longer sentences or clauses, and the use of exclamation marks, Westerhoven makes the monster appear to be more desperate than the English translation, which is, in my opinion, an adequate description of the original.

7.2. Japanese CSE

Since the mid-nineties, Japanese themes have played an important role in Murakami's fiction. However, "The Little Green Monster" does not contain references to Japanese culture at all, and "The Second Bakery Attack" only a few, which is why most of the selected examples are taken from the *Wind-up Bird Chronicle.* Within the TS discipline, CSE is a broad term and therefore I have limited the examples to the following three categories. Firstly, I discuss materials that contain CSE's concerning Japanese proper names. Secondly, a selection of materials

[15] The title in Japanese is transcribed as "midori-iro no kemono," which could be translated as "The Green Monster" in English.

to references of Japanese war history becomes the centre of focus. And lastly, I discuss references to culture, in which literature, architecture and media are subdivided.

As for CSE's concerning Japanese proper names, I have selected the following three examples:

	Murakami	**Rubin**	**Westerhoven**
2A. (Taken from "The Second Bakery Attack")	僕は夜中のすいた道路を代々木から新宿へ、そして四谷、赤坂、青山、広尾、六本木、代官山、渋谷へ車を進めた (21). [16]	I drove through the empty streets, from Yoyogi to Shinjuku, on to Yotsuya and Akasaka, Aoyama, Hiroo, Roppongi, Daikanyama and Shibuya (64).	Over de lege, nachtelijke wegen reden we van Yoyogi naar Shinjuku, en vandaar in een grote cirkel via Yotsuya, Akasaka, Aoyama, Hiro'o, Roppongi en Daikanyama tot aan Shibuya (20).
2B. (Taken from *The Wind-up Bird Chronicle)*	しかし電話をかけてきたのはクミコだった。 (…) 「元気？」と彼女は言った。 「元気だよ」と僕は言った(15) [17]	This time it was Kumiko. (…) "How are you?" she asked. "Fine," I said, relieved to hear my wife's voice (18).	Maar het was Kumiko. (…) 'Alles goed?' vroeg ze. 'Prima,' zei ik (15).
2C. (Taken from *The Wind-up Bird Chronicle)*	「名前は？」 「ノボル」と僕は答えた。「ワタヤ•ノボル」 「猫にしちゃずいぶん立派な名前	"Name?" "Noboru. Noboru Wataya." "No not *your* name. The cat's." "That *is* my cat's	'Hoe heet hij?' 'Noboru,' antwoordde ik. 'Noboru Wataya.' 'Dat is een hele mond vol voor een kat.' (26).

[16] "I drove the car through the dark streets from Yoyogi to Shinjuku, from there Yotsuya, Akasaka, Aoyama, Hiroo, Roppongi, Daikanyama and Shibuya" (own translation).

[17] "But when I answered the phone, it was Kumiko.
(…)
'How are you?' she asked.
'Fine,' I said" (own translation).

	ねえ」(28).[18]	name." "Oh! Very impressive!" (33).	

As one can see in 2A, the translators share the same system in transcribing Japanese geographical names, with the exception of "Hiroo" vs. "Hiro'o"[19]. This particular system in spelling is called 'the Hepburn system' or the 'Japanese Romanization system,' which is introduced by American missionary James Hepburn in 1867 (Kachru 179-180). Even more than a century after its introduction, it remains the most popular system in transcribing Japanese (ibid.).

In 2B, the protagonist's wife is introduced. The two translators have chosen for different options in dealing with this proper name. Westerhoven found that no additional information was needed, while Rubin chose to insert an extra clause to make sure his readers would understand that Kumiko is the name of the protagonist's wife.

There is a similar difference between the translations of 2C, in which the protagonist is looking for his runaway cat called 'Noboru Wataya,' which is named after his brother-in-law. In the Dutch 2C, Westerhoven preserves the content of the original, without adding or omitting any important clauses. In the English 2C, however, Rubin deviates from the original content and creates new sentences for the

[18] " 'Name?'
'Noboru," I replied. "Noboru Wataya.'
'That's quite a splendid name for a cat, you know' "(own translation).
[19] On the 5th of March 2015, I have sent an email to the Dutch publishing house Atlas Contact that published *De opwindvogelkronieken*, requesting a .pdf copy of their house style. To this day, I am waiting for their answer.

protagonist's conversation partner. By doing so, he emphasises how unusual it is to call a cat Noboru Wataya.

The following category of Japanese CSE's refers to Japanese modern war history. *The Wind-up Bird Chronicle* is the first novel in his oeuvre in which Murakami discusses events of the Pacific War into great detail. In the novel, two army veterans, called Lieutenant Mamiya (2D) and Mr Honda (2E), tell their war experiences to the protagonist. Strecher believes these two characters have a certain purpose. The story told by Mamiya is to "provide a historical pattern, a narrative ancestor, to the situation in which Toru [the protagonist] find himself in the present" (Strecher 34). Mr Honda voices the soldier's bitterness when he expresses what has happened to him in Nomonhan, Mongolia (ibid. 35). 2D and 2E are examples of their stories, which are discussed to explore how the translators deal with its content.

