

The Other reflected in book covers: Japanese novel translations in Spain¹

El Otro reflejado en las cubiertas de libros:
traducciones de novela japonesa en España

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ABSTRACT: This paper aims to analyze the image of the Other in the covers of novels translated from Japanese and published in Spain from 1904 to 2014. Based on the idea that translations contribute to the formation of cultural images and that paratexts play an important part, this study comprises a content analysis of 432 covers and a qualitative interpretation of the obtained data, for which the notions of orientalism and polysystem have been useful. The results show that covers of Japanese translated books are strongly marked by stereotypes, reinforcing exoticism in the presentation of the Other through the use of traditional images, having recourse to femininity, anachronism and ukiyo-e. The results show that the use of tradition has followed a percentually decreasing trend in the last years, but femininity remains highly present without following a clear pattern. Exoticism provides a distorted image that may hinder understanding of the Other, being this contrary to the approaching of cultures which is one of the functions usually attributed to translation.

Keywords: translation, Japanese literature, exoticism, paratexts, orientalism and Otherness.

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1. This article is part of the research project I+D+I MEC «El impacto de Asia Oriental en el contexto español: Producción cultural, política(s) y sociedad» (FFI2011-29090) of Inter-Àsia; Grup de Recerca Interdisciplinari d'Estudis d'Àsia Oriental (2009 SGR 1103). This research also received the support of the Department of Translation and Interpretation & East Asian Studies, and was conducted with the predoctoral grant FI-DGR from AGAUR.

RESUMEN: Este trabajo analiza la imagen del *otro* en las cubiertas de las novelas traducidas del japonés y publicadas en España desde 1904 hasta 2014. Partiendo de la idea de que las traducciones contribuyen a la formación de imágenes culturales y que los paratextos juegan un papel importante, este estudio incluye un análisis de contenido de 432 portadas y una interpretación cualitativa de los datos obtenidos, para lo cual las nociones de orientalismo y polisistema han sido útiles. Los resultados muestran que las cubiertas de los libros japoneses traducidos están fuertemente marcadas por estereotipos, con lo que se refuerza el exotismo en la presentación del *otro* mediante el uso de imágenes tradicionales, recurriendo a la feminidad, el anacronismo y el ukiyo-e. Los resultados muestran que el uso de elementos tradicionales ha seguido una tendencia decreciente en los últimos años, pero la feminidad sigue notablemente presente, sin que se observe un patrón claro. El exotismo proporciona una imagen distorsionada que puede obstaculizar la comprensión del *otro*, lo cual se contradice con el acercamiento de culturas que es una de las funciones generalmente atribuidas a la traducción.

Palabras clave: traducción, literatura japonesa, exotismo, paratextos, orientalismo y otredad

1. INTRODUCTION

The aim of this paper is to analyze the image of the Other in the cover of translations. Being the first eye contact with the book for most readers, cover is considered an especially relevant paratext,² as some studies point out. Furthermore, it is always present as the visible face of the book,³ which is not the case of other paratexts such as prefaces or footnotes that are seen only at a given point of the reading.

Japan has been generally included in the category of «The Orient», which along with the great geographical and cultural distance from Spain, contributes to the wide use of stereotypes⁴ for the representation of this culture.

2. For a definition of paratexts, see Genette (1997: 1-3).

3. «The cover of the book also plays an important role in the process of book selection and buying. There are a lot of situations where readers choose a book by its cover» (Gudinavičius & Šuminas 2017).

4. «The notion of the stereotype is categorized as a semiotic and ideological construction in the representation of the Other, whose articulation consists of locating it in the area of a distant space and time» (Gustafsson, 2004: 137).

Translation is considered a means of approximation to other cultures,⁵ but the method of translation and the paratexts that surround it may both configure a stereotyped image of the Other that exoticizes it rather than contributing to a real understanding.⁶ Venuti (1995) and Carbonell (2004) explored the relation between translation and the formation of cultural images, and recently some scholars have focused on paratextual analysis, such as the book *Translation Peripheries: Paratextual Elements in Translation* (Gil-Bardají; Orero & Rovira-Esteva 2012), and a research group on paratranslation (Yuste Frías, 2012: 117-119). The study by Rovira-Esteva (2016) stresses the role of power relations and Orientalism in the presentation of the Other, and states in the conclusions: «This is a clear example of power relations at work and is reminiscent of old orientalist practices, where the Other is (re-)presented, through a shift in the narratives, not as s/he really is, but how the target culture wants to see him/her” (2016: 205). This idea is very relevant for this paper. Gil-Bardají (2009) and Torres-Simon (2015) are other authors that also conducted research dealing with Otherness and translation paratexts.

