METONYMY IN *THE TALE OF GENJI*: AN ANALYSIS OF TRANSLATION STRATEGIES

Janel R. Goodman Murakami
University of Arizona

The process of translation affects the representation of cultural content in a text depending on the method used. Lawrence Venuti (1995) discusses two translation strategies: domestication and foreignization. While the former alters the text so that cultural and linguistic references of the translated text match the audience's target language culture, the latter keeps alterations to a minimum. Linguistic expressions could provide the micro-analysis needed to explore the results of using these strategies in a more rigorous and systematic way. An investigation of the treatment and use of metonymy as a linguistic expression in relation to the translation strategies being employed is reported here. Four translations of Genji Monogatari (The Tale of Genji) by Murasaki Shikibu were analyzed for use of metonymy. The analysis shows that distinct patterns of metonymy use do reflect which translation strategy is used, and this could lead to a better understanding of the implications of translating cultural meanings.

INTRODUCTION

Strategies or methods of how to translate a work from one language to another have been a point of debate since at least as early as the first century BCE. However, until about the mid twentieth century, this debate circled around two main approaches: "literal" vs. "free" translation (Steiner, 1998). Both can be problematic. "Literal" translation was usually taken to mean an approach which systematically replaced each word or phrase with its target language equivalent as much as possible (often resulting in problematic syntax). "Free" translation usually resulted in products which had the same loose overall meaning or theme of the original, but took great liberties with the form and style in order to make it sound more fluent or compelling in the target language, creating noticeable distance from the source text (See Munday, 2001 for a comprehensive review of the field of translation studies). These two approaches, while often discussed, were not precisely defined and so distinct strategies which could be operationalized more clearly were proposed only during the last sixty years (Amos, 1973; Munday, 2001). One of the major recent theorists in the field of translation studies is Lawrence Venuti. In his book *The Translator's Invisibility: A History of*

Translation (1995)*,* Venuti proposed two opposing methods that could be used in translation: translation can either "domesticate" or "foreignize" a work. When a translation domesticates a literary work, it will be fluent for the reader in the target language; this is accomplished by altering the text so that cultural and linguistic references match the target language culture. These alterations are often substantial changes. Translators may restructure sentences to have less drastic variability in length, for example. Additional words, phrases, and sentences will be inserted into the translation that did not occur in the original, usually as a means to explain some cultural content that would be unknown to the target readers. This gives the appearance that the work was written in the target language by an author from the target culture/country. The other strategy, according to Venuti, is to foreignize a work. When a translation is foreignized, the fact that translation has occurred is apparent. While the syntax must still work in the target language to be readable, alterations are kept to a minimum. If the original piece contains run-on sentences for artistic effect, the translation will as well. Cultural references will not be changed to target language equivalents. This translation method will ensure it is obvious to the reader that the work was first written in another language.

These two strategies are comparable to the more general "free" and "literal" translation approaches, but are further defined in that it is specifically the cultural content which is being either freely altered in order to make it more consumable for the target readers or more literally transposed to the translation product. This specification allows the formation of an analytical framework which could operationalize translation methods and lead to more rigorous judgments beyond the imprecise labels of "free" and "literal." This proposed analytical framework does not only draw on Venuti's distinction, however. While his concepts of domestication and foreignization provide valuable tools for analysis at a macro-discourse level, Venuti does not define the mechanisms at work on the micro-discourse level. In case studies of his own translations of Italian novels, he provides examples of how one might recognize when either method has happened (for example, the syntax being smoother). However, these are surface results of the translation process (Venuti, 1998). Venuti gives no systematic methodology for analysis. For the framework to be of use to practitioners, the micro-discourse processes that lead to the end result of a generally domesticated or foreignized translation need to be exposed and defined. Munday (2001), in his review of Venuti's work, points out that while Venuti himself does not use or provide specific methodology for his analysis, he offers his view of domestication and foreignization as incentives to promote research by others. Munday suggests that an analysis of specific linguistic features as exemplary instances of these

strategies could prove to be a viable method for their investigation with more reliability. Following this reasoning, this investigation focuses on the linguistic expression of metonymy, and how it might serve as a specific indicator needed for the systematic methodology that is missing in Venuti's original delineation.

First, a basic introduction to metonymy is warranted, as it is not as widely discussed as other linguistic expressions. Metonymy is a cognitive process of substitution by contiguity. Kövecses (2010) defines metonymy as "a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or idealized cognitive model" (p. 173). Metonymy is related to the more commonly referenced linguistic expression of metaphor, but there are some key differences. Metaphor emphasizes the similarities between two concepts that belong to two distinct cognitive domains (or "idealized cognitive models"). This usually has the broad function of facilitating understanding by connecting features of an item from one domain to those from another distinct domain: "That lawyer is a shark." By contrast, metonymy emphasizes the contiguity of two items (or entities) from within a single domain. This serves the function of providing cognitive access to one item within the domain by means of another item also within that domain, allowing substitution by contiguity. An example of this would be "I'm reading Shakespeare" (Kövecses, 2010, p. 171). In this metonymy, the producer, Shakespeare, is being used to represent his products. Thus the underlying meaning of the message is "I'm reading one of Shakespeare's works." Shakespeare (the producer) and his written works (his products) belong to the same cognitive domain - the group of concepts one may hold about the man, his work, his life, etc. By contiguity, a producer-for-the-product metonymy is formed. Many types of metonymy exist; manner-of-action-for-action ("She *tiptoed* to her bed"), property-for-thing ("The ships crossed the *deep*") and contained-for-container ("The *milk* tipped over") are but a few examples (See Kövecses, 2010 and Lakoff and Johnson, 1980 for more in-depth discussion and review of metonymy).