In 2D, Lieutenant Mamiya tells about the outset of the war in the 1930's:

	Murakami	**Rubin**	**Westerhoven**
2D. (Taken from *The Wind-up Bird Chronicle)*	それに加えて、当時の満州国内の事情は比較的平穏と申しますか、まずまず安定したものでした。日支事変の勃発によって、戦争の舞台は既に満州から中国国内へと移っていましたし、戦闘に係わる部隊も関東軍から支那派遣軍へと	In addition to this, conditions in Manchuria were relatively peaceful – or at least stable. The recent China Incident had moved the theatre of military operations from Manchuria into China proper. The China Expeditionary	Daar kwam bij dat de binnenlandse toestand in Mantsjoekwo, zoals het land toen officieel heette, destijds betrekkelijk vreedzaam was – of misschien dien ik te zeggen: redelijk stabiel. Na het incident bij de Marco Polo-brug in juli 1937 had het toneel van de vijandelijkheden zich

	変わっておりました。(206)[20]	Forces were the ones doing the fighting now, while the Kwantung Army had an easy time of it. (204)	verlegd van Mantsjoerije naar China zelf, en de troepen die aan de gevechten deelnamen behoorden niet langer tot het Kwantoeng-leger, maar tot het expeditieleger van China (178).

The Japanese content of 2D, as it discusses events of domestic history, may be familiar to Japanese readers. However, this information may be unfamiliar to foreign readers, especially to those who have not studied the subject. The Dutch and English translators have taken two different directions into processing this information. On the one hand, Rubin have made the CSE to be smoother, e.g. translating adding "recent" to the "China Incident," and for the information about the Kwantung Army, he inserts an idiomatic expression. Westerhoven, on the other hand, uses an intratextual explicitation translation strategy to explain all facets that may be unfamiliar to the Dutch reader.

2E is an utterance of Mr Honda about his experience at Nomonhan. To express his bitterness in translation, the translators have chosen for the following:

	Murakami	**Rubin**	**Westerhoven**
2E. (Taken from *The Wind-up Bird Chronicle)*	ノモンハンにはまったく水がなかった。戦線が錯綜しておって、補給と	There was no water in Nomonhan. The front line was a mess, and the	In Nomonhan was er geen druppel [water] te vinden. De frontlijn liep van hot naar haar,

[20] "In addition to this, it could be said that the domestic conditions of Manchuria were relatively peaceful – it was quite stable. Because of the outbreak of the China Incident, the theatre of the war moved from Manchuria into China, and the forces who fought the battles were no longer of the Kwantung Army, but of the China Expeditionary Forces" (own translation).

	いうものが途絶えてしまったのだ。水もない。食糧もない。包帯もない。弾薬もない。あれはひどい戦争だった。(85)[21]	supplies were cut off. No water. No rations. No bandages. No bullets. It was awful (97).	de bevoorrading was onderbroken. Geen water, geen proviand, geen verband, geen munitie – het was verschrikkelijk (73).

The Japanese 2E has short sentences to convey its image and sentiment. As for the translations, one can see that Rubin maintains the short sentences, strengthens the expression by using an idiom "were a mess," and abridges the content of the last sentence. In contrast to the English translation, Westerhoven changes the dot marks to commas, lengthened the sentence, and uses an idiomatic expression "van hot naar haar." Here, he deviates from the original form in terms of syntax.

There are also CSE of an architectural, social or literary nature to be found in *The Wind-up Bird Chronicle.* 2F is an example of a CSE with a reference to architecture.

	Murakami	**Rubin**	**Westerhoven**
2F. (Taken from *The Wind-up Bird Chronicle)*	背後の木立のうしろには古い西洋風の母屋見えたが、家じたいはさして大きくはなかったし、贅沢な作りのも見えなかった。ただ庭だけが広く、なかなか丁寧に手入れされていた (30) [22]	We sat with our backs to the house, which was visible through a screen of trees. Only the yard gave an impression of largeness, and it was well manicured (36).	Door de struiken achter me kon ik de contouren zien van een vrij oud gebouw in westerse stijl. Het huis was naar verhouding klein en zo te zien ook niet luxueus gebouwd. Alleen de tuin was groot en fraai onderhouden (28).

[21] "There was no water in Nomonhan. The front lines were jumbled, and the supplies were cut off. There was no water. There was no provision. There were no bandages. There was no ammunition. It was a terrible war" (own translation).
[22] "Through the bushes behind me I could see an old house in western style, but the house itself wasn't very large, and I saw that it was not luxuriously built. Only the garden was large, which was well taken care off" (own translation).

The Japanese 2F describes a house that is distinctive in style, for it was built in western style. As for the translations, there is a difference in how the translators dealt with this CSE. Westerhoven maintains this exotic element in the Dutch translation, while Rubin omitted an equivalent reference in the English translation.

In 2G and 2H, which contain references to broadcasting stations and newspapers, the following could be observed:

	Murakami	**Rubin**	**Westerhoven**
2G. (Taken from *The Wind-up Bird Chronicle)*	そしてテレビの画面はいつも NHK の番組を映し出していた。(83)[23]	It was always tuned to the government supported NHK network (94).	Hij stond altijd op de nationale omroep, NHK (71).
2H. (Taken from *The Wind-up Bird Chronicle)*	彼らは背広のラペルに会社のバッジをつけ、日本経済新聞を脇に抱えていた。(128)[24]	Each wore his company's lapel badge and clutched a copy of the *Nikkei News* under his arm. (147)	Ze hadden het insigne van hun bedrijf op hun revers gespeld en klemden het *Economisch Dagblad* onder de arm. (110).