There are several papers that examine book covers from the point of view of various fields, most of them either focusing on a reduced number of covers (e.g. Góiz, 2015; Liffen, 2008; Viljoen & Koenig-Visagie, 2011; Salmani & Eghtesadi, 2015) or analyzing large data sets on aspects that can be processed by computer, such as color choice (e.g. Jeong, 2017). However, few studies analyze a wide range of covers from the point of view of cultural studies, apart from the paper of Torres-Simon (2015), that used a corpus with 76 covers.

The present study is innovative not only for the material analyzed (covers of Japanese translations published in Spain), but also for the large number of covers that comprises the corpus, which amounts to 432 editions. This paper will show to what extent stereotypes and exotic images are used in the covers of Japanese novel translations. The two main hypotheses that this study aimed to verify are, on the one hand, that book covers reinforce a stereotyped image of the Other, and on the other hand that this is a trend that does not change significantly through time.

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5. Some scholars supporting this idea are Giovanni, who states that «translation always implies contact between at least two cultures, with the aim to negotiate difference and –at least ideally– to make it visible» (2007: 100) and Bielsa, that refers to its function as a «bridge»: «la traducción es un factor clave de las relaciones interculturales que posibilita el establecimiento de puentes» (2015: 261).
 6. Lu paper on China also stresses that «translation reinforced the existing stereotypes» (Lu, 2009: 327).

2. CORPUS

This study uses a corpus formed by the covers of Japanese novel translations (direct and indirect) published in Spain. Re-editions have also been considered, since their covers are often different from previous editions. In total, the corpus includes 542 editions, and the covers of all but 12 (2.2%) were tracked down. Covers that are identical to a previous edition were excluded from the analysis (as were those cases where only minor changes are seen, for example a slight variation in title typography or font size). These exclusions amount to 98, bringing to 432 the total number of covers considered for this analysis.⁷ Even though the corpus was restricted to novels, the number of covers was still too vast for a detailed examination of every image. Thus, covers have been classified to obtain data suitable for quantitative analysis.

The temporal framework of the corpus is marked by the year of the first novel translated from Japanese to be published in Spain, 1904, to year 2014, due to the database of translations used for this study (Serra-Vilella, 2016). Therefore, this study includes a wide temporal period, from the past to very recent years.

3. CONCEPTUAL FRAMEWORK FOR THE ANALYSIS OF EXOTICISM

Lister & Wells point out the importance of Cultural Studies since they focus on power relations between social groups that are «constructed and mediated by forms of culture» (2000: 61). As a form of cultural production, novels are a relevant contribution to the relations between countries.

The aim of this paper is the study of the image of the Other, so cover images have been analyzed focusing on this. Therefore, I searched signs which denote an ideological positioning (conscious or unconscious) regarding the image of the Other. In order to verify whether the cover images coincide with the prevailing stereotypes about Japan, the first necessary step is to explore briefly the nature of these stereotypes.

Said's criticism to Orientalism (Said [1978] 2003: 73) offers some interesting insights about the stereotypes used to represent the East. He considers that Orientalism represents the East using «figures of speech associated with the Orient –its strangeness, its difference, its exotic sensuousness, and so forth» (Said, [1978] 2003: 73). He also mentions the notion of «an unchanging Orient,

7. The complete list of corpus references is too long to be included in this paper, but it can be looked up in Serra-Vilella (2016), including the bibliographical reference of all the novels translated from Japanese in Spain and an appendix with the cover images.

absolutely different [...] from the West” (Said, [1978] 2003: 97), which recalls essentialization and arbitrary temporality, concepts that are also used by other scholars regarding the representation of the Other. Marín Lacarta (2012 a: 310) uses the notion of arbitrary temporality in her study about Chinese translations, considering it a way to present the Other with distortion. Dervin (2007: 75) uses the term «a-temporality» as a form of generalization in the discourse about the Other. The paper by Giovanni also analyzes representations that «seem to deny any sort of dynamism and evolution to the cultures portrayed» (2007: 93). Specifically in the field of Japan, Rosen (2000) considers that «[i]nterpretations of Japan, as well as other Asian cultures, often carries an implicit assumption that the West is rational (and superior) whereas the East is bound by ancient traditions (and is inferior)». Said also relates Orientalism with gender power relations, stating that the authors of orientalist texts used to be masculine figures, while characters representative of the Orient are presented with feminine images:

Orientalism itself, furthermore, was an exclusively male province; like so many professional guilds during the modern period, it viewed itself and its subject matter with sexist blinders. This is especially evident in the writing of travelers and novelists: women are usually the creatures of a male power-fantasy. They express unlimited sensuality, they are more or less stupid, and above all they are willing. [...] Moreover the male conception of the world, in its effect upon the practicing Orientalist, tends to be static, frozen, fixed eternally. The very possibility of development, transformation, human movement –in the deepest sense of the word– is denied the Orient and the Oriental. (Said, [1978] 2003: 207-208)

In other words, Orientalism reflects and perpetuates existing power relations, and thus identifies the West, the subject of knowledge, with masculinity, and the East is subjugated to it as a passive object, represented in a feminine way. Said states also that Orientalism promotes an image of the Other which constitutes a barrier: «in reading the Orientalists one understands that the apocalypse to be feared was not the destruction of Western civilization but rather the destruction of the barriers that kept East and West from each other” ([1978] 2003: 263).

To sum up, the imagery related to the East seems to be strangeness, exoticism, feminine identification and arbitrary temporality, and these are the main notions that this study has used to check coincidence, or lack of it, with cover images.

4. METHOD: COVER CLASSIFICATION

The method used was visual content analysis, the most suitable option for examining a wide range of items, since it is not possible to interpret in detail each

of them individually. It consists of defining «relevant variables of representation and/or salience. Then, on each variable, values can be distinguished to yield the categories of content which are to be observed and quantified» (Bell, 2000: 15).

To check if covers reflect the above-mentioned stereotypes about the East and if they have an exoticizing effect, images were classified using three variables: cultural markedness, temporality and main represented element. As Bell points out, «content analysis begins with the definition of relevant variables and of the values on each» (2000: 16). Therefore I will explain below in detail the three variables used and their values, including examples for an easier understanding and also elucidating the relevance of each for the purpose of this paper.

Firstly, the variable «cultural specificity» has been used for those cases where the represented elements or the style can be identified with Japan or the East. On the other hand, when it is difficult to relate the image to a specific culture, I considered it as not culturally specific. Some examples of the latter can be seen in Figure 1, in which there is a shellfish, a musical note or the back of a man observing the landscape. This group also includes covers without illustrations.

As examples of covers denoting a cultural specificity, Figure 2 shows a landscape illustration in a clearly Japanese or Asian style, a woman in the foreground wearing what looks to be a Japanese traditional outfit and hair-style, and some chopsticks picking up a shrimp, which calls to mind Japanese food.

In this paper the fact that an illustration was produced by a Japanese or Western artist is not considered relevant, since the focus of this study is the representation that reaches the general reader, i.e. whether it «looks» oriental or not, coinciding with the idea of Bell: «Notice that in content analysis a variable refers to aspects of how something is represented not to ‘reality’. Therefore, if



Figure 1. Covers without cultural specificity



Figure 2. Covers that denote a cultural specificity

someone is shown as elderly in a television ‘soap’ (by means of make-up or clothing) it is this which the researcher observes, judges and classifies, not the ‘real’ age of the actor» (2000: 16).

The fact of denoting cultural specificity does not necessarily imply a stereotyping, but it does indeed show that the Other is being presented as different from the receiving public. This variable will be especially useful when combining it with other variables, rather than used alone.

The relation between cultural specificity and exoticization is not inevitable but it is usual, and it is worth mentioning as an example a cover that shows cultural confusion. The 1986 edition (Figure 3) of the Spanish translation of the Golden Pavilion, by Mishima, depicted a photo of an apparently «oriental» temple, which is not Japanese but the Temple of Heaven in Beijing. This confusion should not be considered a mere anecdote, but evidence of the ignorance on which stereotypes are based and which they in turn promote. This evokes that the Other is imagined rather than depicted, since the selected image belongs not to the country of the novel, but to another in the oriental category.

