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## DEFAMILIARIZING TRANSLATIONS OF CHILDREN’S LITERATURE IN MEIJI JAPAN: A STUDY OF WAKAMATSU SHIZUKO’S *WASUREGATAMI*

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### Abstract

This paper will examine *Wasuregatami* (‘The Memento’, 1890), Wakamatsu Shizuko’s Japanese translation of Adelaide Anne Procter’s poem *The Sailor Boy* (1858). The poem is narrativized into the Japanese *monogatari* style and the culturemes are assimilated into the target-culture context of Japan in an apparently domesticating approach. Nevertheless, Wakamatsu Shizuko’s inclusion in the translation of original source-culture items and the implementation of the experimental colloquial *genbun itchi* (vernacular) literary style could also exemplify Venuti’s foreignizing and “defamiliarizing” translation since it goes “beyond literalism to advocate an experimentalism” by using “registers, and styles already available in the translating language to create a discursive heterogeneity” (Venuti 2000: 341). This paper will contend that the style used in *Wasuregatami* was the cornerstone on which Shizuko would base her later, more acclaimed translations of children’s literature into Japanese.

**Keywords:** Children’s literature. Women translators. Cultural referents. Translation theory. Japanese literature.



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## Resum

Aquest treball analitza *Wasuregatami* ('El record', 1890), la traducció al japonès de Wakamatsu Shizuko del poema *The Sailor Boy* (1858) d'Adelaide Anne Procter. El poema s'ha narrativitzat a l'estil japonès *monogatari* i els cultuïmes s'han assimilat al context de la cultura d'arribada mitjançant un aparent enfocament domesticant. Tot i així, la inclusió a la traducció d'elements originals pertanyents a la cultura de sortida i la implementació de l'estil literari col·loquial i experimental *genbun itchi* (vernacular) li atorguen a la traducció qualitats estrangeritzants i desfamiliaritzants, ja que la traducció va més enllà de la literalitat a fi d'advocar per un experimentalisme mitjançant l'ús de registres i estils ja disponibles a la llengua d'arribada, per tal de crear una heterogeneïtat discursiva (Venuti 2000: 341). L'estudi defensa que l'estil emprat a *Wasuregatami* va servir de base a Wakamatsu Shizuko per a les posteriors (i més reconegudes) traduccions d'obres de literatura infantil al japonès.

**Paraules clau:** Literatura infantil. Traductores. Referents culturals. Teoria de la traducció. Literatura japonesa.

## 1. Introduction

This study focuses on *Wasuregatami* ('The Memento', 1890), the Japanese translation by Wakamatsu Shizuko of Adelaide Anne Procter's long narrative poem *The Sailor Boy*.

Iwamoto Kashi (1864-1896), more widely known by her pseudonym Wakamatsu Shizuko, was one of the pioneering translators of children's literature (henceforth CL) in Japan's Meiji period (1868-1912). However, albeit having been a prolific translator in her time (she translated works by Dickens, Burnett, Ingelow, Beecher-Stowe, and also did reverse translations of Japanese classics into English), Wakamatsu Shizuko goes mostly uncredited in many studies that tackle Meiji translations (Yamamoto Masahide, in Copeland 2000: 100). Indeed, Satō Michimasa (1985: 53) asks himself why she is not more acknowledged in translating CL into Japanese and claims that she deserves more credit for initiating a genre of literature for children. Wakabayashi (2008: 236) also suggests that the origins of modern CL in Japan should be more broadly attributed to her translations. And although it is true that in recent years some scholars have rightfully re-examined her works (see Copeland 2000; Ozaki 2007; Okanishi 2009; Kitazawa & Zhao 2009; Kohiyama 2020), the focus of those studies does not examine, for

the most part, her translation style. And if they do, they center on her later, better-known translations (see Ortabasi 2008, Wakabayashi 2008).

*Wasuregatami* was published in 1890 in the journal *Jogaku zasshi* ('The Women's Education Magazine'), and Shizuko chose a new style to convene Procter's words: the vernacular, more colloquial and still in flux *genbun itchi* (or 'write-as-you-speak') literary style. She also decided to narrativize the text into the *monogatari* prose in order to "capture the spiritual content of the poem, rather than its rhythms or turns of phrase" (Copeland 2000: 126). The translation would mark an important turning point in Shizuko's career due to the style it used, but also because of the new, younger addressees that it targeted.

Although it was not as well-known as Shizuko's later translation of Frances Hodgson Burnett's *Little Lord Fauntleroy* (1885-1886) (hereafter *Fauntleroy*), renamed *Shōkōshi* ('Little Lord') in the Japanese translation, Shizuko's experimentalism with language and style in *Wasuregatami* helped her to build her own voice prior to embarking on translations of major works in CL.

Methodologically, after introducing an overview of children's literature (CL) and Children's Literature Translation Studies (CLTS) in the Japanese context, this study will make a qualitative analysis of *Wasuregatami*. The focus of the article will be on the style and techniques used by the translator by comparing the source text (ST) and the target text (TT). The study will also examine the treatment of culture-specific items and the use of the *genbun itchi* style in relation to the emergent position of the translated literature system within the target culture, Meiji period Japan.

This paper will suggest that it was thanks to the experimental translation style in *Wasuregatami* that Wakamatsu Shizuko was able to develop a particular voice that she would go on to use in later translations of CL, which in turn would show her awareness of the child as a target audience while ultimately partaking in establishing the genre of CL in Japan. This paper also posits that Shizuko's translation style serves as an example to further blur Venuti's (1995, 2000) so-called dichotomy of foreignizing and domesticating translations because of her treatment of culture-specific elements and her defamiliarizing translation.

## 2. Translating for children: An overview

### 2.1. *Children's literature, translation and systems*

Zohar Shavit has stated that the academic research of CL has been considered a peripheral, illegitimate and inferior object of study despite being a promising research topic (Shavit 2003: 31-32), and Gillian Lathey has similarly pointed out how it has been an “undervalued or neglected area” (Lathey 2006: 15). This could be due to the fact that, in spite of its numerous constraints, writing and translating for children tend to be regarded as a simple and even an insignificant matter (Puurtinen 2006: 54), although interest in the field has steadily been attracting growing scholarly attention over recent years (see Shavit 1986; Pascua Febles 1996; Oittinen 2000; Lathey 2006, 2010; O’Sullivan 2013; Cámara Aguilera 2019; Daliot-Bul 2019; Borodo 2020; Van Coillie and McMartin 2020).