The Japanese 2G describes a television set, of which the protagonist observes that it was always tuned to the NHK, the Japanese national broadcasting network. Both translators have used intratextual explicitation strategies for this particular CSE. In the English 2G, Rubin added information to make sure the reader understands that the NHK is the national network, and in the Dutch 2G, Westerhoven explained the NHK in terms. Westerhoven borrows the structure of the Dutch broadcasting system to explain the NHK to his Dutch audience. For 2H, in which a specific newspaper is

[23] "The screen of that television always displayed a programme of the NHK" (own translation).
[24] "They wore business suits on which they put the lapel of their company, and they carried a copy of the *Nihon Keizai Shinbun [Japan Economics Paper]* under the arm" (own translation).

mentioned, both translators have opted for different translation strategies. Rubin has chosen for the term *Nikkei News,* which is, in my understanding, a not existing newspaper. By using the term *Nikkei*, however, the reader is still unsure what kind of newspaper is referred to. Westerhoven omitted the exotic element and only translated the meaning of the CSE.

2I describes how the girl May Kasahara, who lives in the neighbourhood of the protagonist, asks him to join her on her job for a wig factory. They are to perform a street survey, counting all the bald men who pass by, dividing them into three categories:

	Murakami	**Rubin**	**Westerhoven**
2I. Taken from *The Wind-up Bird Chronicle)*	その禿の進行の度合いにしたがって三段階に分類する。（梅）いささか髪が薄くなってきたと思える人、（竹）相当に薄くなっている人、（松）完全に禿げている人、の三段階だった。 (170)[25]	We were to classify them according to the degree of their baldness: C, those whose hair had thinned somewhat: B, those who had lost a lot, and A, those who were totally bald. (194)	Daarvoor hadden ze de pijnboom-bamboe-pruimenbloesem-indeling gekozen die je altijd op nieuwjaarsversieringen ziet, en wel als volgt: PRUIM: heren met ietwat dunnend haar; BAMBOE: heren met aanzienlijk dunnend haar; PIJN: geheel kale heren. (146)

The pine-bamboo-plume system derives from a custom in Japan at New Year. At the end of December, it is Japanese custom to have decorations - made of pine, bamboo and sometimes also made of plume - placed outside buildings and shrines. The

[25] "We classified them in accordance of the progress of their baldness, of which there were three categories. (Plume) people who appeared to have lost a little hair, (Bamboo) people who have lost a lot, (Pine) people who were completely bald: that were the names of the categories" (own translation).

purpose of this decoration is to welcome the Shinto gods, and it expresses "the desire to obtain virtue and strength to overcome adversity" (Japan Monthly Web Magazine). Readers of the Japanese 2I are, unlike many foreign readers, familiar with the pine-bamboo-plume concept. Rubin and Westerhoven have opted for different translation strategies. Rubin omitted the reference to pine-bamboo-plume and changed into the standard format, i.e. "ABC". Westerhoven, on the other hand, used an intratextual explicitation translation strategy to explain about this particular system. He preserves the CSE, and lengthens the sentence.

7.3. The Author's Idiosyncrasy

This parameter correlates to the author's idea about writing. Murakami believes that it is the author's task to write his story in easy-to-understand language, with as few distractions as possible. He rejects ornate language to convey a literary message. This idea defines his authorship. In the following examples, I explore how Rubin and Westerhoven deal with this particular aspect what defines Murakami as an author. Here, I argue that Rubin has a rather high priority in preserving this aspect of the author's idiosyncrasy.

The first example, 3A, describes the event in which the protagonist and his wife attack a McDonald's restaurant out of sheer hunger. Instead of taking the money, the wife demands thirty Big Macs. When she is asked why she and her partner do not take the money, she replies that they intended to attack a bakery, but

were unable to locate one. 3A is the reaction of the protagonist concerning his wife's behaviour:

	Murakami	**Rubin**	**Westerhoven**
3A. (Taken from "The Second Bakery Attack")	そんな説明が状況を理解するための何かの手がかりになったとは僕にはとても思えなかったけれど、とにかく彼らはそれ以上口をきかず、黙って肉を焼き、パンにはさみ、それを包装紙にくるんだ。 (27)[26]	That seemed to satisfy them. At least they didn't ask any more questions. (36)	Ik geloofde voor geen moment dat deze uitleg bij hen meer begrip voor de situatie kweekte, maar hij leek ze de mond te snoeren. Zwijgend werkten ze door: hamburgers grillen, tussen het brood doen, inpakken. (26)

The Japanese 3A describes the thoughts of the rather passive protagonist. As for the translations, there are two differences to be found between them. The first difference correlates to tone. In the English 3A, the narrator's voice is left out of the sentence. By doing so, the tone of the passage, in which the protagonist does not know how to convey his feelings towards his wife's actions, shifts from disbelief to irony. The second difference correlates to the fact that the English 3A omitted the second clause of the sentence, making it abridged. In contrast to the Dutch 3A, the English 3A does not describe how the employees of the restaurant comply with the demands of their attackers.

Rubin's idea of abridging may correlate to that Murakami rejects the idea of ornate language and that writing needs as little distractions as possible. However, in

[26] "I thought that it was highly unlikely that this explanation would give them some clues to sympathise with the situation, but at any rate they didn't speak another word, in silence they grilled the meat, put it between the bread and wrapped it in wrapping paper" (own translation).

