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研究課題名(和文) The Social and Cultural Impact of Literary Translators in Japan from 1950 to 1970

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研究成果の概要(和文)：本研究では、トランスレーション・スタディーズの主な概念である「翻訳家透明論」を再考するために、戦後日本の文学裁判・論争、そして様々なメディア媒体における翻訳家の表象を分析した。欧米の同業者と異なり、文学作品を翻訳する日本人は注目され、一人前の作家として認められる場合もある。それは望ましい社会的立場と思われるが、評価されると同時に出版物の責任を問われる反面もある。そこで、文学・法学・倫理学・政治学・メディア研究を参考とした領域横断型のアプローチを用いて、戦後日本を理解するために、翻訳のプロセスによって生まれた新しい思想が必要不可欠であることを証明した。

研究成果の学術的意義や社会的意義

本研究の結果は主に英語で発表した。トランスレーション・スタディーズの研究者に日本の翻訳家の特有な状況を明確に示して、「翻訳家透明論」の再考を促すことに貢献できた。また澁澤龍彦を中心に、日本研究者を含め、欧米では知られていない重要な日本人の翻訳家の仕事と思想を紹介し、分析した。さらに、文学のみならず、アニメなどにおける翻訳家の表象を研究したことで、幅広く研究成果を発信することができた。この研究によって、日本国内外では翻訳家の作品が再び注目されると確信している。

研究成果の概要(英文)：The purpose of this research is to reconsider the concept of the "invisible translator" within the context of postwar Japan. The common understanding is that more visibility equals a better distribution of the cultural capital associated with translation. The situation of translators in Japan can serve as a counter-example. After the war, Japanese translators achieved social recognition. This recognition led many people to consider them as "real authors". Unfortunately, our research showed that the reason behind this new social status was to make translators, especially literary translators, accountable for their writing, regardless of the texts' origins. Our research was based on (1) translations' paratexts (2) literary trials (3) issues of sovereignty and (4) translators' representation in media. Furthermore, we studied closely the life and work of Shibusawa Tatsuhiko, a Japanese translator of French literature.

研究分野：Translation studies

キーワード：Translation studies Postwar Japan Invisible translator Shibusawa Tatsuhiko Law and literature Censorship Sovereignty

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## 1. 研究開始当初の背景

In the course of researching ethical concerns related to translation, we noticed that the social status of literary translators varies greatly depending on the target language of the works published. We also believed that the country of publication could also have a certain impact. Japanese translators in particular seemed to have radically different situations compared to their peers publishing in the English-speaking world. Japanese translators appeared to be the exception to the rule of the “invisible translator” which is one of the main findings of translation studies. Translation studies, influenced by the activism of cultural studies, used this concept of the “invisible translator” to emphasize the importance of structural reforms in the publishing edition business (see Lawrence Venuti, *The Translator's Invisibility*, Routledge, 1995). According to most researchers, the reasons behind the existence of this invisible translator were twofold. First, the aesthetic imperatives in the West regarding translation demanded that the target text gave the illusion of having direct access to the source text. In other words, the translation and the translator should not bring too much attention to their existence. In this context, the “real” author is the source text's writer, and the translator is just an artisan recreating an original work. The translator only assumes the responsibility of being faithful to the source text and of creating the illusion of a direct access to a foreign culture, without any filter. Following this logic, the translator and the commonly accepted aesthetic conception of translation is in part responsible for this situation. Many translators, because of their training and cultural environment, do not feel the need to come out of the shadows. This relative anonymity gives a certain level of protection. On the other hand, the lack of social recognition inevitably leads to less cultural capital and lower remuneration. Second, the publishing companies prefer to keep the status quo to have more control over their products and pay their translators less. Most scholars of translation studies argue for translators to be more visible. In theory, this should lead to a greater cultural impact and better working conditions. Also by making the translator's work visible, it would show the foreignness of the source text and avoid the translation process to be a negation of another culture.

Most scholars of translation studies commonly accept these ideas, and we did not intend to challenge them. However, we noticed that this model could not adequately explain the challenges faced by Japanese translators, especially after World War II. We initially identified one main reason for these discrepancies in the translators' status: Japanese postwar society needed to control foreign ideas and translators were the perfect scapegoats. In brief, translators had higher social status because Japanese society needed people to take responsibility for the publication of foreign writings. An increase in privileges equaled increased responsibility. We quickly realized that to understand this issue, we had to look at not only the discourse on translation, but also at how translation interacted with cultural, political, and legal institutions. The question of the distribution of power and authority in postwar Japan incidentally became an important focus of our research.