O’Sullivan defines CL as a “heterogeneous body of texts” intended for ages from toddlerhood to young adults that encompasses a wide range of material, such as psychological novels, serious fiction and complex adolescent novels, fairy tales and poems, amongst others, “all of which call for different translation strategies” (O’Sullivan 2013: 451). Although acknowledging the difficulty in defining the concept, she nevertheless points out a central characteristic that these texts have in common: the fact that they are considered appropriate for children by their producers, by the literary market, and by educational institutions (O’Sullivan 2013: 452).

According to Lathey (2006: 17), CL as a literary genre also has its own characteristics, such as the existence of a double addressee consisting of children and adults, its ambivalent status—since some texts can be read by a child on a literal, more conventional level but can also be interpreted by an adult on a more sophisticated or satirical level—, the fact that they are written by people who do not belong to the target group, and the two-folded functionality of the genre, since the text must work both in the literary and social-educational systems.

Translating CL is not essentially different from translating other literary genres, although O’Sullivan (2013) and Tabbert (2002) point out that there are some particular elements that must be taken into consideration all the same. Van Coillie and McMartin specify three key elements: (1) its

asymmetric communication, related to the differences in knowledge between the adult translator and the child reader; (2) its dual audience, since the translation of CL is aimed at children as well as at adults (consumers, critics, mediators, marketers, and aloud-readers); and (3) the multimodal character of CL, related to the interconnection between text and image (Van Coillie and McMartin 2020: 22). Puurtinen (2006: 54) also stresses the importance of the peripheral position of CL in the literary system and indicates how this affects its translation strategies, as the translator is “relatively free to manipulate the texts” compared to the translation of other genres of literature.

The concept of system, first popularized by Itamar Even-Zohar's polysystem theory in 1979, is also relevant in CLTS. Even-Zohar defined a polysystem as “a multiple system, a system of various systems” that intersect with each other partly overlapping, which use different options, yet function “as a structured whole, whose members are interdependent” (Even-Zohar 1990: 11). Literature should thus not be examined independently but in relation to the social, cultural, economic, historical, and literary powers; and the relationship between these systems occurs in a dynamic hierarchy which can change in different periods of time in history. According to Even-Zohar, translated literature should be considered an active system within a literary polysystem, which can become central or peripheral depending on the specificities of the polysystem under study.

Being one of the first to apply Even-Zohar's polysystem theory to CL, Zohar Shavit further argues that CL “results from a conglomerate of relationships between several systems in culture” more than any other literary system (Shavit 1994: 4). Consequently, CL has been considered to be a sub-system of the literary system, and translated CL a sub-system of CL.

## *2.2. Domesticating and foreignizing texts: A dichotomy?*

In her study “Children's literature and translation studies,” O'Sullivan identified the notions of foreignization and domestication as key issues specific to the translation of CL (2013: 453). Rooted in readings of Friedrich Schleiermacher, these notions were popularized by Venuti (1995), and they relate to two types of translation strategies to render the original text in translation. Domestication aims for the “reduction of the foreign text to

target-language cultural values,” whereas foreignization’s aim is “to register the linguistic and cultural difference of the foreign text” (Venuti 1995: 20). A domesticated translation will seem like a text originally written in the target culture as it conforms to values that dominate the target language (TL) culture, favoring a “conservative and openly assimilationist approach to the foreign text,” appropriating it in order to follow domestic canons, publishing trends, and political alignments (Venuti 1998: 240). On the other hand, a foreignizing translation will counter the ethnocentric tendencies of the target culture by signaling the values of the source culture or activating marginalized resources in the TL (Venuti 1995: 20). The resulting text will hence register “the irreducible differences of the foreign text—yet only in domestic terms” by deviating from the values, beliefs and representations holding sway in the TL (Venuti 2000: 341).

Jean Boase-Beier points out that Venuti’s term “foreignizing” is often misinterpreted in that it is believed to suggest “a translation that is stylistically close to the foreign text” rather than a translation “written in defamiliarizing language” (Boase-Beier 2006: 68). Venuti indicates that foreignizing is not just mimicking the ST, but rather going “beyond literalism to advocate ... experimentalism,” which he calls “innovative translating that samples the dialects, registers and styles already available in the translating language.” The resulting foreignizing text would appear to be heterogeneous and “defamiliarizing” but “intelligible to different constituencies in the translating culture” (Venuti 2000: 341). Foreignizing translation thus cannot be reduced to “literalism” or to close adherence to the ST, which could easily result in translationese. Rather, foreignizing is about altering the way in which a translation is usually read by disclosing its translated status and the translator’s intervention (Venuti 2018: xv), whilst remaining legible and pleasurable enough.

Venuti’s well-known “dichotomy” is, then, not so much a dichotomy of specific verbal choices or discursive strategies in translation—in fact, considering it a “dichotomy” or a “binary opposition” completely eliminates its “conceptual complexity” (Venuti 2018: xiii)—but rather the terms to describe the ethical effects of translated texts that rely on the receiving culture for their force and recognition (Venuti 2018: xiii). The translator is thus required to develop a “broad stylistic repertoire” in order to interpret

the ST against forms, practices, traditions, and interpretations dominant in the receiving culture (Venuti 2018: xv).

Scholarly discussions for and against domestication and foreignization, as well as other options such as hybrid combinations in CLTS, have received a good amount of scholarly attention as well (see Borodo 2020). Whichever strategy is used, it remains true that many translations contain a combination of foreignization and domestication, albeit a dominant tendency can normally be seen in each text (Daliot-Bul 2019: 34). Hence, as O'Sullivan (2013: 453) defends, the translation of CL is a "balancing act" that juggles the adaptation of foreign elements to be comprehensible for children whilst at the same time keeping the necessary differences in the TT for the "potential for enrichment of the target culture." The inclusion of foreign cultural referents by Shizuko in *Wasuregatami* could be understood under this premise. The researcher agrees that hybridity is a valid solution to different cultural realities, particularly if it is understood that the strategies found in the translation of CL are more varied than the simple dichotomy between domestication and foreignization (Mazi-Leskovar & Pinsent 2016: 132; Daliot-Bul 2019: 34).