3B, Murakami has written a (relatively) long sentence. Without arguing whether the Japanese 3B contrasts with Murakami's opinion about literature, there is an interesting point to be made in terms in terms of the third parameter. Here, Rubin changed the content of the original to make it conform to the author's idiosyncrasy:

	Murakami	**Rubin**	**Westerhoven**
3B. (Taken from "The Second Bakery Attack")	このような不条理性 ― と言って構わないと思う ― を回避するには、**我々は実際には何ひとつとして選択してはいないのだ**という立場をとる必要があるし、大体において僕はそんな風に考えて暮している。起こったことはもう起こったことだし、起こっていないことはまず起こっていないことなのだ。(11)[27]	I myself have adopted the position that, in fact, *we never choose anything at all.* Things happen. Or not (53).	Om een dergelijke absurditeit – want zo mag je het volgens mij best noemen – te vermijden, is het noodzakelijk het standpunt in te nemen dat wij in feite helemaal geen keuzes maken, en in grote lijnen is dat het principe volgens welk ik mijn leven heb georganiseerd. Wat gebeurd is, is gebeurd en wat nog niet gebeurd is, nog niet. (7)

The example 3B has an overlap with the first parameter, in which the lengths of sentences have already been discussed in terms of rhythmicality. In the first parameter, I have demonstrated that Rubin tends to abridge and shorten the length of sentences in order to maintain Murakami's rhythmicality. As one can see, he performs a similar feature in 3B: Rubin's sentences are relatively short, and his

[27] "To avoid absurdities like this – I don't mind calling it that – it is necessary to adopt the point of view that we actually do not make our own choices, and roughly speaking, this is the way how I think about my live. The things that already happened have already happened, and the things that have not yet happened, have not happened yet" (own translation).

translation is as concise as possible. 3B demonstrates that Rubin also abridges his sentence to make it conform the author's intent. Westerhoven does not share the same translation strategy, for his translation is a rather semantic transformation from the Japanese to the Dutch.

7.4. Japanese Onomatopoeia

When translating from the Japanese, it may happen that the translator is confronted with Japanese onomatopoeia. It is an aspect of the Japanese language, in which sounds may be phonetically written within the sentence. In the following paragraphs, examples of onomatopoeia are discussed to explore how the translators deal with aspect of the Japanese language. 4A and 4B are examples in which sounds are phonetically written:

	Murakami	**Rubin**	**Westerhoven**
4A. (Taken from "The Little Green Monster")	コンコンコンコン、と乾いた音が家の中に響きわたった (34) [28]	The dry, rapping sound echoed through the house (204).	*Tik! Tik! Tik!* Droge klopjes, die door het hele huis daverden (264).
4B. (Taken from *The Wind-up Bird Chronicle)*	近所の木立からまるでネジでも巻くようなギイイイっという規則的な鳥の声が聞こえた。我々はその鳥を「ねじまき鳥」と呼んでいた (18). [29]	There was a small stand of trees nearby, and from it you could hear the mechanical cry of a bird that sounded as if it were winding a spring.	Vanuit een bosje bomen in de buurt klonk het mechanische gekrijs van een vogel: *Kiiiiiiii*, alsof hij een veer zat op te winden. We

[28] "Knock, Knock, that's how the dry sounds resounded echoing through the house" (own translation).
[29] "From a group of trees in the neighbourhood I could hear a mechanical bird cry, *kiiii*, as if it was winding a spring. We called that bird the 'wind-up bird' " (own translation).

		We called it the wind-up bird (21).	noemden hem dan ook de 'opwindvogel' (18).

In the Japanese 4A, the sentence starts with the sound of the monster knocking on the door. As for the translations, one observes that the two translators have consistently opted for different translation strategies. In the English 4A, Rubin has omitted the onomatopoeic expression and adds a new word, i.e. 'rapping,' while in the Dutch 4A, Westerhoven has preserved the expression and adds punctuation marks to make the text more fluently. And in the Japanese 4B, the protagonist describes the call of the so-called wind-up bird. This bird is a recurring theme of the novel: even in the title, a reference to the wind-up bird is made. A transcription of its call occurs more than once in the Japanese novel; e.g. in chapter one in book one, and in chapter five, book three. As for the translations, one can see that just as in 4A, the Dutch translation preserves the expression and adds punctuation marks. And just as in 4A, the English translation does not contain a reference to the onomatopoeic expression.

Onomatopoeic expressions are not only used for sound indications. Inose explains that next to being used to describe sounds, onomatopoeic expressions also refer to visual and other non-auditory impressions (Inose 98). For instance, *furafura* means, "state of not being able to walk steadily" (ibid.). 4C is an example of an onomatopoeic expression referring to non-auditory elements, i.e. a car:

	Murakami	**Rubin**	**Westerhoven**
4C. (Taken from "The Second Bakery Attack")	僕はあきらめて車を二〇〇メートル前を進め、マクドナルドの駐車場に入れた。駐車場に	I drove to the McDonald's and parked in the lot (65).	Ik legde me erbij neer en reed de tweehonderd meter die ons scheidden van het

	は赤いぴかぴかのブルーバードが一台停まっているだけだった。(23)[30]		McDonald's terrein. De enige andere auto die daar stond was een fonkelnieuwe Bluebird (21).

The Japanese 4C tells how the protagonist drives his car into the parking lot, which is almost empty. The onomatopoeic expression refers to the only other car he sees, a *pikapika buru-ba-do* [a sparkling Bluebird], in which *pikapika* refers to the fact that the car is brand-new. In the English 4C, Rubin opted to omit the whole sentence, including the expression. In the Dutch 4C, on the other hand, Westerhoven uses an equivalent expression of the target language. By doing so, he conveys the meaning of the onomatopoeic expression.

