

Abstract of Doctoral Dissertation

Anna Sasaki

This thesis describes the results of a corpus-driven qualitative research project carried out on the basis of Toury's Descriptive Translation Studies methodological framework (1995), which includes assembling a corpus of translations, establishing problem-solution pairs, making generalisations from the comparison, and applying the findings to the questions raised in the research. My comparative analysis aims to identify the particular issues and problems raised by the translation of Japanese children's literature into English and to investigate whether or not English-language translations of Miyazawa Kenji's works match the claims that theorists have made concerning translations of children's literature. Translation of children's literature has enjoyed a certain freedom regarding the choice of translation strategies. This freedom is theorised by Oittinen (2000) as a readability-oriented approach, which, in her opinion, should be the guiding purpose when translating for children. With this in mind, I set out to investigate whether Miyazawa Kenji's English-language translators followed the theoretical path outlined by Oittinen (2000), and whether their stylistic attitude and interpretation effort (Popovič, 1970) reveals their intention to create translations intended mainly for child-readers or for a broader audience.

In my thesis, I focus mainly on non-obligatory translation shifts, which are one of the dominant features of children's literature translation. My corpus includes four of the most frequently translated children's stories by Miyazawa Kenji, *Ginga tetsudō no yoru* (1952) (銀河の鉄道之夜 – Night on the Galactic Railroad), *Chuumon no ōi ryoriten* (1997) (注文の多い料理店 – A restaurant of many orders), *Gusukō Budori no denki* (1933) (グスコーブドリの伝記 – The Life of Gusukou Budori), *Serohiki no Gōshu* (1989) (ゼロ弾きのゴーシュ – Gorsch the cellist) and

their English-language translations. It is worth mentioning, that I did not include the whole text in my analysis. As mentioned above, only the problem and solution pairs were included in the corpus. The pairs were selected based on the presence of a non-obligatory shift in the solution. I removed all the fragments which did not contain any manipulation or had an obligatory shift from my corpus. The fragments were coded with the use of Popovič's shifts of expression (1970) and categorised into manipulation and non-manipulation strategies. The findings of my thesis indicate that non-equivalence at the word level and rewriting are the main issues raised by the translation of Miyazawa Kenji's stories into English. Non-equivalence at the word level revealed the difference in linguistic worldview. Rewriting revealed the translator's desire to conceal or reveal the fact of translation, as well as translations in which manipulations were introduced without any proper reason in terms of equivalence, which I call *ad hoc* translation in my thesis. These findings were then discussed in the context of the translator's stylistic attitude and interpretation effort (Popovič, 1970). The stylistic attitude of the majority of translators gravitated to following the style of the translation language. Although I indicate some attempts to re-create the style of the original, on the whole choosing the style of the translation language was the prevailing strategy. In terms of interpretation effort, I could not reach any overall conclusions since the translators were on the whole inconsistent in their approaches. In my corpus, I found only two translations that were carried out with a consistent interpretation effort – Bester's translation of *Chūmon no ōi ryōriten* (2001) and Neville's translation of *Ginga no tetsudō no yoru* (2016). On the whole, the translators tried to tone down foreign concepts. However, the concealing or revealing of the fact of the translation did not appear to be guided by an overall strategy. With the exception of Ohi and Sekiguchi's translation of *Chūmon no ōi ryōriten* (1991) and Hamada's translation of *Gusukō Budori no denki* (1998), all translations contained *ad hoc* translation, which I assume to be one of the freedoms a translator of children's literature enjoys. In my thesis, I argue that *ad hoc* translation

is one of the indicators that the writing was intended for children. Nonetheless, with the inconsistent interpretation effort, it is difficult to draw a line between a translation made exclusively for children-readers, and a translation created both for children and adults. The conclusions of my thesis are designed to contribute to a deeper understanding of the complexity of translating Japanese-language children's literature.