This study, framed within the polysystem theory (Even-Zohar 1990), acknowledges the importance of the notions of foreignization and domestication understood in Schleiermacher's terms—where a foreignizing translation moves the reader toward the writer so the translation closely follows the turns taken by the original, and a domesticating translation moves the writer towards the target reader (Schleiermacher 1813/2004: 42)—but at the same time it will use Venuti's foreignization in the sense of "defamiliarizing translation" when referring to Wakamatsu Shizuko's translation style in *Wasuregatami*.

### 2.3. *Childhood, CL and CLTS in Meiji Japan*

According to Lathey (2006: 12), historical research into translation strategies for a child audience would not only reveal evidence of changing practices, but also of the nature and origins of the cross-cultural influences and exchanges that are a relatively neglected aspect of CL's research.

In the Japanese context there have been several studies addressing the creation and genealogy of CL as well (see Yamaguchi 1980; Satō 1985;

Nemoto 1999; Kawahara 2001; Ozaki 2007; Ortobasi 2008; Ōki 2015; Furukawa 2017). However, before considering the reception and translation of CL in Japan, we must first examine the place of translated literature in the Japanese context. Translator scholar Mizuno Akira notes that translations from Western literature into Japanese occupied a central position in the Japanese literary polysystem, both in the Meiji period (1868-1912) and in modern Japan (Mizuno 2007: 3). Nevertheless, it should be stressed that translations based on the premise of complete fidelity were rather rare in the Meiji period, so most translations were in fact adaptations (*hon'an*). This rather domesticating approach happens when the source culture's norms are for some reason considered inappropriate in the target culture (Ben-Ari 1992: 227), although in the context of Meiji Japan, the decision to diverge from the ST (in literature for adults and also in CL) could be seen as a consequence of unfamiliarity, rather than undesirability (Wakabayashi 2008: 230).

The creation and establishment of CL as a genre in Japan happened at the end of the 19<sup>th</sup> century, much later than in European countries. Indeed, prior to the Meiji period there were other literary genres addressed to children—such as the red books and yellow books of the Edo period (1603-1868), or the *otogi-zōshi* folk tales of the earlier Muromachi period (1336-1573). However, in those times women and children were considered as a single, interconnected entity (Copeland 2000: 137), and those texts were not written for or narrated to children but to adults (Takita 1985: 4). As CL researcher Satō Michimasa puts it, the *child* had to be invented first so that society could accept it as an interdependent entity and CL could emerge. This, which may seem rather obvious, was not so until the Meiji period, when women were the property of men, children were the property of parents, and the lower classes depended upon the upper classes (Satō 1985: 50).

Hence, the literature targeting children that appeared in the Meiji period, unlike the previous *otogi-zōshi*, did not amount to stories or songs handed down “from adults, but rather a literature that appeared as a response to the urge of children for self-emancipation (our translation)” (Satō 1985: 51). CL was also called *otogi-banashi* (“fairy-tales”) during the Meiji period (Ōki 2015: 66), and it encompassed old tales, legends and children's stories that were read to children. Nevertheless, one of its main characteristics was that these stories were supposed to be an aid in the education of young boys “in order



to turn them into proper human resources for the country (our translation)” (Chiba 1987, in Ōki 2015: 68).

The serialization of the journal *Shōnen'en* ('Boy's Garden') from 1888, the first journal targeting children, may have laid the foundations for the changes to come, but most researchers agree that Iwaya Sazanami's (1870-1933) *Koganemaru*, 'The golden dog' (1891), marks the start of Japan's history of CL (Satō 1985: 53; Kawahara 2001: 50; Ortabasi 2008: 183). Published one year after *Wasuregatami*, it was written in a classical style because the author, rather interestingly, wanted “to avoid the colloquial style in order to make the text more readable” (Takita 1985: 4).

Within translated CL, Shizuko was by no means the first to translate CL into Japanese, but she was one of its most prolific translators. Other Meiji translators of CL included Ueda Kazutoshi (1867-1937), who translated in 1889 the brothers Grimm's *The Wolf and the Seven Young Goats* in a colloquial style and named it *Ohokami* ('The Wolf'); Mori Ōgai (1862-1922), who translated from German into colloquial Japanese Washington Irving's *Rip Van Winkle* in *Shōnen'en* in 1889—although Ōgai's colloquial style was rather different than Shizuko's (Takita 1985: 6)—or Morita Shiken (1861-1897), one of the most relevant translators of the Meiji period, who published the story *Jūgo shōnen* ('The fifteen boys', 1896), the adaptation of Jules Verne's *Deux ans de vacances* (1888) from English into classical Japanese in the journal *Shōnen sekai* ('The world of children').

Since CL was a brand-new genre, most authors who wrote for children in the Meiji era started to use folk tales as their source material, and translators followed suit, favoring the translation of works that adhered to the genres of folktales or fairy tales, with translations of the Grimm brothers or Hans Christian Andersen topping the charts (Ortabasi 2008: 183). Meiji translators also emulated native folktales and used them as models for their translations of European fairy tales.

Shizuko, however, as Ortabasi defends, took a different approach. Rather than using the *kanzen chōaku* ('rewarding good deeds, punishing evil') premise, she aimed to inculcate morals through her translations (Ortabasi 2008: 183). Her text selection was “a challenge to prevailing conceptions of childhood” (Ortabasi 2008: 179), since those texts emphasized current social issues or children's role in relation to their mother.

### 3. Wakamatsu Shizuko, the forerunner of children's literature in Meiji Japan

#### 3.1. Contextualizing Iwamoto Kashi

Born in 1864 in Aizu-Wakamatsu, today's Fukushima prefecture, Wakamatsu Shizuko's birth name was Matsukawa Kashi. After a difficult childhood she was adopted by a family in Yokohama, where she attended "Miss Kidder's School" from 1871, later known as Ferris Seminary, where young Kashi would not only receive a rather Westernized education becoming highly proficient in English, but also the teachings of Christianity. In 1882 and already baptized, Kashi became the first and only graduate of the first graduating class of the seminary, remaining there for some years to work as an instructor of English translation and Japanese composition, amongst other subjects.