7.5. Other Observations

Aside from features that correlate with the set parameters, there were other interesting observations made during the comparative analysis. One of them was the presence of paratextual elements in the Dutch target text of *The Wind-up Bird Chronicle*, in which Westerhoven directly breaks through the text and provides the reader with additional information.

The other noticeable observation refers to the different time indications. As already noted in the theoretical framework, not all findings are an indication to normative behaviour. Differences in translation may also be the result of

[30] "I gave up and drove the 200 meter, and entered the McDonald's parking lot. The only car at the parking lot was a sparkling Bluebird" (own translation).

interpretation instead. In some cases, it may even be impossible to explain shifts, such as indications of time in *The Wind-up Bird Chronicle*, e.g.*:*

	Murakami	**Rubin**	**Westerhoven**
5A. (Taken from *The Wind-up Bird Chronicle)*	時計の針は十一時半をさしていた (15) [31]	The wall clock said 11.30 (18).	De wijzers van de klok stonden op halfelf (15).
5B. (Taken from *The Wind-up Bird Chronicle)*	僕は腕時計を見た。二時三十六分だった (29) [32]	I looked at my watch. Two twenty-six (35).	Ik keek op mijn horloge. Het was zes over half drie (27).

What stood out is how frequently time indications occurring in this chapter vary in the two translations. This is a found regularity that I simply cannot explain, which is why I do not go into further detail.

7.6 Conclusion

When turning to comparative analysis between target and source texts, the term 'the translator's visibility' becomes one of an ambiguous nature. What appeared to be absent becomes present again. And what has been invisible becomes visible again. The comparative analysis affords a glance behind the scenes. If one were to examine the texts of Rubin separately, one would never expect how extensive his imprints upon the text have been.

The comparative analysis made it possible to reveal, for instance, with how much information Westerhoven provides his target texts' readers. Westerhoven uses explicitation strategies not only on a paratextual level, but also on an intratextual level. Most of his explicit interferences to facts about the source language and culture

[31] "The hands of the clock said 11.30" (own translation).
[32] "I looked at my watch. It was 2:36" (own translation).

occur within the target texts, by adding new clauses and by using punctuation marks to make the sentence longer and more fluently.

In terms of the debate about adequacy and acceptability, I refer back to what has been discussed in the third parameter. Here, it is demonstrated how Rubin abridges the original's content, to make the sentence as concise as possible. His main priority is not set on the semantics of the original, but on how to convey the content to his target audience. This suggests a preference towards acceptability: Rubin ensures translations that his target text audience will understand. However, by translating the Japanese segments into concise and easy-to-understand language, however, he also honours the author's intention at the same time. This suggests adequacy as initial norm. In short, to say whether Rubin produces adequate or acceptable translations is just a matter of perspective.

The same could be said about Westerhoven's translation strategies. In his translation, Westerhoven focuses on conveying the semantic content from the one language to another. He also takes stylistic aspects, e.g. idiomatic expressions, into consideration. It could be argued that this is a preference towards adequacy. But on the other hand, Westerhoven translates idioms to expressions that are typical of the Dutch language. Moreover, Westerhoven's translation strategy does not appear to regard the author's idiosyncrasy as the highest priority. Then, does this mean that Westerhoven's translation strategy regarding these aspects indicates a norm preference for acceptability, rather than adequacy? Or is it also a matter of

perspective? In the next chapter, the profiles of the two translators are discussed to answer these questions.

8. Translators Speaking: Rubin and Westerhoven About Translation

The results of the comparative analysis are ambiguous to interpret without having examined the profiles of the two translators themselves. Questions such as 'what are their approaches about translation?' and 'which translation strategies do they prefer?' are the centre of focus in this chapter. I briefly discuss the history of Murakami translations into English and Dutch. For the profile on Rubin and Westerhoven, I intend to use interviews, books, and reviews that may shed some light on their approach about translation.

8.1. Murakami Translations Into English

Rubin is one of the four translators-into-English of Murakami's oeuvre. Until recently, there had been three translators contracted on translating the Japanese author: Alfred Birnbaum, Philip Gabriel and Jay Rubin (Rubin, *Haruki Murakami* 283). It was Birnbaum who can be credited to having discovered Murakami for an English audience with his translation of *A Wild Sheep Chase* (1989), although the first short translated story is of Gabriel's hand (1988). Birnbaum's translation became a success in the USA, and from that point Murakami's popularity spread to Europe (ibid. 189-190). The early works in Murakami's oeuvre are translated by Birnbaum, and the later works (from *The Wind-up Bird Chronicle*) are translated either by Rubin or by Gabriel (Maynard 169). And in December 2014, Theodore Goossens joined this line with his translation of *The Strange Library* (Irvine). For further information, see

Appendix A. Since the first Murakami short story in translation in 1988, Gabriel has translated *South of the Border, West of the Sun* and *Kafka on the Shore* (Rubin, *Haruki Murakami* 283), which won the PEN Translation Prize in 2006. Rubin has translated e.g. *Norwegian Wood, The Wind-up Bird Chronicle* and the first two parts of *1Q84.*