While the process of metonymy has specific linguistic expressions for its cognitive properties as discussed above, it also has broader applications. Lodge (1977) discusses the notions of "expansion" and "deletion" that can further qualify the process of metonymy. Expansion occurs when a metonymy is "undone," or made non-metonymic by inserting the information that had theretofore been represented by a contiguous item. The example, "I'm reading one of Shakespeare's works" is an expansion of the metonymy "I'm reading Shakespeare" because it inserts the product that the producer was representing.

Deletion is seen as one of the effects of metonymy because specific information is "deleted" when a metonymy is formed. From this viewpoint, the products of Shakespeare's work are not merely concealed, but removed from the expression. This has the possible implication that if a metonymy becomes part of the overall structure of a text, the representative item may replace the removed item permanently. These definitions, in conjunction with the more specific categorized expressions of metonymy, could be used as distinct markers of the more global and conceptual translation strategy. This makes metonymy an appropriate candidate for the approach of using linguistic features as signs (or markers) to investigate Venuti's translation strategies, as proposed by Munday (2001).

Some expectations can be put forward in first approaching this proposal. As metonymy is a ubiquitous feature in literary prose as well as everyday practice, it is likely to occur in a translation regardless of which strategy was used. This very pervasiveness contributes to it being an attractive candidate as a linguistic feature that can signal and identify the use of either translation strategy. While metonymy will likely occur in both kinds of translations, it may be used differently within each approach. This could result in several possible recognizable patterns, such as types of metonymy used or frequency of use, indicating which strategy was intended during the translation process. To the best of the author's knowledge, no work has yet analyzed Venuti's translation strategies using metonymy. This preliminary investigation is intended as the first step to establishing a systematic methodology which can operationalize translation strategies and further the understanding of the cultural and psychological impacts of translated materials.

METHODS

Four translations of *Genji Monogatari (The Tale of Genji)* by Murasaki Shikibu will be analyzed for use and frequency of metonymy, both on a specific "sentence by sentence" level as well as on "chapter by chapter" and "entire translated work" levels (where appropriate). Due to the length of this work, only one particular passage will be considered in depth across the translations. A passage which occurs in all four translations (as not all chapters are included in some of the translations) and which can be clearly identified as being translated from the same source passage was selected for comparison. While comments on the translations as literary works will be informative, they will be limited to a relevant few. The age and literary standing of this work has resulted in multiple translations into one target language (English), which allows the comparison and contrast of multiple versions.

While Venuti's case study examples of his own translation work analyze the source text against the target text, this investigation will compare several target text products among each other. The original text of this work is written in a form of Japanese that no longer functions as the modern form of the language, and thus access to original manuscripts is limited to scholars who have studied Classical Japanese. As the majority of the modern Japanese-speaking and English-speaking populations are more likely to have access to and be capable of reading the translated products rather than the original itself, these recent translations will serve as the main focus of this analysis. In this preliminary investigation, the cultural insight needed to analyze the treatment of cultural content (and its relations to translation method) will be drawn from the author's knowledge as a Japanese language speaker and scholar.

Royall Tyler's (2001) Translation

The most current complete English translation will serve as a starting point. The 2001 Royall Tyler translation includes all 54 chapters of the original work. This translation follows a more foreignizing strategy, because it clearly states on the cover of the book that it is a translation made by Tyler, it presents a substantial translator's introduction, and it uses copious footnotes. The footnotes are of significant interest to this investigation, as they give the needed cultural background information that the source culture (Heian-era Japan, 794-1185CE) would know, but that the target culture (Modern English speakers) would not. A focused analysis of the selected short passage will provide more insight into Tyler's translation method, and how metonymy factors within it.

The selected passage occurs early in chapter four, whose title has been universally accepted as "Yugao." Here the primary character, Prince Genji, is waiting in his carriage outside of the commoner-class home of his old nurse, who is dying. Coming to pay what could be a final visit, he has found the gate locked, and has sent word for it to be opened. He observes the surrounding neighborhood while he waits. Relevant footnotes have been included below the passage (see Box 1).

---

(1) Next door stood a house with new walls of woven cypress, surmounted by a line of half-panel shutters. (2) Four or five of these were open, and through very pale, cool-looking blinds he saw the pretty foreheads of several young women who were peering out at him.[3] (3) They seemed oddly tall, judging from where the floor they were standing on ought to be. (4) He wondered who they were, to be gathered there like that.

(5) Having kept his carriage very modest and sent no escort ahead, he was confident of remaining unrecognized, and he therefore peered out a little.[4] (6)

The gate, propped open like a panel,[5] gave onto a very small space. (7) It was a poor little place, really. (8) Touched, he recalled "What home is ours forever?"[6] and saw that the house might just as well be a palace.[7]

(9) A bright green vine, its white flowers smiling to themselves, was clambering merrily over what looked like a board fence. (10) "A word I would have with you, O you from afar,"[8] he murmured absently, at which a man of his went down on one knee and declared, "My lord, they call that white flower 'twilight beauty.'[9] The name makes it sound like a lord or lady, but here it is blooming on this pitiful fence!"