In 1886, Kashi would start publishing translations and her own original fictional works. They were published in the literary journal *Jogaku zasshi* ('The Women's Education Magazine'), edited by Iwamoto Yoshiharu. However, due to the differing traditional and classical styles used in them, Yamaguchi Reiko (1980: 132) believes that at that time Kashi was still looking for a new prose style that would bring her closer to the everyday speech.

*Jogaku zasshi* was a women-oriented magazine founded and managed by men to raise the level of women's education through literature (Copeland 2000: 8), although it also had several male readers—topics also included politics and economics—thus targeting the whole intellectual class household (Sōma Kokkō, in Yamamoto 2006: 199). Nevertheless, it did tend to categorize women (as mothers or mothers-to-be) and children together, the result being a new concept of childhood probably influenced by the English and American evangelical periodicals that linked childhood to a class-specific image of motherhood: that of the mother tenderly telling stories to her children by the fireplace (Ortabasi 2008: 181).

In 1889 Kashi left her teaching job at Ferris and married Iwamoto Yoshiharu. Now Iwamoto Kashi, 1890 would mark the beginning of her career as a translator of CL. After her previous attempts at using the classical *gabuntai* style in translation, this time she decided to translate a longer, narrativized poem into colloquial Japanese: *Wasuregatami*, a Japanese translation of Procter's *The Sailor Boy*. The topic of the story, as well as the similar

religious background of the author, were possibly important factors that made Shizuko select this work for translation (Kuwabara & Chiba 1998: 275). From this choice it can be seen how Shizuko starts to turn towards the figure of the child.

*Wasuregatami* appeared in the New Year's special issue of January 1890. New Year issues were rather important, since they were supposed to set the stage for the upcoming year (Copeland 2000: 128). It was also the first time that she used the pen name 'Wakamatsu Shizuko' as a translator. And although, at first glance, *Wasuregatami* may not look like a traditional story for CL in modern canons, it was included in Kuwabara Saburō and Chiba Shunji's 1998 compilation of masterpieces of CL. By taking into account the plot and the register it was translated into, this study defends that *Wasuregatami* could be considered CL, albeit it may have some elements that only teenage readers and adults would be able to fully grasp.

### 3.2. Contextualizing The Sailor Boy

*The Sailor Boy*, by English poet Adelaide Anne Procter (1825-1864), was originally published in *Legends and lyrics* in 1858. Although not widely known nowadays, Procter sold more poetry than any Victorian poet other than Alfred Tennyson (Hoeckley 2007: 124). She was actively involved with feminist groups and journals, and her works often delved into anonymous women and children (Gregory 2018: 29-30).

*The Sailor Boy* tells the story of a young orphan revisiting his memories about the time when, as a younger child, he used to live in the blue mountains of the north with Walter, the groundskeeper of a castle owned by the earl of the region. The earl and his wife, the countess, came to the castle once a year in autumn for the hunting season. Even though the boy remains unaware throughout the story, the countess is his real mother, who years ago, already widowed, was insistently approached by the earl to marry him as long as she left her baby son behind. In the poem, the rather innocent actions of the young protagonist, who wishes to become a sailor, and the anguish and guiltiness of the mother converge, while both are watched over by the silent yet soft-hearted Walter.

Even though it would be difficult to label *The Sailor Boy* as CL by today's standards, it is also true that it was difficult to categorize Procter in general (Hoeckley 2007: 124). The variety of her readers—from the middle class to the queen herself—, the musicality of her prose, rather appropriate for aural communication, alongside with the importance of the figure of the child in the story (it is narrated from the 1<sup>st</sup> person perspective of the young boy), may allow for some leniency in its categorization. In Lathey's terms, *The Sailor Boy* could be categorized as “ambivalent,” as it is the case with texts such as *Alice in Wonderland* (Shavit 1986: 63-91; Lathey 2006: 17), since it allows for a more “literal” reading by the child or young reader (the story of the young orphan who each year meets the beautiful countess and who dreams of becoming a sailor), and a more “sophisticated” reading by the adult reader (the coming-of-age story of the boy, the helplessness of the young countess, her last message to the young boy, or Walter's silent attitude watching over, helplessly, the mother and son).

### 3.3. *Wasuregatami* as a turning point in imagining 'the child'

According to Ortabasi, writing for young readers was largely uncharted territory, and translators had to walk a fine line between providing accessible texts that were at the same time stylistically accomplished. This was the case of the translation of *Fauntleroy* (Ortabasi 2008: 192). Ozaki Rumi stresses that Shizuko's awareness of her adult and young readers became definitive in the translation of *Fauntleroy* (Ozaki 2007: 243). However, even though *Wasuregatami* was not published in the 'Children's column' of the magazine (for it had not been created yet), Shizuko's awareness towards her adult and younger readership can be seen in it.

The reason for that is that it is highly likely that Shizuko was already aware of her “double addressee” (Cámara Aguilera 2019) when translating *Wasuregatami* (Yamaguchi 1980). She experimented with a more colloquial form of language, although Ortabasi stresses that the use of the colloquial was not yet dominant in Shizuko's days, so this choice should not be considered a concession to her younger and/or female readers (Ortabasi 2008: 179). Nevertheless, Shizuko must have seen in the style something worth pursuing, for she also chose the *genbun itchi* style in her later translations

clearly targeting children. Rather than a concession, Shizuko put “the vernacular style to new use, not by creating an ‘easy to read’ text” but instead by “manipulating its peculiarities” in order to propose “a new form of childish subjectivity” (Ortabasi 2008: 179), which again correlates to Venuti’s notion of foreignization as a “defamiliarizing translation” (2000: 341). After all, at a time when women were encouraged to write in a particular and appropriate so-called feminine style (Seki 1997), Shizuko used a mixture of Chinese expressions, honorifics, polite words, onomatopoeia, slang, and a wide variety of registers, which resulted “in a rather fresh reading” (Takita 1985: 6).