## 2. 研究の目的

The purpose of this research is to understand the social status of the literary translators in postwar Japan and, by extension, the impact that foreign texts had on Japanese thought during that period. We want to create a heuristic model that refers to previous research on translation studies, but that can also account for the specificity of Japanese social and political reality. In doing so, we want to contribute to a better understanding of the role of authorship in translation and the influence a translator can have on the culture(s) associated with the target text. Furthermore, this research will allow us to reconsider the history of Japanese literature, cinema, and other media by showing the role “translation” played in the development of different aesthetic movements. Thus, we want to contribute to the field of translation studies as well as research on Japanology.

## 3. 研究の方法

After exploring a series of approaches, we realized that the most appropriate way to understand the visibility of the Japanese translators and their influence on postwar

Japan was a combination of corpus analysis, translation studies, interdisciplinary studies (political science, legal studies), and intermedial studies. Through numerous interactions with specialists of Japanese literature, translation studies, film studies, research in libraries in Japan, France, England, we were able to define and framed our object of study in a multidisciplinary and transnational perspective. We started with a general survey of the representation of translators in postwar Japan, followed by an in-detailed analysis of the life and work of Shibusawa Tatsuhiko. We then looked at literary trials in Japan, and we considered issues of translation in the broader context of adaptation and intertextuality, including how literary translation can affect other media, such as film and manga, as well as the political debates in Japan.

The initial period of our survey was 1950-1970, but we also studied texts before the war to have a better historical understanding of the postwar evolution of translation. We also analyzed representations of our period in more contemporary texts, to see how postwar Japan is perceived today. We worked on a recent anime film, *Bungo Stray Dogs: Dead Apple* (2018), which directly represented a translator, Shibusawa Tatsuhiko, as the main villain of the story.

#### 4 . 研究成果

In order to understand Japan as the exception to the rule regarding the “invisible translator”, and to measure the cultural impact translators had in postwar Japan, more specifically from 1950 to 1970, we decided, following the work of Michael Cronin, to consider translators not only “as agents of representation but [also] as objects of representation” (*Translation Goes to the Movies*, Routledge, 2009, p.X). Cronin’s inquiry focuses on the fictional depiction of translators in movies, but we believed that the distinction between agents of representation and objects of representation was also appropriate for our corpus. Too often, the representation of translators is ignored by scholars, although it influences how they are perceived in society. In turn, it can affect their social status and their social roles.

##### 1. How the visibility is represented

The first obvious line of inquiry for this research is the relation of translators to what Gerard Genette calls the “paratext”, or everything surrounding the publishing of books from the cover page to promotional material. Compared to most English-speaking translators, Japanese translators are an integral part of the paratext. Their names are shown prominently on the covers of books. In the case of writers/translators such as Murakami Haruki, there is no clear distinction between the author of the source text and the translator as far as the promotional material is concerned. Furthermore, in Japan, there is a strong tradition of the *atogaki* written by translators. Based on an analysis of a corpus of these *atogaki*, we realized that Japanese translators used them to contextualize the work they translated, explained the choices or compromises they had to make in rendering the source text in Japanese. More importantly, they tend to justify the reason they translated a specific novel or literary work, and give a brief explanation of their conception of translation and how it differs for their predecessors. This happens especially when translators publish different translations of a source text. Multiple translations of the same work are very common in Japanese. Works that are not particularly popular in the target language, such as the French novel *The Lady of the Camellias* has been translated in Japanese since the Meiji period multiple times, with two translations in recent years (2008/2018). Combined with the manga adaptations this is a very important body a work for a novel barely read in French (obviously the opera is much more well regarded). In this context, translators need to justify every new translation and show that it brings something new. These *atogaki* is a good starting point to build a corpus on the discourse on the social role of translators in Japan, obviously from the translators’ perspective. These *atogaki* are an integral part of Japanese translation culture. This is not to say that a translator’s afterword does not exist in other languages. In English, for example, translator’s foreword or afterword exists, but they are often limited to editions published by university presses.

More often than not, translators in Japan are an integral part of the paratext, by extension of the promotion of books in Japan. From a Western perspective on translation, we can say that Japan is an anomaly in the way publishers promote translations and translators. This led us to believe that translators were not only visible but also

hypervisible in Japan. Although the paratext helped confirmed the social status of translators and give them a voice (turning them in de facto intellectuals), it is not the cause of this hypervisibility, but one of its consequences. Furthermore, many translators in Japan are not specialists focusing all their energy on translations. They often work as writers, creating an interrelation between their work as writers and their work as translators.