As for the next variable, temporality, covers were classified using three values: images depicting something related to ancient times, those representing modernity, and those that are «undefined», where the represented elements (or lack of them) do not recall a specific temporality. Figure 4 shows one example of each: an ukiyo-e picture representing a man and a woman in ancient style, a photograph of a city including several signs of modernity, and finally a picture of some fish, which has no clear relation with a specific temporality.



Figure 3. Cover of *El pabellón de oro* (Mishima 1986)



Figure 4. From left to right: images representing old, modern and temporarily unmarked elements

As for identification of the third variable –the main represented element–⁸ eight values were defined:

8. Some scholars as Kress & Leeuwen ([1996] 2006) use the term «represented participants», but I prefer the term «elements» since some of them are objects or landscapes.

- Feminine figures: this includes images that show only a part of the body, such as red lips, which would be identified with a woman.
- Masculine figures: figures that can be recognized as men.
- Human figures: images where there is a human figure but gender cannot be identified (e.g. a person from the back) or images that include men and women.
- Landscapes: including natural and urban landscapes, since there were insufficient to create two different groups.
- Objects
- Animals
- Other: elements other than those in previous groups, including abstract art.
- Without images

Figure 5 presents one example of every value, in the same order as the list above (from left to right and top to bottom).



Figure 5. Example of every value of represented elements

Apart from the previous variables, special attention has also been given to ukiyo-e⁹ style images, since this is a genre widely used in the covers of this corpus. It should be noted that only images clearly belonging to this genre have been included in the count, excluding for example modern images that are inspired by it. Ukiyo-e is a Japanese art style that can be considered as a symbol of the reinterpretation of the Other through western eyes. Illustrations of this kind were not highly valued in Japan at the time they were produced, since they were for magazines that used woodblock printing techniques for mass production. Such illustrations were however valued by westerners in the context of «Japansim», which was characterized by the influence of Japanese art in Western art. The interest of westerners in these illustrations increased their value among Japanese people. This means that the recurrent use of these images in the representation of Japan is not only an essentialization but also, to some extent, an appropriation of the right to decide what is representative of the image of the Other, since these images were chosen as representative of Japan by westerners, rather than by Japanese themselves. Remarkably, not only are these images widely used, but it must be pointed out that they are used even when there is no clear relation between the image and the contents of the book. To draw a comparison, we could try to imagine a translation of a contemporary Spanish novel that had on the cover a cartoon illustration from an 18th century Spanish magazine.

The next figure (Fig. 6) shows three examples of covers including ukiyo-e.

The picture on the center does not entail a temporal discrepancy, since the author and the atmosphere of the book content are both from the Edo period, the same time as the image, but the other two books were written by contemporary authors and the stories are set in a recent past, so the image does not correspond to the time of the book.

5. ANALYSIS OF COVER IMAGES

After classifying the images using the above-mentioned variables and values, the data obtained was used to verify the hypothesis, and more precisely to check whether the features that Said ([1978] 2003) identifies in the presentation of the oriental Other are found in this corpus: anachronism, exoticism, and recurrence of feminine images.

Anachronism, or a stagnation in the past, can be considered a way to locate

9. Ukiyo-e: Japanese pictoric style that became popular during the 17th century (Edo period). One of its genres includes sensual and erotic scenes, which drew the special attention of westerners. For a detailed definition and more information, see Shiraishi (2010: 288).