(11) The neighborhood houses were certainly cramped and shabby, leaning miserably in every direction and fringed with snaggle-toothed eaves, but the vine was climbing all over them. (12) "Poor flowers!" Genji said. (13) "Go and pick me some."

(14) His man went in the open gate and did so, where upon a pretty little servant girl in long trousers of sheer yellow raw silk stepped out through a plain but handsome sliding door and beckoned to him. (15) "Here," she said, "give them to him on this – their stems are so hopeless." (16) She handed him a white, intensely perfumed fan.

Footnotes:

3. The house is an *itaya*, a modest dwelling roofed with boards rather than cypress bark thatch or tiles. To about chest height it has *higaki* – walls faced with thin, crisscrossed slats of cypress (*hinoki*) wood; these are then extended upward by half-panel shutters (*hajitomi*) that can be swung up and secured open in a horizontal position. Each panel covers the full space (*ken*) between two structural pillars. The "four or five" panels probably cover the full width of the house. The paleness of the blinds (*sudare*) shows them to be new.

4. Presumably through his carriage's side window (*monomi*) or past the edge of the blind that covered the carriage's rear entrance.

5. The gate was attached to a horizontal crosspiece and swung open vertically. It was propped open with a pole.

6. *Kokinshu* 987: "In all this world, what home is ours forever? Mine shall be the lodging I come upon tonight."

7. *Kokin rokujo* 3874: "What need have I for a palace? Rather to lie with you where the weeds grow thick."

8. *Kokinshu* 1007 (a *sedoka*): "A word I would have with you, O you from afar who gaze into the distance: that white flower blooming yonder – what is its name?"

9. *Yugao* (more literally, "evening face"). Genji's attendant observes that this name makes it sound like a "person" (*hito*), meaning someone who "is someone," that is, socially distinguished. In this context *yugao* refers to either Genji himself or to the woman for whom the chapter is named, and "beauty" is therefore meant as an allusion to both.

Box 1. **Excerpt of Tyler's 2001 Translation, p. 55-56**

In the passage, several instances of metonymy can be found at the sentence level. Examples occur especially when the characters speak, such as in (13) and (15). The quantity "some" stands in for the full meaning of "some flowers," forming a quantity-for-item metonymy. When the servant girl speaks about the flowers, she does not address them directly, instead using a part ("stems") and property ("hopeless") to represent the flowers in her dialogue. A further example of a metonymy that is likely intended to replicate the source language's style is also present. The Japanese language, in comparison to English, has fewer verbs that carry information about the manner in which a movement is performed, as manner of action is often expressed through adverbs alongside more generic verbs. In (9) it is likely that the metonymy has entered into the text through the act of translation, but is still made to mimic the source language's proclivity for adverbs by adding the adverb "merrily." This renders the manner-of-action-for-action metonymy: "clambering merrily." These sentence level metonymies are subtle in effect, which mimics the source language's quality of being very subtle and at times indirect. Overall, this indicates that the translation is adhering to the source text not only in meaning but also in linguistic style.

Metonymy is also indicated through the footnotes, but at a level that is more culturally significant than the sentence-by-sentence level. There are several instances where something is so well known in the source culture that metonymies occur naturally in the context of that culture. Examples of this are (8) and (10), where the lines of poems stand in for Genji's thoughts, both internal and said aloud to himself. In Heian-era Japan, anyone of noble standing or of an educated class would have memorized the vast majority of poems in the *Kokinshu* and other anthologies (the *Kokin rokujo* among them). In games, letters, and even private journals, poems from these anthologies were often used to communicate one's feelings, instead of expressing the feelings directly. The more skillfully a noble man or woman was able to quote the poem that captured exactly the feelings of the moment, the more refined he or she appeared to others (Varley, 2000). Therefore poems from the anthologies stand in as appropriate and expected representations of the contiguous sentiments of Genji's thoughts. Evidence for this is in the narrative when in (10) Genji "murmur[s] absently" the first line of a poem verbatim, and his attendant recognizes that Genji is wondering what the nearby white flowers are called, despite the fact that Genji does not utter the second half of the poem, which is the part that actually states, "that white flower blooming yonder – what is its name?" (p. 55). Here, not only does the poem become a metonymy for Genji's wondering about the flower, but the first part of the poem becomes a metonymy for the entire poem through a particular type of

metonymy known as synecdoche (or "part-for-whole"). This would not be recognized by the target language reader, however. To address this problem, Tyler commits expansion (Lodge, 1977) and undoes the metonymies by providing what has been left unsaid, by including the poems in their entirety so that the reader may also observe the indirect way in which Genji wonders what the flowers are called. However, Tyler does not do this within the narrative but through the footnotes. In this way, the metonymies are not truly disassembled; they are left intact in the text. The reader may choose to refer to the footnotes for more explanation, but the original metonymy remains.

Tyler's translation suggests Venuti's foreignization strategy, which is evidenced at the linguistic and cultural levels, specifically through Tyler's treatment of metonymies. At the sentence level, subtle metonymies such as manner-of-action-for-action are used to mimic the source language's linguistic style, while at the cultural level "poem-for-thought" metonymy and part-for-whole synecdoche are articulated in the main text so that cultural practices can be observed. Additionally, information needed for understanding these cultural references is provided in a non-intrusive manner as footnotes. This provides evidence that foreignization is the dominant strategy used in this translation.