## 2. The original cause of this visibility: literary trials

After looking at postwar translation/adaptation trials (*Lady Chatterley's Lover*, *Juliette*, *Yojoyōhanhusuma no Shitabari*), we concluded that the role of the translator in Japan as an author, was cemented during these legal proceedings. A close analysis of the minutes of Juliette's trial allowed us to show that the legal debates between the translator Shibusawa Tatsuhiko (who was an unwilling participant that did not take the trial seriously) and prosecutors representing Japanese authorities, created a space that allowed Japan to define the legal, ethical and literary responsibilities of translators. Based on previous research we had done on 17th-century literature and the law, we showed that in Japan the idea of authorship associated with translators was created through literary and legal debates. In order to establish rules for limiting the distribution of reprehensive texts, the authorities needed to precisely define the work of translators and prove that it involved subjectivity. Shibusawa's version of *Juliette*, because he abridged Sade's text for publishing reasons, was an ideal object for proving that translators make choices, and that translations are the expression of some form of subjectivity. For essentially legal reasons, Japanese translators became full-fledged authors. They were allowed to speak with authority, giving them a better social status, but in exchange, they had to take responsibility for their translations. In translations studies, the translator's invisibility is often associated with a series of disadvantages. We proved that authorship in Japan (like in other countries) is in part a legal concept and that the acknowledgment of authority becomes a tool to control translators and limit their freedom of expression.

Regarding Shibusawa's trial, we tried to understand the obsession Japanese authorities have with "obscene content" or depiction of sexuality and sexual perversions in novels or other art forms. Compared with other forms of literary censorship outside of Japan that put emphasis not only on sexuality, but also on political and religious content, postwar literary trials focus on the depiction of sexuality. Reasons for this obsession with obscenity are mostly legal (it is easier to censor discourse using article 175 of the penal code), but the desire to regain political agency is another factor that we will explain in more detail in section 3.

Besides, studying *Juliette's* trial allowed us to read Shibusawa's text on translations including those not related to the trial. We discovered that the key to understanding Shibusawa's work and his literary philosophy is located in his essays on translation.

Finally, we showed that the authorities not only targeted translators in the narrow sense of the word, but also anyone who adapted or tried to share foreign ideas or representation judged inappropriate to a large audience. This allowed us to open our definition of "translator" to encompass an author that introduces foreign ideas to a mass audience.

The knowledge we acquired about the role of Japanese translators allowed us to write a comparative analysis of the cultural impact of translations.

## 3. The authority in postwar Japan: issues of sovereignty

To understand the literary trials and the authority's obsession with obscenity, we needed to look at the political situation in postwar Japan. We found that the idea of sovereignty, that we defined based on previous work in political science and philosophy as "the right to decide the exception", was crucial to understanding postwar Japan in general and the situation of Japanese translators in particular. More specifically, the loss of personal and political sovereignty was one of the main reasons for attacks on translators as well as intellectuals who tried to introduce foreign ideas that went against the dominant narrative the authorities wanted to promote. Translators were an easy target to show that the authorities could define the exception through a subjective judgment of their work. The trials of *Lady Chatterley's Lover* and *Juliette* for obscenity were ideal for this reason because the definition of obscenity is extremely vague and

it is easy to pretend that an artwork is obscene without any concrete proof. Defining what is legally obscene or not is one of the best examples of the right to decide the exception. In connection to this work on sovereignty, we looked at the work of Kato Norihiro, Shirai Satoshi, and Osawa Masachi, and we found that the expression of political ideas confirmed our hypothesis on the importance of the concept of sovereignty. We realized that this concept and its representation in postwar literature and film should be related to literary trials and the social status of the translator in postwar Japan. The concept of sovereignty and its representation in Japanese culture has become an important discovery during this research on translation. We are considering this topic as our next object of research, and we have already done preliminary work to continue in this direction.

#### 4. Influence of Japanese literary translators on other media: film, manga, anime

Lastly, we looked at films, manga, and anime in Japan representing translators and literary figures. For example, we confirmed that a translator like Shibusawa Tatsuhiko who was initially invisible, became part of the Japanese cultural landscape through literary trials and legal debates that defined translators as authors. Because of *Juliette*'s trial, Shibusawa Tatsuhiko became an important cultural figure. He did not use his fame to become an expert appearing on news or variety programs. Instead, he became a representative of a certain countercultural movement, and his research and translations helped shape the literary productions of many writers, most prominently Mishima Yukio. In 2018, the movie *Bungo Stray Dogs: Dead Apple* chose to represent Shibusawa Tatsuhiko as its main villain. Within the movie's universe, Shibusawa is portrayed as a collector, someone who can turn other writer's power against them. This portrayal is interesting for two reasons: first, it confirms the lasting influence of a postwar translator even after his death. Second, it shows that, even though translators are invisible in Japan and often considered as authors, the consensus is that they appropriate the work of others, and that their originality is contingent on the genius of a previous authors. When looking at the representation of translators in Japan, even if they are more respected than in most cultures, their status as an author is still put into question.

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〔産業財産権〕

〔その他〕

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