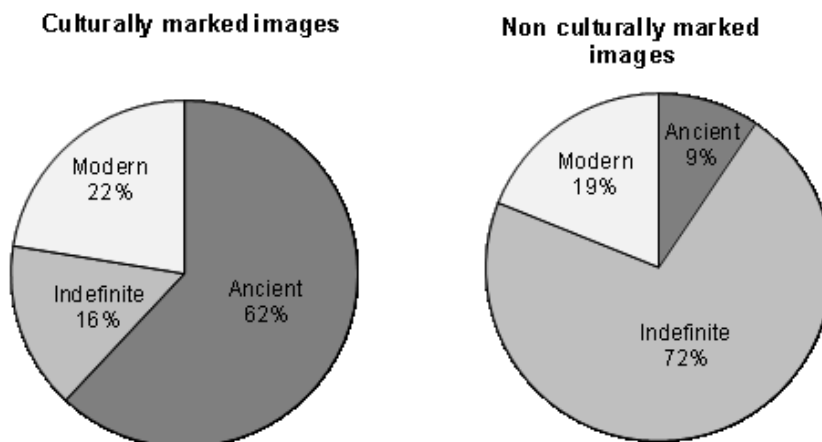


Figure 6. Covers with an illustration of the ukiyo-e genre

the Other in an inferior position, representing it as a less advanced culture than one's own, and implying that it has not evolved through time. Looking at the data obtained in the temporal classification of the images, 179 of them evoke the past, that is 41.5% of the total. Images recalling modernity amount to 91 (21%), approximately half of the previous group. Those that refer to neither past nor present number 162, or 37.5%. In other words, old images prevail over other values, so the Other is presented in an archaic way in the largest number of books, and modernity is the least represented temporality.

As for exoticism, it would be difficult to try to decide objectively whether an image has an exoticizing effect on the recipient or not, so the variable of cultural specificity has been used to make an approximation. The appearance on the cover of traditional elements is especially relevant, since they recall the past and are considered part of the essence of a culture, which can be linked to essentialization. In order to identify traditional elements, the variables of cultural specificity and temporality have been combined. Those images that have a marked cultural specificity and that recall ancient times can be considered as belonging to the sphere of tradition.

For a first step in the analysis, looking at cultural specificity only, we see a predominance (61% of the total, 263 covers) of images evoking a culture that is different in the eyes of the recipient and clearly marked as Japanese or oriental. Covers which are not related to a specific culture amount to 39% (169 cases), including among them covers without pictures. The two pie charts below (Graphs 1 and 2) combine data on temporality and cultural specificity.



Graphs 1 & 2. Temporality of images with and without a marked cultural specificity

As Graph 1 shows, culturally marked images are predominantly related to ancient times, being 62% (163 cases). Only 59 images belong to modernity, fewer than half that number. On the other hand, in Graph 2 we see images not culturally marked, and among these atemporality prevails, being 72% of the total, followed by modern images (19%) and ancient ones (9%). Those images that are identifiable with Japan or the East and also with the past were considered to call to mind the notion of tradition. Thus, these 163 images that recall tradition are 37.7% of the total of 432 covers analyzed, in other words more than one third of the total. Bear in mind that ancient images counted here are not from the covers of classical texts, since this study covers only novels. The fact of recalling tradition does not necessarily imply an exoticization, but the data above shows that those responsible for the selection of cover images have a predilection for «tradition» for the books they publish, and therefore they reinforce a specific image in the presentation of the Japanese Other.

As for reliance on feminine figures and sensuality to present the East, this will be analyzed through the main elements represented in the covers, as seen in Table 1, presenting them in decreasing order.

Table 1. Covers' main elements

<i>Main element</i>	<i>Number of covers</i>	<i>Percentage</i>
Feminine figures	118	27,3%
Others	74	17,1%

Landscapes	64	14,8%
Masculine figures	62	14,4%
Without images	36	8,3%
Human figures	35	8,1%
Objects	27	6,3%
Animals	16	3,7%
Total	432	100%

As we can see in Table 1, feminine figures are the main element in 118 covers, which represents more than a quarter of the total (27.3%). It should be noted that the value «human figures» includes in many cases both feminine and masculine figures, and thus the number of covers where women are depicted is slightly higher. Covers depicting men number 62, nearly half of the former, and those showing people of both or indistinguishable genders number 35, around a half of the previous category. In total, covers depicting people, be they women, men or both, amount to 215, about a half of the total number of covers analyzed.

There are 64 covers with landscapes as their main element, 27 with objects, and 16 with animals. Finally, 74 have some other kind of elements or abstract art where no distinguishable figure is found, and 36 covers do not have any illustration at all.

Sensuality is indeed difficult to measure from an objective point of view, but I took as a basis the postulate of Bell (2000: 16) that states that content analysis does not examine the real entity of things but how they are represented. It is relevant also the idea of Lister & Wells, who state that «relies upon the viewer bringing a set of previous knowledges or competencies into play» (2000: 87), which implies the need of taking into consideration the point of view of the reader in the interpretation of the images. I was aware that a woman with traditional appearance, mainly represented by traditional hairstyle and outfit (kimono), may be linked by the general public to a geisha. Even if the image is not explicitly sensual, if it evokes a geisha it would recall sensuality (if not prostitution, a common stereotype surrounding the image of these artists). In order to discover the number of women with traditional appearance, the variables of temporality and cultural markedness have been used, together with the data on feminine figures. Table 2 shows the results of the different combinations.