Kencho Suematsu's (1882) Translation

To serve as a relevant and useful linguistic mechanism for analysis within a framework, the use of metonymy needs to indicate the presence of both foreignization and domestication so that the pervasiveness of metonymy within language functions as an advantage to the investigator. Metonymy occurs so frequently in language that it cannot be expected to appear in only one of the translation strategies. Therefore particular uses of metonymy will need to reflect a strategy, beyond the fact of metonymy presence. To investigate if it can indicate the other strategy, the first historically well-known translation of the book, completed in 1882 by Kencho Suematsu, will prove useful. Suematsu's strategy would be considered to be domesticating by the standards of Venuti's examples. The first piece of evidence for this comes from the length of the translation as compared to the original work. *Genji* is a work of considerable length, with 54 chapters. Suematsu's translation includes only 17 of these chapters, some of which are not fully complete themselves. These are not the first 17 chapters of the work, but are rather selected from points throughout the story where the more significant life events of Genji take place. Here, on a scale larger than sentence level, is an application of the "deletion" concept of metonymy (Lodge, 1977). Only 17 (somewhat incomplete) chapters of a story stand in representation of 54 chapters of the same story. Only what would be considered the most "interesting" parts by the

target culture – those with life events and the more memorable of Genji's conquests – are translated. The parts which would be significant to the source culture (Heian-era Japan), but not the target culture, are removed, such as extended descriptions of seasons or characters' lengthy and internal sorrow for the evanescent nature of the world. This matches Venuti's description of domestication. A focused analysis of the same short passage can also give some insight into this characterization of the work (See Appendix 1 for full text of this version of the passage).

The metonymies observed earlier in Tyler's translation are treated differently in this version. In (2), only the color of the blinds on the near-by house is mentioned ("…through very pale, cool-looking blinds..."). In footnote 3, Tyler explains (or expands) the property-for-condition metonymy occurring – namely that the paleness of the blinds indicates that the materials used to make them have not been exposed to the open air very long, which will cause them to darken (but Tyler does not state this explicitly). The metonymy remains un-expanded and unchanged by Tyler in the main text. Suematsu's translation of this same description is as follows:

> "The upper part, for eight or ten yards in length, was surrounded by trellis-work, over which some white reed blinds – rude, but new – were thrown" (p. 76).

Suematsu expands the metonymy directly in the text by inserting the phrase "rude, but new" immediately after the blinds and their white color are stated. This is a small insertion, but Suematsu makes larger ones when more is needed to expand a metonymy that the target culture will not know. For instance, in (3) in Tyler's version, it is noted that Genji (presumably) thinks the women (whose foreheads can be seen) must be "oddly tall" considering where the floor of such a house would be in relation to the shuttered windows. Tyler inserts a footnote describing the type of house being spoken of; he does not provide an expansion for this particular cultural-knowledge based metonymy, which serves to represent that given the particular construction of commoner-class houses during this time in Kyoto, the ladies are going through unseemly efforts (standing on furniture) to look at Genji outside, something a "true" lady would not be likely to do. This shows these women to be lower-class despite their "pretty foreheads". However, Suematsu approaches this again with in-text expansion:

"'Ah,' thought Genji, 'they can never be so tall as to look over that blind. They must be standing on something within. But whose residence is it? What sort of people are they?'" (p. 76).

He not only adds in information but frames it in such a way that Genji himself explains this in his direct thoughts. The character is given the role of explaining the metonymy enough so that the Western target-culture readership may understand, and thus the insertion is covert. Suematsu also disassembles the metonymies of the poems which convey Genji's thoughts. While Tyler leaves instances of metonymy intact and provides the full poems in the footnotes ("Touched, he recalled 'What home is ours forever?' and saw that the house might just as well be a palace"), Suematsu provides larger portions of the poems in the text:

"The line: 'Where do we seek our home?' came first into his mind, and he then thought that 'even this must be as comfortable as golden palaces to its inmates'" (p. 77).

He sets all the poems apart in quotes, making the metonymy more obvious, and introduces it with language signaling a poem ("The line: …"). Where Tyler leaves many metonymies un-expanded in the text, Suematsu expands many of these same metonymies in the main text.

One further comparison between these two works will be useful toward the overall assessment of these two translations as foreignizing or domesticating according to Venuti's macro-level observations. In the scene of the passage where Genji's attendant procures him some flowers and receives a fan from the little servant girl, it is most apparent which overall strategy is being used by either translator. In Tyler's version (12-16), Genji tells his attendant to simply go pick some of the flowers for him. Genji is of noble rank - a prince by birth. The flowers are growing along the fence of a commoner-class house, so there is no social need for Genji to ask for the flowers from the commoners, especially ones that are growing wild. Also, the servant girl is dressed in "long trousers." A girl in this historical period wearing trousers may be odd to a Western reader, but Tyler's use of this word indicates that the girl's garment is not what a little girl in the target culture would wear (most likely a dress). She also offers an "intensely perfumed" fan to hold the flowers on, which is not only significant to later developments in the narrative, but a fitting offering for a Heian prince. All of this indicates that a foreignizing strategy is being used. Tyler deliberately leaves elements from the source

culture unchanged and chooses words that emphasize differences from the target culture. Suematsu's version presents this same scene as:

> "'What beautiful flowers they are,' exclaimed Genji. 'Go and beg a bunch.' The attendant thereupon entered the half-opened gate and asked for some of them, on which a young girl, dressed in a long tunic, came out, taking an old fan in her hand, and saying, 'Let us put them on this, those with strong stems,' plucked off a few stalks and laid them on the fan" (p. 77).