8.1.1. Jay Rubin

Jay Rubin (1941), professor at Harvard, studies Japanese authors Haruki Murakami and Sōseki Natsume (Maynard 169). In his book about Murakami's biography, Rubin explains that his translation approach depends on the author that he is translating. If he translates the historical novelist Sōseki, he regards the source text as "an untouchable artefact" (Rubin, *Haruki Murakami* 282). Here, Rubin would rather turn to appended commentaries than "attempt to fix them [authorial inconsistencies] on the spot" (ibid.). For instance, his translation of Sōseki's novel *Sanshirō* contains paratextual elements in the form of a translator's note (Rubin, "Translator's Note"). Hence, in his translations of Sōseki, Rubin becomes visible. This attitude leads to a more detectable discursive presence than his attitude about translating Murakami does. When translating Murakami, Rubin regards himself "as part of the ongoing global process of creation and dissemination" (Rubin, *Haruki Murakami* 282). This approach allows Rubin to exert more freedom in correcting and rearranging the source text materials. As a result, Rubin's translations of Murakami are concise, and to compensate the American flavour of the originals he uses easy to understand language. His approach "is to try to reproduce the clean rhythmicality that gives

Murakami's style its propulsive force" (ibid. 289). Rubin tends to abridge in translation, arguing that "the Japanese language is so different from English – even when used by a writer as Americanized as Murakami – that true literal translation is impossible" (ibid. 286). To illustrate his argumentation, Rubin draws a comparison between a 'free' and a 'literal' translation of a paragraph from a Murakami short story, "the 1963/1982 Girl from Ipanema" (ibid. 287):

'Free' translation	**'Literal' translation**
When I think of my high school's corridor, I think of combination salads: lettuce, tomatoes, cucumbers, green peppers, asparagus, onion rings, and pink Thousand Island dressing. Not that there was a salad shop at the end of the corridor. No, there was just a door, and beyond the door a drab 25-metre pool.	When one says high school corridor, I recall combination salads. Lettuce, tomatoes, cucumbers, green peppers, asparagus, onion rings and pink Thousand Island dressing. Of course, it is not to say that at the end of the high school corridor there is a salad specialty shop. At the end of the high school corridor, there is a door, and outside the door there is only a 25-metre pool that is not very attractive.

Rubin argues that the 'literal' translation results into English language that is awkward to read (ibid.). A TS scholar would not use the word 'literal' in this context, but Rubin's book is not directed to a TS audience. Rubin's pronouncements about translations are here used to extract his preferences about translational norms. If one compares this passage to what has already discussed in the comparative analysis, it raises some issues. In the comparative analysis, it has been demonstrated that Rubin recreates rhythm in his translations. And in this passage, Rubin illustrates how he favours creativity over loyalty to the original's content. Rubin translates, but does not clearly define his boundaries. This is what raises questions, such as: where lays the

boundary between what becomes too literal and what becomes too free? And more importantly, where lays the boundary between translation and creation?

In 2000, Rubin was drawn into an argument about a German Murakami-translation, in which he was criticised for having abridged his translation of *The Wind-up Bird Chronicle* (Rubin, *Haruki Murakami* 273-275). In response, Rubin states that abridging it was due to wishes of his publishing house Knopf (ibid. 274). He took the initiative in making cuts out of concerns of "what an editor might do to the text" (ibid.). Again, Rubin demonstrates how he regards himself as a part of the novel's creation, which suggests he partly regards himself as the target text's creator.

Regarding oneself as the creator rather than translator holds consequences for one's discursive presence. In the case of Rubin, one could say that his Murakami translations are fluent and concise, but as a result, he becomes invisible in turn. I argue that his translation strategy is based upon the stylistics of the early works of Murakami, but holds disadvantages for translating the later works, which contain more references to Japanese CSE's. For instance, in a review about the trilogy *IQ84*, Philip Hensher criticises Rubin for having written the sentence "it was no different from some of the greatest landmarks in Japanese literary history – the kojiki, with its legendary history of the ruling dynasty" (Hensher). Hensher criticised Rubin for creating a sentence that stood out for its awkwardness, rather than turning to paratextual elements (ibid.). As a result, Rubin became unintentionally visible again in his target text.

8.2. Translations Into Dutch

In the Netherlands, it was publishing house Bert Bakker that published the first two Murakami translations into Dutch: *De jacht op het verloren schaap* (1991), translated from the Japanese by Westerhoven; and *Hard-boiled wonderland en het einde van de wereld* (1994), translated from the English Birnbaum-translation by Marion op den Camp and Maxim de Winter. However, sales were extremely low, which is probably the reason that Bert Bakker published no other Dutch edition of the Murakami's novels. It was only after 2000 when Murakami successfully penetrated the Dutch literary market, when publishing house Atlas Contact took over. Contracted translators are Elbrich Fennema, Luk van Haute and Jacques Westerhoven. Most of the Dutch Murakami-translations are of Westerhoven's hand (see Appendix B).

Even though almost everything in Murakami's oeuvre has appeared in Dutch, the market of Murakami-translations holds a dual position. Among Dutch Murakami-fans a prejudice exists in which fans prefer reading translations into English (Koster, "Langzaam lezen"; Van Haute ; "Haruki Murakami, Japans Schrijver"). Westerhoven calls this tendency "sheer nonsense[33]," and Van Haute states that this attitude towards translation is a delusion, arguing that most English translations are censored ("Haruki Murakami, Japans Schrijver"; Van Haute). Van Haute, however, does not go into detail why the English translations are censored.

[33] " (…) klinkklare onzin (…)" (own translation).