Copeland also notes that Shizuko’s aim to target children as a valid readership may indeed have started in 1890 when she herself became a mother, or possibly before, having experienced first-hand the vulnerabilities of children in an adult world. Nevertheless, it is possible that the 19<sup>th</sup> century Western perspective on childhood held by the missionaries at her school may have also helped her to increase her appreciation of childhood (Copeland 2000: 138).

Whatever the reason, Shizuko believed that the child could have an important impact on the moral reform of society, which made her turn her attention to literature aimed at children in later translations such as *Inakku, aaden monogatari* (‘The story of Enoch Arden’, March 1890), Alfred Tennyson’s *Enoch Arden* (1864); or *Shōkōshi*, Burnett’s *Fauntleroy*, serialized from August 1890 and amounting to a total of 45 installments. It was indeed during its serialization that Shizuko created in 1891 the *jiran* or ‘Children’s column’ in *Jogaku zasshi*, the 5<sup>th</sup> installment of *Shōkōshi* being the first text to appear in this new section. According to Satō (1985: 220), this column was made so that women could read the texts to their children, which demonstrated how aware she was concerning the figure of the child and the emerging genre of CL in Meiji Japan (Yamaguchi 1980: 144-145; Ozaki 2007: 243).

Moreover, although her contributions to the *genbun itchi* movement and her achievements in the modernization of the Japanese narrative could be compared to those of Futabatei Shimei (Takahashi 1977: 89), it was not until recent times that her name started to be considered in the fields of CL and CLTS. CL researcher Kan Tadamiichi (1909-1979) wrote for instance that Shizuko was a pioneer that mentioned the child issue in a modern sense, and Satō Michimasa asked why Shizuko’s views and contributions to CL had not

succeeded (Satō 1985: 53). He then answers his own question by addressing the discrimination against women that was blatantly present in Meiji society.

For Shizuko, children had a right to exist on their own, which was a rather forward and modern way of thinking at the time. Shizuko indeed became a pioneer in the field of CL, but her success is still somewhat overshadowed by that of Iwaya Sazanami's, even though her translations of CL preceded *Koganemaru* by a year. Scholars Yamaguchi Reiko (1980) and Ozaki Rumi (2007), who have written extensively on the life and works of Wakamatsu Shizuko, agree that Shizuko should be considered one of the representatives of CL in Meiji Japan.

Apart from “planting the first seeds in the creation of CL (our translation)” (Satō 1985: 74), she also played a central role in the establishment of the *genbun itchi* used in translations. Copeland (2000: 141) writes that, in her later translation of *Shōkōshi*, Shizuko wanted to create a translation that could be easily read by women (both educated and uneducated) and that mothers would feel confident reading aloud to their children (Satō 1985: 220). Since *Wasuregatami* was published just seven months before in the same journal, it is highly likely that Shizuko had similar points in mind. CL as a genre was still non-existent at that time, so in a way *Wasuregatami* served to pave the way for future translations mainly aimed at children, and to enhance Shizuko's awareness towards childhood and this new readership.

#### 4. Analysis: A defamiliarizing style in *Wasuregatami*

Shizuko's translation was rendered in the colloquial style, notably at a time when the literary world was not using *genbun itchi*, in order to express a “variety of emotions that she had not been able to manage in any other idiom” (Copeland 2000: 128). She also culturally adapted it to the Japanese setting to make it more relatable for her readers. Even though her translation is considered to be an adaptation (*hon'an*), Shizuko was able to adapt the ST with “notably accurate translations,” contrary to other Meiji translators (Copeland 2000: 128). Nakagawa Shigemi also points out that *Wasuregatami* is not a text that adapts or “freely translates” (*iyaku*) the landscapes and conversations within the original poem; the translation rather “changes the text into the Japanese language” whilst, at the same time, staying close to the

world of the story “to help the reader visualize that world (our translation)” (Nakagawa 2002, in Ozaki 2007: 178).

Copeland (2000: 128) states that the translation is for the most part “lyrical, simple and deeply moving.” However, this should not be understood as the text being too formal. Indeed, the young narrator talks using the *-desu/-masu* or *-deshita/-mashita*, *-senkatta* Japanese verb-ending forms that denote formality, but they are usually accompanied by end-of-sentence particles such as *yo*, the contraction *n'desu* to imbue a certain degree of informality, the use of vulgarisms, or the use of several onomatopoeia and mimetic words that relate to children's speech. After analyzing the translation style, Takita believes that it may have been influenced by Mori Ōgai's colloquial style, although Shizuko ultimately made up “a completely new style of her own” (Takita 1985: 6).

Eventually, Shizuko created an innovative language from the basis of existing grammar and registers, which resulted in an experimental and defamiliarizing TT, as will be seen in the analysis below.

#### 4.1. Domesticating traits in *Wasuregatami*

The domesticating approach, understood here as a fluent translation that does not register linguistic and cultural differences by reducing the foreignness of the ST to the cultural values of the TL, is used by Shizuko on several occasions throughout her translation:

N°	<i>The Sailor Boy</i> (1858)	<i>Wasuregatami</i> (1890), phonetic transcription and back-translation
1	kinsman (101)	徳蔵おじ /Tokuzō oji/ uncle Tokuzō (45)
2	Countess (101)	奥様 /oku-sama/ the wife (46)
3	the Earl (101)	殿様 /tono-sama/ [feudal] lord (45)
4	[The castle...] (wrapped in old bloody legends) came down through <u>the times when Truth and Right</u> bent down to armed Pride and Might (101)	足利時代からあったお城は御推新のあとでお取り崩しになって /Ashikaga jidai kara atta o-shiro wa go-issin no ato de o-torikuzushi ni natte/ The <u>castle</u> , which stood since the <u>Ashikaga period</u> , was demolished after the <u>[Meiji] Restoration</u> ... (46)

Table 1. Selected examples of adapted cultural referents

In Table 1 it can be seen how Shizuko localizes the names of the characters and some toponyms: old Walter, here referred to as ‘kinsman’, becomes *Tokuzō oji* (‘uncle Tokuzō’), the countess (or the lady) is translated as *oku-sama* (the wife), and the Earl becomes *tono-sama* (‘lord’), thus adapting the notion of earlship into the Japanese court rank system. She also translates ‘the Earl’ as *jūshi-sama* (‘junior of the fourth rank’) and *shishaku* (‘viscount’). The narrator then explains that the old castle that had been there from the medieval Ashikaga period (1336-1573) had been demolished after the events of the *go-issin*, an old way of calling the *Meiji ishin* (the Meiji Restoration). The scenery is thus geographically and historically located within the Japanese context. Shizuko is also careful to adapt into the Japanese culture time-related referents (Ozaki 2007: 177).