In this translation, Genji tells his attendant to "Go and *beg* a bunch [of flowers]" and his attendant then "*asked* for some of them" (emphasis added). This behavior would be seen as more "gentlemanly" (and therefore befitting a refined, "good" prince) by a Western reader, especially in the chivalrous British and egalitarian American cultures. The little girl wears a "long tunic," a garment which is in agreement with Western views of ancient dress for women, such as those from Ancient Greek traditions. Finally, it is an "old fan" which is offered, which again narrows the class gap between Genji and the commoners. This indicates a domesticating strategy is being used, as the cultural practices and word choices are changed to fit target culture values and minimize the appearance of differences.

When the observations of Venuti's strategies are compared with the treatment of metonymy within the translations, a possible connection between the two emerges. The pattern indicated thus far shows that when a translation is foreignizing, the metonymies, especially those based on cultural knowledge of the source culture, are not expanded or explained within the narrative. Also, large-scale deletion metonymy (entire chapters being removed) does not occur in the work as a whole. More succinctly, the text itself is not changed to incorporate metonymy expansion at the sentence level nor metonymy by deletion at the paragraph to chapter levels. The pattern also indicates that when a domesticating strategy is used, the opposite occurs – the text itself is changed to incorporate metonymy expansion at the sentence level and metonymy by deletion at higher levels. If this pattern is robust, then it could serve as the linguistic-expression based micro-analysis needed to provide more rigorous evidence for Venuti's translation strategy dichotomy. To further test the robustness and stability of this possible pattern, more than one comparison will be needed. Further comparisons of two more translations of *The Tale of Genji* follow.

Arthur Waley's (1933) Translation

The first major translation by a westerner of *Genji* was completed in 1933 by Arthur Waley, and while it is more complete than Suematsu's version, it still displays similar translation choices. It can be considered a domesticating translation, and the first sign of this (and also one of the features of the emerging pattern regarding metonymy) is that high-level metonymy by deletion occurs. While Waley translates more than Suematsu, he does not include some chapters. He also truncates scenes that are "static" in his judgment, such as some of the character's death scenes. Waley states that "…some peculiarity of Murasaki's psychology makes her death-scenes banal and feelingless [sic]" (as quoted in Bowring, 1988, p. 79). Examination of the sentence-level metonymies is needed for further analysis (See Appendix 2 for full text of this version of the passage).

At the sentence level there is evidence of metonymic expansion when compared with the prior two examples. Similar to Suematsu, Waley expands the metonymy which follows from the ladies' foreheads being visible:

> "At first he thought they had merely peeped out as they passed; but he soon realized that if they were standing on the floor they must be giants. No, evidently they had taken the trouble to climb on to some table or bed; which was surely rather odd!" (p. 54).

Waley expands it further than Suematsu, and adds emphasis to the whole occurrence by setting it off as an individual paragraph and inserting an exclamation point. Waley also expands the poems:

> "For a moment he pitied those who lived in such a place, but then he remembered the song 'Seek not in the wide world to find a home; but where you chance to rest, call that your house'; and again, 'Monarchs may keep their palaces of jade, for in a leafy cottage two can sleep'" (p. 55).

Again he goes further than Suematsu by inserting both poems, off-set by quotation marks, in their entirety. Whereas Tyler and Suematsu restrict themselves to including only the single lines of the poems Genji references as part-for-whole synecdoche, Waley completely removes the metonymy. Of particular interest in this comparison, and something not seen within the first two translations, is metonymy by deletion at the sentence level as well. In both Tyler's and Suematsu's versions Genji wonders who the people in the house are. This is absent in Waley's version. Also, and perhaps more significantly,

unlike Tyler and Suematsu, Waley excludes the reference to the poem that Genji makes when wondering about the white flowers. This serves as another example to support the pattern found earlier: a domesticating translation that has both metonymies expanded at sentence level and metonymy by deletion at higher text levels, as well as at sentence level.

Edward Seidensticker's (1976) Translation

The translation by Edward G. Seidensticker, which was completed in 1976, addressed criticisms of the previous major translations by Suematsu and Waley. Before Tyler's version, reviews and literary critics lauded Seidensticker's version for its authenticity (Miyoshi, 1979). This version does appear to be following a more foreignizing strategy, as it does avoid some of the choices of Waley's version, such as using Western-equivalent words for Japanese architecture and clothing, and also makes use of a few footnotes (though not to the extent that Tyler does). It does however show a similar large-scale deletion pattern of metonymy. While Seidensticker did translate the entire work, he also created an abridged version, limited to only 12 chapters selected from throughout the work. This abridged version is the more widely available, in both bookstores and libraries. It can therefore be considered the default version of this translation, which indicates that metonymy by deletion occurs in this version on a larger scale than in Suematsu's version. As this version seems to evade a definite categorization according to Venuti's distinction more than the other versions, it can prove useful in showing whether the pattern and possible linguistic analysis technique continues to manifest in a way that can provide evidence for one strategy or the other (See Appendix 3 for full text of this version of the passage).