Table 2 Images with feminine figures

	<i>Ancient</i>	<i>Undefined</i>	<i>Modern</i>	<i>Total</i>
Without cultural specificity	4	7	10	21
With cultural specificity	56	7	34	97
			Total	118

As we see in Table 2, in covers with women protagonists, cultural markedness clearly prevails, with 97 covers (82.2%), versus 21 (17.8%) that are culturally non-marked. Among the latter, the number of modern images (10) is larger than those with undefined temporality (7) or evoking the past (4). In contrast, in the variable of culturally marked images, where the represented elements clearly belong to a culture different from that of the recipient, images recalling ancient times are more numerous, accounting for 56 (57.7%), while modern appearance is seen in 34 (35%) and undefined temporality in only 7 (7.2%).

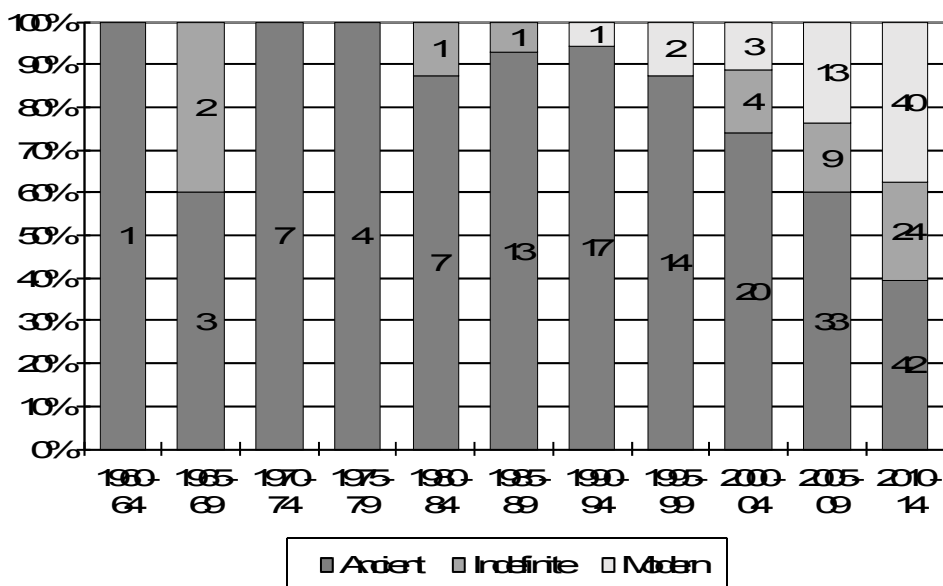
This means that women identifiable as Japanese or Asian and presented as old-fashioned or traditional in appearance account for 47.5%, nearly half, of the total 118 covers that depict women. This shows that when the Other is represented with feminine figures, the most common option is a woman who is culturally marked and set in the past, one who may be considered a geisha by some recipients, and thus the image would evoke sensuality.

Finally, ukiyo-e images are used in 46 covers, which represents 10.6% of the 432 covers analyzed. This may not seem a large percentage, but it means that one out of every 10 covers uses an image of this style. More remarkably, some specific ukiyo-e images have been used in covers of several different books.

6. DIACHRONIC OVERVIEW

Finally, I will analyze diachronically the variables used to classify the images, in order to appreciate the evolution through time of the use of traditional images, on the one hand, and of the gender prevalence on the other.

Graph 3 shows the use of traditional images in covers per five-year period. As previously explained, in this study traditional images were considered those that combined cultural specificity with evocation of the past. Thus, the graph shows the number of culturally specific images in three divisions depending on temporality. The color bar length, along with the scale on the left, shows the percentage of each kind, while the numbers within each section show the absolute value. The graph shows data since the 1960s, as only three covers relate to earlier years: 1904, 1909 and 1945.