Furthermore, in the process of rewriting the original poem into a narrativized text, Shizuko does not hesitate to include remarks that do not appear in the ST. She walks a fine line between adaptation and creative writing. This is the case when, in the Japanese version, the young boy says that he wants to sail the seas and have adventures “like Tametomo” (Wakamatsu 1890: 45). Minamoto no Tametomo (1139-1170) was a samurai warrior well known in the target culture for his prowess on the seas (Copeland 2000: 129). Shizuko includes this reference to present the target readership with familiar referents.

Not only are cultural referents incorporated: Shizuko also adds full sentences to enhance the narrativity of the text. At the beginning of the second paragraph Shizuko writes *boku wa mada chiisakatta keredo, ano jibun no koto wa yoku oboeteimasu yo* (Wakamatsu 1890: 46), which translates to ‘I was still very young then, but I remember it quite well.’ By including this original sentence in the TT, Shizuko is reminding her readers that the following story is recalled by the young boy as a flash-back. The additions throughout the story are constant, but they are included in a way that the rhythm is not only kept but enhanced.

On the other side, there are several sentences from the original that have been omitted in the translation. This may be expected, to some degree, when rearranging a poem into a narrativized text. However, several omissions tend to relate to source-culture elements, such as the mention of “dragons” (Procter 1858: 101) or the description of the countess, where the reference to her “pure white face” (Procter 1858: 102) is omitted. Another full passage



that describes the earl and countess' baby son is also eliminated. It is very likely that Shizuko decided to erase this passage because the description of the young lord ("golden hair," "blue eyes," Procter 1858: 102) did not match the physical description that the Japanese characters were supposed to have.

Shizuko's domesticating approach in the treatment of cultural referents should also be understood not only under the terms of adapting a poem into a narrated text, but within the context of her own time period as well. After all, adaptation as a form of translation was a very popular and extensive practice at the time, and it did not have the same negative connotations that it may have in other systems. As Mizuno Akira (2010: 38-39) states, Venuti's foreignizing/domesticating premises do not completely apply in the Japanese context, particularly in Meiji Japan, where domestication did not have a negative nuance, and foreignization did not imply a form of resistance against the Anglo-American regions; indeed, foreignization was sometimes used even as a means to reform the Japanese language. Shizuko's adaptation strategy must then be understood within its context.

#### 4.2. Defamiliarizing register and style

When talking about the differences between translating literature for adults and CL, O'Sullivan (2013: 453-454) pointed out some key points specific to the translation of CL: decisions regarding the foreignization or domestication of the text; the image of the child in a given culture at a given time; readability and semiotic aspects; and the relevant number of elements such as rhymes, wordplay, onomatopoeia, and nonsensical elements, all of which demand a high degree of creativity.

The overall analysis of *Wasuregatami* shows that Shizuko was probably aware of most, if not all, these issues when translating. By that time, she was already mindful of the figure of the child, since she wanted her texts to have a moralizing purpose for her readership to increase the awareness towards childhood. Domestication and foreignization also played an important role in the TT, although not just in the traditional sense, but also in terms of experimentalism and defamiliarization in the TL. She also took into account readability and semiotic factors when choosing the more adequate style for her translation, namely the colloquial *genbun itchi* style, and she included countless onomatopoeia and discursive sentences to enhance aurality.

Even though some scholars believe that *genbun itchi* was a serious competitor in the arena of literary style against other forms of writing (Ortabasi 2008: 193), it was yet not dominant in Shizuko's time (Ortabasi 2008: 179), thus placing her ahead of her time. Furthermore, the vernacular style was not seen as very appropriate, particularly when women writers used it in fiction (Seki 1997: 236).

Thus, it could be argued that the use of *genbun itchi* in a translation at that time was defamiliarizing, since it created a discursive heterogeneity in contrast to other translations rendered in classical *gabuntai*. By using a style that was already available in the target culture and experimenting with language and register (depending on the class and/or sex of the characters), Shizuko's translation is "signaling foreignization" (Venuti 2000: 341).

First, Shizuko's experimentalism with language will be examined. In the examples below, the way Shizuko plays with several registers in her dialogues can be seen:

Nº	<i>The Sailor Boy</i> (1858)	<i>Wasuregatami</i> (1890), phonetic transcription and back-translation
1	"My own, my Darling one—no, no!" (106)	「マアぼうは、そんなこと決していうのじゃありませんよ、…」 / <i>Maa bō wa, sonna koto keshite iu no ja arimasen yo...!</i> "Oh, dear boy, you must not say such things..." (50)
2	"Oh if my mother were not dead!" And Walter bade me sleep; (...) I answered her, "I love you, too; But it can never be the same; She was no Countess like to you, Nor wore such sparkling stones of flame." (107-108)	「アア\おっかさんが生きていらっしやれば好いにねえ」 (...) 「だまってねろだやよ」 (...) 「エエあなたも大変好だけれど、おんなじじゃないわ。だっておっかさんは、そんな立派な光る物なんぞ着てる人じゃなかったんだものを」 <i>/Aa, okka-san ga ikiteirasshareba ii ni nee. Damatte nero da ya yo. (...)</i> <i>Ee anata mo taihen suki dakeredo, onnaji janai wa. Datte, okka-san wa, sonna rippana hikaru mono nanzo kiteru hito janakatta'n da mono wo./</i> "Oh...! How I wish that mom was alive!" "Shut up and sleep." (...) "Yes, I like you too very much, but it's not the same. Because my mom would never wear something so fine and shiny!" (52)

Table 2. Example of the use of registers in dialogues

The Japanese language has several forms to express the class, sex or level of formality according to the speaker's use of end-sentence particles, the use of pronouns, or the conjugation of verbs. In Example 1 of Table 2, the countess talks in a highly standard, polite register. She uses the formal *keigo* register in those verbs with a slight colloquial tone (*ja arimasen* instead of *dewa arimasen*). But, albeit formal, the register still employs the colloquial *genbun itchi* style.