Compared to the translations discussed earlier, in Seidensticker's work some of the more prominent metonymies are left unexpanded, suggesting foreignization. Similar to Tyler's version, the women's seeming "rather tall" is not expanded in the text. The first poem that Genji recalls is also not expanded in-text, ("He felt a little sorry for the occupants of such a place – and then asked himself who in this world had more than a temporary shelter" p. 28), instead a footnote is used to provide the full poem, like Tyler. This raises a consideration that was not apparent until now, however. Genji's observation of the women's foreheads through the blinds is not explained anywhere in this version, with no indication of where the blinds on this type of structure would normally be:

> "The four or five narrow shutters above had been raised, and new blinds, white and clean, hung in the apertures. He caught outlines of

pretty foreheads beyond. He would have judged, as they moved about, that they belonged to rather tall women" (p. 28).

Without the context that the windows are placed high in the house's walls, Genji's judgment of the women's being tall seems arbitrary. However, the metonymy is not expanded in-text or in a footnote. The target culture reader is thus in the same position as a source culture reader, but without access to the knowledge the source culture reader would have in order to recognize that a metonymy is occurring. The metonymy is "lost" through lack of awareness, with no evidence of its occurrence being apparent. Seidensticker's treatment of some of the poem's metonymies also has the effect of making them seem less significant or non-existent through a process of minimizing them from metonymies to more simple expressions. While Seidensticker does expand the metonymy of the poem about the white flowers through a footnote, he also has Genji's attendant mimic the poem's words ("far off yonder") when he replies to Genji's self-directed wonderings:

> "'I need must ask the lady far off yonder,' he said, as if to himself. An attendant came up, bowing deeply. 'The white flowers far off yonder are known as 'evening faces,'' he said" (p. 29).

There is no apparent reason for the attendant to use this phrase, as the flowers are actually nearby, and so this is a deliberate choice by Seidensticker. This has the effect of making the exchange more of a word-play between Genji and his attendant, raising the attendant to Genji's level of poetic prowess, and therefore minimizing or smoothing the impact of the metonymy – reducing the appearance of foreign differences for the target culture reader. This also occurs with the metonymy which uses a poem comparing a palace to a hut ("A hut, a jeweled pavilion, they were all the same" p. 28), where Seidensticker does not expand the metonymy anywhere (similar to the "tall women" earlier) and the language is smoothed, so that what was a metonymical allusion to a poem becomes a more personal observation on Genji's part. Seidensticker's version has indicators of a foreignizing strategy, but an examination of the metonymy expansion and deletion methods reveals that domesticating strategies are also being used, some rather covertly, that may not have been exposed through more general analysis.

DISCUSSION

The purpose of this comparative analysis was to investigate the specific linguistic expression of metonymy and its use to identity patterns that, if present, could indicate the presence of particular translation strategies. The analysis indicates that metonymy can serve as at least a preliminary linguistic analysis method to test the validity of Venuti's distinction between domesticating and foreignizing strategies. The treatment of metonymy in the two strategies appears to be distinct enough that it can be used to further support global judgments of this dichotomy (See Table 1).

Domestication	Foreignization
Metonymy by deletion at global (paragraph/chapter) level.	No metonymy by deletion at global (paragraph/chapter) level.
Metonymy expansion and diminishment at the sentence/word level.	No metonymy expansion and diminishment at the sentence/word level.
No metonymy expansion in footnotes or other non-in-text means.	Metonymy expansion in footnotes or other non-in-text means.

Table 1: Metonymy Use According to Translation Strategy

An interesting observation with the emergence of this pattern is that the strategies do not appear to be in a mutually exclusive dichotomy. Tyler's version, though foreignizing, still has some slight instances of in-text expansion. Waley's and Suematsu's versions consist mainly of instances of domesticating criteria (deletion, in-text expansion), but do not use expansion in every metonymy. Seidensticker's version, most interestingly, has noticeable instances from both sets of criteria, though close inspection shows an inclination for a domestication strategy. This strongly indicates the presence of a continuum in regards to the treatment of metonymy, with the consistent application of the criteria from Table 1 above being the two extreme ends of this continuum. Using a continuum-based model, the four translations analyzed can be compared globally in a more comprehensive way beyond the two categories illustrated above. Such a continuum can clarify translation trends as applied to different translations coming from one source as well as trends over time (See Figure 1).
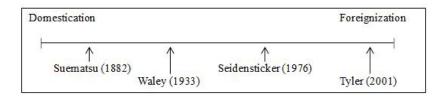
Figure 1: Translation Strategy Continuum. Each Translation is Placed According to Overall Proportion of the Two Translation Strategies.

The investigated examples, especially Seidensticker's version, emphasize the fact that translations use elements of both strategies in an almost seamless manner. Venuti's distinction, as he posits it in *The Translators Invisibility* (1995), speaks of the two strategies in such a way that implies they are mutually exclusive, but the close inspection of one linguistic feature shows that it is possible for a translation to be a combination of the two, with the dominant strategy being that which occurs in greater proportion. Conceptualizing the strategies as a continuum may prove a more viable approach. This is in agreement with other findings about translation strategy use at the global level, such as those of Paloposki and Oittinen (2000), who have argued "that [the] two seemingly opposing strategies can be aiming at similar effects, while one and the same strategy can be used for diametrically opposed purposes" (p. 375). Further investigation of linguistic mechanisms could potentially reveal how a continuum of the two strategies can be employed by translators to accomplish intentional and nuanced effects.