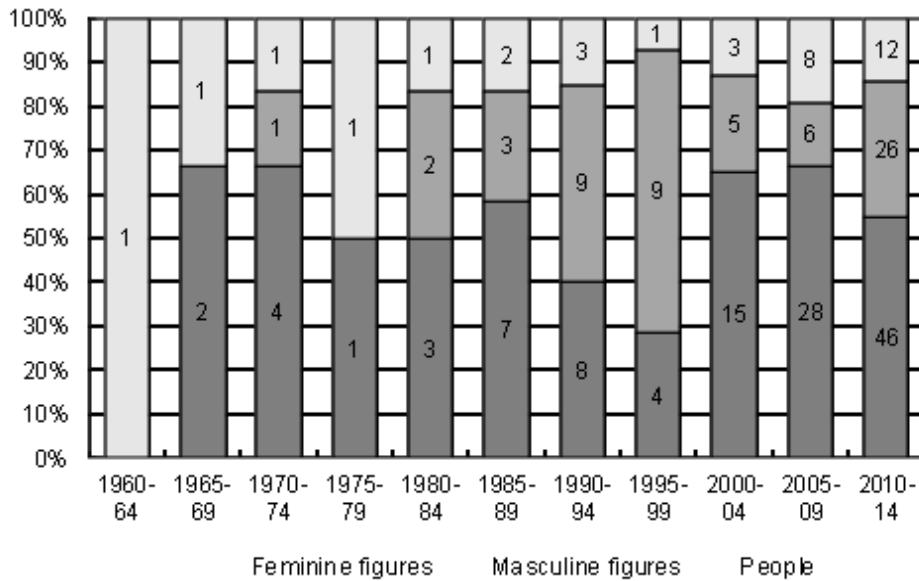
Graph 3 Diachronic evolution of culturally marked images

If we look at percentages, in other words proportions of the total, we see a decreasing trend from the 1990s on. Meanwhile, if we look at absolute values, the number of covers depicting a traditional Japan has been steadily increasing. The only periods when the increasing trend is discontinued are 1975-1979 and 1995-1999. It is worth mentioning also that the arrival of the new millennium (from 2000) is the first period when we see a significant number of covers being culturally specific but not set in the past. Before this decade, there were only 1 or 2 such covers at most in every five-year period. In the latest period, the number of modern covers has increased notably and is almost equal to images evoking the past.

If we look at the three covers not included in this graph, previous to 1960, two of them are culturally specific and ancient-looking (1909 and 1945 editions), and the third does not evoke a specific time or culture (1904 edition).

Graph 4 shows the proportion of men and women in the covers where human figures are the main element. The graph shows data from the 1960s on, for the same reason as in Graph 3.

As for the three covers not included in this graph, being previous to 1960, one shows men (1909 edition), one people (1945 edition), and one does not include human figures (1904 edition).



Graph 4 Diachronic evolution of covers with human figures

As we see in the graph, feminine figures amount for 50% or over in all but three periods. The first of them, 1960-64, has only one cover with human figures. The decade of the 1990s, represented in two five-year periods in Graph 4, is the only time when masculine figures are prevalent. Searching for a clue to the reasons for this, I looked at data on other Japanese translations published in Spain in this period (Serra-Vilella, 2016: 167-168). In the first half of the decade there was an increase in the number of books on martial arts and on business management. These are themes that can be related to power, so we see a coincidence: masculine figures in covers, and topics related to power and strength chosen to be translated. It should be noted that this does not mean that the masculine figures appearing in this graph correspond to the covers of martial arts books – as stated previously, this study deals only with the covers of novels. This data reminds us of the theory of polysystem (Even-Zohar, 1990) and the study of Said ([1978] 2003) identifying power relations between countries and gender imagery. Polysystem involves the idea that literature is not an isolated phenomenon, and the use of feminine or masculine images may thus be related to other systems, such as non-literary books or the historical background. The idea of Said regarding gender was that western countries considered themselves stronger than eastern ones, and thus the East was presented with the emphasis on feminine figures, considering

weaker this gender. The fact that in one particular period Japan is presented using masculine images may thus be related to the fact that this country was seen as stronger, which is consistent also with the fact that there were a high number of books published in the areas of martial arts and management. If we look at the historical context, one significant fact was the collapse of the Japanese asset price bubble (from the late 1980s to early 1990s). This may have led to an image of a weaker country, but it should be noted that the influences between systems may not be that fast, so even if the Japanese economy had begun to decline, the image derived from the previous Japanese economic miracle was the most prominent image of Japan until the 1990s. It should also be noted that the slow pace of change in a country's image may be related to the strong mediation of the Anglophone literary system¹⁰ in the arrival in Spain of information about Japan. This means that indirect sources of information prevail, which leads to an inevitable time delay. As an example of the extent of indirectness, in the 1990s, indirect translation was near 72%, from which 84% was from English (Serra-Vilella, 2016: 141-146). The number of covers including human figures is lower in the second half of the '90s than in the first half, which coincides with the decreasing trend in the total number of translations during these years. A possible hypothesis for this decrease may be that a modern and powerful Japan, that does not fit with the previously prevailing image of an oriental and exotic country, would not be so interesting for the West. Although I do not currently have data to verify this hypothesis, it may be interesting to analyze it in future studies.