8.2.1. Jacques Westerhoven

Jacques Westerhoven (1947) is a professor of American Literature at the University of Hirosaki (Carvallo). In an interview with newspaper *NRC Handelsblad,* Westerhoven elaborates on his translation strategy when translating Murakami. Westerhoven prefers to seek translation solutions in terms of equivalence. For instance, when translating double negatives from Japanese, when he feels that the translation is at stake losing subtle irony, he would seek words in the target language carrying a similar connotation. As for translating Murakami's tendency to write about Japanese history, a topic with which Dutch readers are not familiar, Westerhoven favours explicitation translation strategies. He uses footnotes to provide additional information, and to avoid tenacious language use he "lengthens the sentence to guide the reader to the next paragraph as fluently as possible"[34] (ibid.). In his translation *Kafka op het Strand,* Westerhoven writes in the "Translator's Note" that he felt that several references to either Japanese or American literature or culture were too inaccessible for the Dutch audience, which was his reason for inserting footnotes (Westerhoven, "Noot van de vertaler" 5-7). Clearly, Westerhoven interferes whenever he feels that the content of the source text may be at risk of not being understood by the target audience.

Westerhoven's discursive presence in paratexts is either praised or criticised. Some readers experience his interference as obstructing, while others find it a

[34] "Om te voorkomen dat het taai wordt, maak ik hier de zinnen langer, en zo vloeiend mogelijk om de lezer snel naar de volgende alinea te loodsen" (own translation)

welcome addition to the reading experience (Van Haute). In spite of this criticism, Westerhoven acts out of his translation belief, i.e. that in a good translation the reader should be able to detect both the authorial voice and the translator's voice (Carvallo).

In contrast to Rubin, Westerhoven is in a position to comment on the works of his English peers. After all, Westerhoven commands the English language, whereas it is almost a truism to say that Rubin does not command the Dutch. His command of English provides Westerhoven with opportunities to explain, for instance in the "Translator's Note" of *De opwindvogelkronieken,* that his translation differs from Rubin's translation, since Rubin delivered an abridged text. That being said, he complimented Rubin, stating that Rubin is "a scholar of Japanese studies of great merit" (Westerhoven, "Noot Vooraf" 10). Westerhoven does, however, disagree with Rubin on some points: i.e. Rubin's idea that Murakami's writing style is Americanised and contains simple language ("Haruki Murakami, Japans Schrijver"). Westerhoven argues that Murakami started this way, but his writing style has developed over the course of his authorship. With Murakami's newfound interest in Japanese themes, his sentences became (relatively) longer and his language use became more abstract. For Westerhoven, translating Murakami's fiction has become more difficult (ibid.). Rubin's idea that Murakami writes in 'translation Japanese' is not the only point of criticism for Westerhoven. While Rubin focuses on maintaining rhythmicality, Westerhoven focuses on conveying the meaning from Japanese. In an interview with Athenaeum Boekhandel, he says:

> Translation is more than merely changing the words from one language into another. At times, it becomes necessary [for the translator] to interfere in a text to subliminally bridge cultural differences. Of course, the question whether to what extend those interferences could be justified is a whole other problem (Westerhoven, qtd. in "Eerste zinnen van Murakami")[35]

Westerhoven believes that Rubin's translation of "A Window" [a short story that appeared in the anthology *The Elephant Vanishes*] lacks this bridging of cultural differences. For instance, in Rubin's translation of the letter, part of short story "A Window," all references to Japanese clichés are omitted. Westerhoven concludes that although "A Window" is reasonably well translated, but it lacks the source's effects in register ("Eerste zinnen van Murakami").

8.3 Conclusion

Literary translation is an art of interpretation. This makes it almost impossible to find two translators who will have exactly the same ideas about one particular source text. Next to this, translators have to comply with the wishes of their publishing houses, which may have influenced their production.

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[35] "Vertalen is niet alleen het omzetten van woorden van de ene taal in die van een andere, maar maakt het soms noodzakelijk in te grijpen in een tekst om culturele verschillen subliminaal te overbruggen. De vraag of en in hoeverre zulke ingrepen geoorloofd zijn is natuurlijk een heel ander probleem" (own translation).

Although there are many differences to be found between Rubin's and Westerhoven's translation, one could say that they have the same objective in translating: making the content of the source text accessible for the two target audiences. One of the differences between the two is that they pursue this objective in two different ways: Rubin abridges and Westerhoven lengthens. Another difference is based upon how the translators prioritise aspects of Murakami's writing. Rubin values creativity over loyalty to the source text, while Westerhoven values conveying the Japanese language and all its facets in translation. But what can all these findings tell about their preferences towards the initial norm? And is there a link to be found between the initial norm and the translator's visibility?

I argue that the two translators share a different initial norm: Rubin produces acceptable translations, while Westerhoven produces adequate translations. My argumentation matches the profile sketches of the Dutch and Anglo-American norm culture, as is done in chapter 4. Rubin, who produces translations in accordance with Anglo-American publishing houses, favours acceptability as initial norm, since he has demonstrated how he favours 'free' translations and how he regards himself as part of the global creation of Murakami's novels. Even when honouring the author's idiosyncrasy and the author's rhythmicality – even in sentences in which Murakami uses relatively long and abstract language himself – Rubin opts for rather creative translation solutions. All these factors are indications for acceptable translations. On the other hand, Westerhoven, who has been contracted by Dutch publishing houses, produces adequate translations. He translates the original content in a semantic way,

and uses explicitation strategies in cases where he fears that the target audience would not understand the original content. His sentences are (relatively) longer to avoid tenacious language, and he uses idiomatic expressions of the target language to maintain the meaning of the original. In the previous chapters, I have already argued that fluency of the target language is not a criterion for acceptability alone. Moreover, in Westerhoven's opinion, a good translation is a translation in which the reader should be able to notice both the author's and the translator's presence. All these factors are indications for adequacy as initial norm.