The application of a systematic methodology to translation strategies will prove useful in not only affording a better operationalization of the definitions of these strategies, but also of investigating possible implications of their use at an intercultural level. Venuti's concern about translation and how it relates to non-English speaking cultures is his motivation for defining translation strategies by the results of their cultural content manifestations. He argues that the translation of literary works from other cultures into English must be approached more conscientiously in order to avoid cultural misrepresentations. Depictions of gender and social roles between cultures are examples of areas where these misguided representations can occur. He also asserts that the choices made when translating a work control not only how target readers view the source culture, but also how the source cultures view representations of themselves. In this way, Venuti sees translation, and especially translation into English, as a type of potential covert colonialism in modern society. He argues that to alter cultural content to match that of the

target culture signifies that the target culture is preferred, and possibly superior because of its desirability. If literary translation products present a culture in a subservient manner, source culture readers will be impacted by this view of their culture as seen by others. Venuti warns of the potential psychological effects this may have when the source culture is shown to be less powerful, compared to a more powerful target culture (1995, 1998). Venuti's distinction is valuable in that it offers a means to examine the relationships that are inherent in a translation, by bringing social and psychological motivations into the assessment. However, without a rigorously identified and well-defined methodology, research into these social and psychological impacts proves difficult.

Often the only evidence available for strategy identification is the final translated work, and the process of translation is unobserved. This makes consistency in translation strategy identification necessary for such identifications to be reliable. With distinct and identifiable patterns of metonymy use, the translation strategy being applied to a literary work can be more reliably and objectively identified, which will support the appropriateness of identification inferences based on the resulting translation. Through this validation, judgments based on a reliable model of proportional application of translation strategies could be used to develop measurement instruments. These instruments, when used in conjunction with psychological assessments, could lead to new and reliable insights into the concerns Venuti expresses about the risks of underrepresenting and misrepresenting cultures. This is an important endeavor, as the impacts of translation on intercultural relations are still not fully clear. Translation is a pervasive part of intercultural exchange, and so understanding its impact is needed to ensure responsible practices.

Several workable concepts have been advanced here, but they will require more development to gain lasting validity. Further comparisons and analyses of translations of other texts will be needed to further refine and test the criteria found in this limited investigation. Nevertheless, these preliminary findings show that metonymy can be used as a linguistic marker in a greater framework built from Venuti's translation strategy distinction. This potential framework could be extremely useful in moving the concepts of foreignizing and domesticating translation strategies out of the realm of subjective speculation and into the realm of objective observation. Not only could this provide a more efficient and systematic method to assess a translation, but could provide a sense of validity to the assessment, making possible more critical work investigating the conceptions and ideologies which are transmitted through translation.

REFERENCES

Amos, F.R. (1973). *Early Theories of Translation.* New York: Octagon.

Bowring, R. (1988). *Landmarks of world literature: Murasaki Shikibu – The Tale of Genji.* Cambridge: Cambridge University Press.

Kövecses, Z. (2010). *Metaphor: a practical introduction.* Oxford: Oxford University Press.

Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By.* Chicago: University of Chicago Press.

Lodge, D. (1977). *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of modern Literature*. London: E. Arnold.

Miyoshi, M. (1979). Translation as interpretation [Review of the book *Genji Monogatari: The Tale of Genji,* trans. by E.G. Seidensticker]. *The Journal of Asian Studies, 38*(2), 299-302.

Munday, J. (2001). *Introducing Translation Studies: Theories and Applications.* New York: Routledge.

Paloposki,O., & Oittinen, R. (2000). The Domesticated Foreign. In A. Chesterman, N.   Gallardo, & Y. Gamber (Eds.), *Translation in Context Selected papers from the EST Congress, Granada 1998* (pp. 373-390). Philadelphia: John Benjamins.

Shikibu, M. (1882). *Genji Monogatari: The Tale of Genji.* (K. Suematsu, Trans.). Boston: Tuttle-Periplus. (Original work written 1021)

Shikibu, M. (1933). *Genji Monogatari: The Tale of Genji.* (A. Waley, Trans). New York: Random House. (Original work written 1021)

Shikibu, M. (1976). *Genji Monogatari: The Tale of Genji.* (E. G. Seidensticker, Trans.). New York: Vintage Classics. (Original work written 1021)

Shikibu, M. (2001). *Genji Monogatari: The Tale of Genji.* (R. Tyler, Trans.). New York: Viking. (Original work written 1021)

Steiner, G. (1998). *After Babel: Aspects of Language and Translation.* Oxford: Oxford University Press.

Varley, P. (2000). *Japanese Culture (4ᵗʰ ed.).* Honolulu: University of Hawai'i Press.

Venuti, L. (1995). *The Translator's Invisibility: A History of Translation.* London: Routledge.

Venuti, L. (1998). *The Scandals of Translation: Towards an Ethics of Difference.* New York: Routledge.