In Example 2, Walter/Tokuzō and the young boy's interactions, each using different registers, are notable. Walter/Tokuzō uses the command form (*damatte nero*, 'shut up and sleep'), and speaks in a northern dialect, as can be seen with the end-of-the sentence *da ya yo* clause. On the other hand, the little boy uses an informal register, slightly mispronouncing words, which is why he says "I wish mom was alive" rather than using the more formal, grammatically correct subjunctive clause "I wish mom were alive," or "som'thing" rather than "something" in the back-translation. He also mispronounces other words—saying *okkaa-san* ('mother') rather than the standard *okaa-san*, or *onnaji* rather than *onaji* ('the same')—, uses the colloquialism *nanzo* ('so', 'such as'), and ends the sentence with the colloquial, childish expression *n'da mono wo* (rather than *no da mono wo*), a clause that expresses cause usually attributed to younger speakers. His sentences give an overall image of a young speaker attempting to sound formal—for the child is indeed talking to a countess—but not quite managing.

Shizuko also plays with the written Japanese, further enhancing a sense of defamiliarization. Normally, written Japanese employs Chinese ideograms or *kanji* and the default *hiragana* syllabary (used to write native words without *kanji* representation and grammatical elements such as particles or inflections), and it only reverts to the *katakana* syllabary in certain cases (to depict foreign words without *kanji* representations, onomatopoeia, interjections and emphasis). Here, Shizuko uses *katakana* in the aforementioned cases, as can be seen in Example 1 of Table 2 with the interjections *maa* or *aa* ('Oh!'). However, she also uses *katakana* in adverbs, conjunctions, adjectives, *kosoado* clauses, *giseigo* (onomatopoeia representing actual sounds) and *gitaigo* (mimetic words that symbolically describe feelings, states, situations or actions). The use of multiple onomatopoeia in *katakana* is also relevant in relation to Shizuko's awareness of the young age of the narrator,

since they are usually used in children's speech or when addressing children in Japanese (Tagima 2006: 197).

From this analysis, it can be seen how the TT increases the aural traits of the narration by including several filler words, onomatopoeia, connectives and sentence-end markers that do not appear in the original (Copeland 2000: 146). This, consequently, gives the text an overall strong sense of orality, fluidity, and "liveliness characteristic of children's speech (our translation)" (Yamamoto 2006: 201-202). Shizuko uses the tools she has at hand and rearranges them into a completely new style, thus creating a defamiliarizing translation. Shavit (2006) explains that the adaptations of CL classics tend to be simplified in translation due to the belief that children and young readers will not be able to read long texts. Shizuko's adaptation in *Wasuregatami*, however, is mostly manipulated by addition, thus enriching the vocabulary of the readers.

#### 4.3. Defamiliarizing voice and culture

Another relevant aspect to bear in mind was the narrator's own voice. *Wasuregatami* is written from the 1<sup>st</sup> person perspective of the young boy, who talks about his past memories. In this translation, according to Yamaguchi Reiko, Shizuko is aiming at being faithful to the original poem whilst, at the same time, imbuing the memories of the young boy with her own childhood memories, thus making the TT more emotional and well-rounded than the original (Yamaguchi 1980: 137-138). At the same time, the adult Shizuko is also very present in the translation of the text, sometimes putting herself in the place of the boy's mother. This can be clearly exemplified by the title, which is written from the perspective of the mother ('The Memento') rather than the child's perspective (*The Sailor Boy*). This may relate to what Alvstad (2010: 26) states, that due to the asymmetrical character of communication in CL, the voice of the translator becomes more visible (or audible) in translated children's books.

Another form of defamiliarization could be seen in the adaptation of the original poem into the Japanese *monogatari* style (Yamaguchi 1980: 134), well-known in the target culture, so as to facilitate it being read-aloud and to prioritize fluency and rhythm, certain characteristics that would be expected

in children's translated literature (Puurtinen 2006: 63). The *monogatari* style is a literary prose narrative tale form within traditional Japanese literature. It is closely related to the oral tradition, and it was employed in works such as Murasaki Shikibu's *The Tale of Genji*, or in the folktale *The Tale of the Bamboo Cutter*. Table 3 shows in more detail an example of Shizuko's way of narrativizing using the aforementioned *monogatari* style:

<i>The Sailor Boy</i> (1858)
She liked to hear me tell her all; How that day I had climbed the tree, To make the largest fir-cones fall; And how one day I hoped to be A sailor on the deep blue sea— She loved to hear it all! (105)
<i>Wasuregatami</i> (1890), phonetic transcription and back-translation
「いいからどんなことでも構わずお話し」と仰しゃるもんだから、お目に掛ったその日は木登りをして一番大きな松ぼっくりを落としたというような事から、いつか船に乗って海へ行って見たいなんていう事まで、いっちゃうと、面白がって聞いていて下すったんです。 <i>/'i kara donna koto demo kamawazu o-hanashi" to ossharu mon dakara, o-me ni kakatta sono hi wa kinobori wo shite ichiban ookina matsu-bokkuri wo otoshita to iu yōna koto kara, itsuka fune ni notte umi he ittemitai nante iu koto made, icchimaui to, omoshirogatte kiteite kudasutta'n desu./</i> (49-50) "It's okay, you can tell me anything, do not worry," she would say, so when I saw her, I would tell her about the tree I climbed that day or how I had made the largest pine cone fall, or about my wish of sailing away in a ship someday, and when I said those things to her, she listened to me looking very amused.