And what do these initial norms tell about the translator's invisibility when translating Murakami? Once again, one could observe a difference between the two translators. Preferring acceptability makes Rubin to become invisible throughout the text. His presence only emerges in cases in which his translation strategy conflicts with cultural specific elements. On the other hand, Westerhoven, who follows adequacy as initial norm, believes it is the task of the translator to ensure that cultural differences are bridged in translations. Overall, he uses the narrating voice for explicitation strategies, and in some cases, he separates himself from the narrating voice, when he breaks out of the text in the form of paratextual elements.

9. Conclusions

This thesis compared some English and Dutch translations of Haruki Murakami's novels to their originals. In the introduction, the research question was formulated as follows:

> What are the Dutch and Anglo-American norms of literary translation, how do they correlate to the translator's voice, and how do both translators of the corpus deal with these translational norms in terms of their visibility?

Before discussing the norms of Dutch and Anglo-American culture, I discussed norm theory and its relation to the translator's discursive presence. Toury argued that translational norms are constraints, to which translators are subjected in their decision making process. These constraints, called norms, are correlated to the reader's ideology about translation. As argued by Hermans, there is an ideology that are supposed to be fluent is embedded in the ideology about translation, and this ideology determines what makes a good translation 'good.' This means that translational norms also determine whether translations in which the translator has remained invisible (or visible, for that matter) are 'good' translations or not. Yet, the translator's discursive presence always remains present in translated fiction, whether its reader notices it or not.

I have argued that there is a correlation between translational norms and the translator's discursive presence. In chapter 4, pronouncements about translation in

Dutch and Anglo-American extratextual sources were discussed. Here, I have demonstrated that preferences towards fluency are signals of acceptability as initial norm, and preferences towards loyalty are signals of adequacy as initial norm. Venuti was the first scholar within TS to have claimed that in Anglo-American culture, translators have become invisible and transparent in translation, which is, in my opinion an indication for acceptability as initial norm. After all, invisibility, transparency were linked to fluency in translation. In chapter 4, I have found that a majority of the Anglo-American pronouncements focused on maintaining fluency, whereas Dutch pronouncements next to fluency also indicated preferences towards loyalty to the original. I concluded that in Dutch culture there is a little more attention towards adequacy as initial norm than there is in Anglo-American culture, yet ever so slightly.

In Section 2, I have sought to reveal the translator's discursive presence in the corpus materials, in order to reveal the link between this term and translational norms. To achieve this goal, my methodology favoured that of the comparative analysis between the target texts and their sources. These parameters allowed me to select materials in which shifts of a non-obligatory nature occurred between the two target texts. The comparative analysis afforded me to glance behind the scenes to see what has happened to these selections. To avoid variables, I have selected four parameters: (1) rhythmicality, (2) Japanese CSE, (3) the author's idiosyncrasy, and (4) Japanese onomatopoeia. These parameters are selected because they both embody

stylistic aspects of Murakami's writing and specific aspects of the Japanese language that may cause translation problems when translating.

During the comparative analysis, it became clear that Rubin had extensive imprints left upon the target texts: he changed, abridged and created. Westerhoven, on the other hand, was more loyal to the original content. He chose for explicitation translation strategies and often lengthened the sentence. I have debated if all these observations could indicate normative preferences. Yet, the findings of the comparative analysis gave no concluding evidence for normative preferences. In the next chapter, in chapter 8, I discussed translation preferences of the two translators in greater detail. Afterwards, it became possible to formulate conclusions concerning their preferences towards the initial norm: Rubin preferred acceptability, while Westerhoven favours adequacy. Their normative preferences correspond to what has been sketched in chapter 4. Here, I speculated that acceptability is the Anglo-American translational norm, and that adequacy is the translational norm in Dutch culture.

The translators' preferences for the initial norm also had consequences for their visions concerning their discursive presence. Westerhoven believes that a translation is 'good' when the reader is able to detect both the author's as the translator's discursive presence. In his translation of *de opwindvogelkronieken,* Westerhoven remained visible by the use of paratextual elements, in which he provided additional information to the reader. Here, he separated his voice from the narrating voice. On the other hand, Rubin regards himself as a part of creation; he makes himself to

become invisible throughout the text. The image of the title page is a citation from *Kafka on the Shore*: i.e. "[s]ilence, I discover, is something you can actually hear" (Murakami, *Kafka on the Shore* 78), which is applicable to Rubin's invisibility in translation. Rubin prefers his creativity, and by doing so, he almost takes over the position of author. He slightly changes the fictional world that Murakami has created. For the average reader, Rubin appears to be invisible, while in fact he is not.

Yet, in future research, findings in the comparative analysis could be improved. My source materials were limited both in norm study and in the comparative analysis. The exploration about Anglo-American and Dutch norms was limited to several articles and press releases found online, and may deviate from actualities. The comparative analysis was based upon the translations of two short stories and a few passages of the first book of a trilogy. I may have been able to only highlight relatively few aspects in the translators' preferences in translation. Nevertheless, research in Murakami-translations in multiple languages is an interesting field of research, because of the versatility in both literature and translation. For future research, I suggest expanding the corpus and perhaps use corpus linguistic tools to increase accurate findings. This way, the findings and conclusions may become more representative.

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