APPENDIX

Appendix 1: Translation Excerpt by Kencho Suematsu, 1882 (p. 76-77)

He noticed close by a small and rather dilapidated dwelling, with a wooden fence round a newly-made enclosure. The upper part, for eight or ten yards in length, was surrounded by trellis-work, over which some white reed blinds – rude, but new – were thrown. Through these blinds the indistinct outline of some fair heads were faintly delineated, and the owners were evidently peeping down the roadway from their retreat. "Ah," thought Genji, "they can never be so tall as to look over that blind. They must be standing on something within. But whose residence is it? What sort of people are they?" His equipage was strictly private and unostentatious. There were, of course, no outriders; hence he had no fear of being recognized by them. And so he still watched the house. The gate was also constructed of something like trellis-work, and stood half open, revealing the loneliness of the interior. The line: "Where do we seek our home?" came first into his mind, and he then thought that "even this must be as comfortable as golden palaces to its inmates."

A long wooden rail, covered with luxuriant creepers, which, fresh and green, climbed over it in full vigor, arrested his eye; their white blossoms, one after another disclosing their smiling lips in unconscious beauty. Genji began humming to himself: "Ah! Stranger crossing there." When his attendant informed him that these lovely white flowers were called "Yugao" (evening-glory), adding, and at the same time pointing to the flowers, "See the flowers *only*, flourishing in that glorious state."

"What beautiful flowers they are," exclaimed Genji. "Go and beg a bunch."

The attendant thereupon entered the half-opened gate and asked for some of them, on which a young girl, dressed in a long tunic, came out, taking an old fan in her hand, and saying, "Let us put them on this, those with strong stems," plucked off a few stalks and laid them on the fan.

Appendix 2: Translation Excerpt by Arthur Waley, 1933 (p. 54-55)

The house next door was fenced with a new paling, above which at one place were four or five panels of open trellis-work, screened by blinds which were very white and bare. Through chinks in these blinds a number of foreheads could be seen. They seemed to belong to a group of ladies who must be peeping with interest into the street below.

At first he thought they had merely peeped out as they passed; but he soon realized that if they were standing on the floor they must be giants. No, evidently they had taken the trouble to climb on to some table or bed; which was surely rather odd!

He had come in a plain coach with no outriders. No one could possibly guess who he was, and feeling quite at his ease he leant forward and deliberately examined the house. The gate, also made of a kind of trellis-work, stood ajar, and he could see enough of the interior to realize that it was a very humble and poorly furnished dwelling. For a moment he pitied those who lived in such a place, but then he remembered the song 'Seek not in the wide world to find a home; but where you chance to rest, call that your house'; and again, 'Monarchs may keep their palaces of jade, for in a leafy cottage two can sleep.'

There was a wattled fence over which some ivy-like creeper spread its cool green leaves, and among the leaves were white flowers with petals half-unfolded like the lips of people smiling at their own thoughts. 'They are called Yugao, "Evening Faces,"' one of his servants told him; 'how strange to find so lovely a crowd clustering on this deserted wall!' And indeed it was a most strange and delightful thing to see how on the narrow tenement in a poor quarter of the town they had clambered over rickety eaves and gables and spread wherever there was room for them to grow. He sent one of his servants to pick some. The man entered at the half-opened door, and had begun to pluck the flowers, when a little girl in a long yellow tunic came through a quite genteel sliding door, and holding out towards Genji's servant a white fan heavily perfumed with incense, she said to him, 'Would you like something to put them on? I am afraid you have chosen a wretched-looking bunch,' and she handed him the fan.

Appendix 3: Translation Excerpt by Edward Seidensticker, 1976 (p. 28-29)

Beside the nurse's house was a new fence of plaited cypress. The four or five narrow shutters above had been raised, and new blinds, white and clean, hung in the apertures. He caught outlines of pretty foreheads beyond. He would have judged, as they moved about, that they belonged to rather tall women. What sort of women might they be? His carriage was simple and unadorned and he had no outrunners. Quite certain that he would not be recognized, he leaned out for a closer look. The hanging gate, of something like trelliswork, was propped on a pole, and he could see that the house was tiny and flimsy. He felt a little sorry for the occupants of such a place – and then asked himself who in this world had more than a temporary shelter.* A hut, a jeweled pavilion, they were all the same. A pleasantly green vine was climbing a board wall. The white flowers, he thought, had a rather self-satisfied look about them.

"'I need must ask the lady far off yonder,'" † he said, as if to himself.

An attendant came up, bowing deeply. "The white flowers far off yonder are known as 'evening faces,'" ‡ he said. "A very human sort of name – and what a shabby place they have picked to bloom in."

It was as the man said. The neighborhood was a poor one, chiefly of small houses. Some were leaning precariously, and there were "evening faces" at the sagging eaves.

"A hapless sort of flower. Pick one off for me, would you?"

The man went inside the raised gate and broke off a flower. A pretty little girl in long, unlined yellow trousers of raw silk came out through a sliding door that seemed too good for the surroundings. Beckoning to the man, she handed him a heavily scented white fan.

"Put it on this. It isn't much of a fan, but then it isn't much of a flower either."

Footnotes:

* Anonymous, *Kokinshu* 987:
> Where in all this world shall I call home?
> A temporary shelter is my home.

†Anonymous, *Kokinshu* 1007:
> I needs must ask the lady far off yonder
> What flower it is off there that blooms so white.

‡ *Yugao, Lagenaria siceraria,* a kind of gourd.