To sum up, in this graph we do not see a clear diachronic evolution. In the last period, the number of covers with masculine images increases, but so does the number of feminine images, which still exceeds 50%.

7. CONCLUSIONS

Through the analysis of 432 book covers, this study shows that stereotypes are widely used in the presentation of the Other in Japanese novel translations.

The first hypothesis was that the covers of books reinforce a stereotyped image of the Other, and the number of covers recalling the past and tradition has confirmed this. We see an archaizing presentation of the Japanese Other, since images evoking the past are prevalent, and almost double that of modern images (41.5% vs. 21%). Covers recalling the past are found in an even higher percentage (62%) if we look only at images denoting cultural specificity. This

10. This terminology is used in relation with the polysystem theory, as in the paper by Marín-Lacarta, M. (2012 b).

means that when the Other is being presented with elements of its own culture, the past seems to be the preferred temporality. The combination of cultural markedness and past evocation leads to the use of traditional elements, which represent 37.7% of the 432 analyzed covers. This coincides with the study of Gustafsson (2004: 137), that states that stereotypes represent the Other «locating it in the area of a distant space and time» and it also confirms «the ideological role of the stereotype in the perpetuation of certain dominant discourses» (Gustafsson, 2004: 137) and «the power relations which are reflected in every form of cross-cultural communication» (Di Giovanni, 2007: 107). It is relevant the similarity with the case of Korean translation book covers, that «present a land anchored in the past» as the study of Torres-Simon (2015: 379) shows.

As for represented elements, female characters prevail (27.3%) over any other value and, significantly, over male characters (14.4%). Among the images of female characters, 82.2% are identifiable as Japanese or Oriental and, among them, 57.7% look as though they belong to ancient times. This shows that those responsible for the cover designs have a predilection for female characters in the presentation of the Japanese Other, besides the previously mentioned preference for evoking the past. This coincides with the stereotypes described by Said ([1978] 2003) and mentioned in the methodology.

Finally, 10.6% of the covers include images of ukiyo-e. This is an example of anachronism, given that we analyzed only the novel genre and, therefore, most of the works had been written far later than the period when these paintings were created.

The second hypothesis was that stereotyping is a trend that does not change significantly through time. In this study we see a gradual increase in traditional images in absolute numbers, but in percentage terms we see a downward trend since the 1990s. However, the frequent occurrence of female characters in covers where people are represented does not decrease; it exceeds 50% in most periods, including the most recent ones. The only period when male characters are predominant is the 1990s, when in non-literary genres there was a proliferation of books on martial arts and business management, which recalls the idea of polysystem since we can draw a connection between the literary system and non-literary publications. Besides, this seems to confirm the connection established by Said ([1978] 2003) between femininity and the representation of a subjugated East, since the only time when male characters prevailed coincides with the moment when many other books were presenting the Other in a position of power, whether physical or spiritual (martial arts) or economic (management).

To sum up, the use of traditional images, the recurrence of femininity, anachronism and ukiyo-e shows clearly that the image of the Other offered in Japanese books translated and published in Spain books is strongly marked by stereotypes. A downward trend is seen in the last years in terms of percentage,

but stereotyping images are still high in number. In the future, a new study of the most recent years would be interesting to see if this trend is really developing.

Finally, it is also worth mentioning that this paper contributes to confirm the usefulness of the method of visual content analysis, which allows the researcher to «interpret the images or the imagery in qualitative ways» (Bell, 2000: 27), as stated also by Leeuwen & Jewitt: «[A]ny method of visual analysis which provides a wide enough range of clearly defined specific image features and connects them convincingly enough with particular meanings and/or communicative effects can be used either for the analysis of single images or quantitatively» (2000: 6).

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