Table 3. Example of narrativized text in *Wasuregatami*

In the previous example it can be seen how the whole stanza is narrativized into a paragraph. As in the original, the translation has no full stops until the end. The reader has the feeling that the young boy is happily rambling on and on without sparing a thought about the need to pause and assemble his thoughts, just as sometimes children do in oral communication. The sailor boy makes a longer monologue in the translation, linking sentence after sentence with connectors. The child's speech is also reinforced with other mechanisms, such as the prolongation of the vowel in the colloquialism *nanzaa* found in a previous dialogue, or the use of *kudasutta* (a variant form of the non-standard Edo dialect) instead of *kudasatta*.

Finally, one last aspect that denotes defamiliarization and further blurs the so-called dichotomy between foreignization and domestication in the TT is the inclusion of cultural referents that do not appear in the ST. This is not unusual when adapting works for children, but Shizuko creates both source culture and target culture referents in her translation. Apart from the aforementioned target-culture reference when the young boy talks about having adventures “like Tametomo” (Wakamatsu 1890: 45), he continues his daydream about the wonders he will see at sea by saying the following:

The Sailor Boy (1858)	Wasuregatami (1890), phonetic transcription and back-translation
Or, on some desert isle be left, Of friends and shipmates all bereft. (100)	ロビンソン、クルーソーみたように難船に逢って一人ッ きり、人跡の絶えた島に泳ぎ着く... /Robinson, kuruusoo mita yō ni nansen ni atte hitorikkiri, jinseki no taeta shima ni oyogi tsuku.../ ...Or I may be shipwrecked and, completely alone, have to swim to a desert island like <u>Robinson</u> <u>Crusoe</u> ... (45)

Table 4. Selected example of expanded source-culture referents

As can be seen, the original does not mention Robinson Crusoe at all. Shizuko decided to include this source-culture reference perhaps to imbue the text with a certain sense of defamiliarization, since the story in Japanese is supposed to take place in the Aizu-Wakamatsu area. Copeland believes that this reference was provided so the Japanese readers could understand why a young boy may want to be shipwrecked on a desert island (Copeland 2000: 128). Donald Keene also points out that *Robinson Crusoe* was the first translation of a European novel in Japan (Keene 1984: 160). It had already been translated around 1848 via the Dutch translation by Kuroda Kikuro (1827-1892) (Wakabayashi 2008: 232), so by 1890 it would have been rather well known. Shizuko must have felt so, because she deemed it a fact that the young Japanese narrator may have known also.

According to Carme Mangiron’s classification of the translation techniques of cultural referents, the “creation” category, that is, the addition of a cultural referent, is the technique that implies the biggest degree of intervention by the translator, who becomes a creator, or even a writer (Mangiron

2006: 140-146). She also adds that this technique is more likely to be found in the translation of comics, video games, theatre plays, and poetry. Indeed, Shizuko's resourceful imagination in *Wasuregatami* is also commended by Kawato Michiaki, who adds that one of the reasons for which her translation was successful is because Shizuko was able to run parallel to the "conceptual framework set by the Western writer" whilst "expanding on the details with her rich imagination (our translation)" (Kawato 2002, in Ozaki 2007: 179).

In *Wasuregatami*, Shizuko experiments with Japanese language and register in many ways: she narrativizes the text into the more familiar *monogatari* style used in old folktales, depicts the text in the colloquial *genbun itchi* style, includes several grammatical clauses, verb-end sentences and particles to give each character a specific register, makes the narrator use several mimetic words and onomatopoeia to give the text fluency and speed (as befits a young narrator), narrativizes some parts whilst transforming verses into dialogues in others, and plays with the Japanese syllabaries. She also adds cultural references where needed and erases others when they could hinder understanding. Shizuko adapts the ST and enhances it to appeal to her Japanese readers by making it more relatable and easily understood. For that, Ozaki Rumi defines *Wasuregatami* as "a re-constructed work that stands on its own merits (our translation)" (Ozaki 2007: 178).

## 5. Concluding remarks

Since the study and comparison of different cultural contexts in translation can result in new and wider applications of existing concepts (Mizuno 2010; Meldrum 2010), this paper has looked into the translation theory of CL in the Japanese context by analyzing the defamiliarizing translation style in *Wasuregatami* (1890). It also aimed to investigate the role of translator Wakamatsu Shizuko in CL and CLTS, since the role of women translators in CL is an area that needs more research (Lathey 2010: 199).

The initial results have shown that the translation appears to lean towards domestication. However, upon further study, the analysis revealed that Wakamatsu Shizuko's experimentalism with register, syllabaries and lexical elements, the incorporation of original cultural items and the narrativization and the inclusion of dialogues could be understood as foreignizing

and defamiliarizing, as the resulting text does not rely on literalism and it employs “registers, and styles already available in the translating language to create a discursive heterogeneity” (Venuti 2000: 341). The choosing of the *genbun itchi* colloquial style is also noteworthy. It was still in flux at the time, and it had a lower, “non-standard” and “heterogeneous” status compared to the classical register, which situated it in the periphery of the literary system. Moreover, as Ozaki (2007: 180) mentions, it is very probable that successfully using *genbun itchi* in *Wasuregatami* helped Shizuko gain the necessary confidence to turn to this style in her later, better-known translations of CL.

Wakamatsu Shizuko’s style was her own. By using a “broad stylistic repertoire” (Venuti 2018: xv) she created a TT that was defamiliarizing, but at the same time intelligible enough in the translating culture, a necessary requirement so the text would not fall into translationese. According to Venuti, a translation must remain legible and pleasurable, and its translated status and the translator’s intervention must be disclosed (Venuti 2018: xv). Shizuko did so in her preface, clearly stating the ST corresponded to “Miss Procter’s poem ‘The Sailor Boy’” (*Wasuregatami* 1890: 45).

The results of this study show how the so-called domestication/foreignization dynamic is rather complex and calls for further analysis to re-evaluate works beyond the sometimes over-simplified domestication/foreignization dichotomy. Van Coillie and McMartin (2020: 23) also point out the need to research texts that bring about changes in the context of the target culture. In this sense, further research could be targeted at ascertaining what specific changes did Wakamatsu Shizuko’s use of *genbun itchi* in the translation *Wasuregatami* and later works bring on in the overall context and target culture of Meiji era Japan.

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