# Art and Artifice in Waley's Translation

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Arthur Waley's translation of *The Tale of Genji* is the translator's Bible; it is almost sacrilegious to talk about it in anything but a tone of pious admiration. But as early as 1934, the year after the sixth and last volume of this immortal work was published in London, Tanizaki Jun-ichiro expressd some doubts about the merit and validity of the translation.[1] He admits that it "is considered by many as a rare achievement" and that "every Japanese owes the translator a debt of thanks for rendering into fluent English the work which is anything but easy reading even to a native reader, while retaining to some extent the spirit and the rhythm of the original."[2] He is surprised, however, to "find many words in the translaton which are not in the original" and to see "how in the process of translation sentences become elaborate and drawn out."[3] To demonstrate his points he quotes the passage that opens the famous Suma chapter and observes that "the English traslation is more precise, more explicit, than the original; the former tends to make even clearer what is already clear enough in the text, while the latter is content merely to imply or hint wherever that is possible."[4]

Those remarks of Tanizaki's can only be judged rightly in relation to the whole book, which is intended primarily for those who want to learn to write Japanese as it ought to be written. This means to Tanizaki to expurgate the language as much as possible from foreign elements and the book thus throws an interesting sidelight on the development of

his own prose style: from the heavily loaded, Westernized style in his early novels to the less inhibited, melodious one which links his work with the great classics of the Heian period.[5] Another fact that must be borne in mind is that in late 1934 Tanizaki was preparing for his modern language version of *The Tale of Genji* which he was to complete four years later. It is possible, therefore, that when he criticized Waley's translation he did so in the light of the principles he adopted for his own "translation". One of those principles we find formulated in the preface to the first edition of the modern language *Genji*:

> It has been my aim throughout to retain as much as possible, if not all, of the evocative nature of the original; to follow as closely as I could the highly charged, emotive style which leaves much unsaid for the reader to supply in his own mind. It is inevitable that a translation should be longer than the original, but I have tried to avoid wordiness, limiting the number and range of the words I used and preserving some of the ambiguities of the original which make for its subtle treatment of human feelings.[6]

Such, then, is Tanizaki's position: to avoid wordiness, he allows himself only a limited number and range of words and even leaves some of the ambiguities as they stand in the original. Nothing can be more radically opposed to what Tanizaki considers as Waley's method in his version of *Genji*. Waley seems to feel no compunction in bulging his translation with words alien to the original and destroying all the subtle effects by making "even clearer what is already clear enough in the text"; in short, he does everything that Tanizaki avoids doing.

It is of course absurd to compare the attitudes of the two "translators", pretending as if one and the same principle could be applied to activities as different as translation from one language to another and that

from one variety to another of the same language. It cannot be denied, however, that Tanizaki's criticism carries peculiar weight, coming as it does from a man whose life-long devotion to *The Tale of Genji* is nothing less than an event in the history of modern Japanese litrature. It is also true that Tanizaki's comments on Waley's translation raise some important general questions about English translation of Japanese literature: Should translation necessarily be wordy? If ambiguity is the life-blood of classical Japanese literature, will the loss of it in translation mean the loss of life itself? One will be justified, therefore, to attempt in the following pages to assess the validity of Tanizaki's criticism by examining the nature of Waley's transnslation.

As a convenient starting-point I will take the quotation from the Suma chapter which Tanizaki uses in his book and present it here in such a way that the reader will know departures from the original by typographic variations. I have followed E. A. Nida[7] in marking (i) major omissions by asterisks, (ii)structural alterations by small capitals and (iii) additions by italics. Some obvious alterations and additions as well as minor omissions are left unmarked for reasons that will be specified below.

かの須磨は，昔こそ，人の住みかなどもありけれ，今は，いと里離れ，心すごくて，海士の家だに稀になむと，聞き給へど，人繁く，ひたたけたらむ住まひは，いと本意なかるべし。さりとて，都を遠ざからんも，故郷おぼつかなかるべきを，人わろくぞ，思し乱るる。よろづのこと，来しかた，行くすゑ，おもひ続け給ふに，悲しき事，いと，さまざまなり。[8]

THERE WAS Suma. *It might not be such a bad place to choose.* There had indeed once been some houses there; but it WAS now A LONG WAY TO THE NEAREST VILAGE and (聞き給へど)* *the coast*

WORE A VERY DESERTED ASPECT. APART FROM *a few* fishermen's HUTS *there was not anywhere a sign of life. This did not matter, for* a THICKLY POPULATED, NOISY PLACE WAS (べし)* NOT AT ALL WHAT HE WANTED; but *even Suma* WAS A TERRIBLY LONG WAY from the Capital, AND THE PROSPECT OF BEING SEPARATED FROM ALL THOSE WHOSE SOCIETY HE LIKED BEST WAS NOT AT ALL INVITING. (思ひつづけ給ふに)* His life hitherto HAD BEEN ONE LONG SERIES OF disasters. AS FOR the future, IT DID NOT BEAR THINKING OF![9]

(Omissions have been shown not in their original positions but in places where the English word order would have required them to be. Changes in order—another type of departure that Nida recognizes—have been ignored on the ground that, since they are the rule, rather than the exception, in Japanese-English translation, to mark them would have been tedious and made the quotation look unnecessarily cluttered. "Some", "there" and "but" in the second sentence are additions in the sense that there is no equivalent in the Source Language (SL), but these are not marked because they are what Nida calls "obligatory" additions[10] and therefore irrelevant to the discussion here; there can be no alternative either about the fact of addition or the choice of the words. On the other hand, "the coast" in the second sentence and "Suma" in the third are obligatory only in so far as the English syntax requires some sort of subject in these places but they are "optional"[11] in the sense that there is a whole group of words to choose from: *coast*, *place*, *Suma*, etc. "Structural alteration" as defined by Nida is either lexical or grammatical, or both. Thus in the quotation above "huts" (for "家" which is a more general term) represents a lexical alteration[12] but in "wore a very deserted aspect" we have an alteration on the two levels of grammar and lexis.)

The general impression one gets from the quotation above is that of an enormous amount of liberties taken with the original text. Besides being nearly twice as long as the Japanese (120 against 62 words) the English translation seems on the face of it to have very little in common with what Lady Murasaki wrote. Not only words but whole sentences are smuggled in with surprising freedom, while one word ("都") in the SL text may have a cluster of seven words ("all those whose society he liked best") as its equivalent in the TL (Target Language) text. All this may seem to point to the justice of Tanizaki's indictment of Waley's translation.

A closer look at the quotation, however, will reveal that many of the alterations and additions can amply be justified both stylistically and linguistically. For example, the first sentence in the TL text ("There was Suma.") represents a high degree of departure from the SL since "literal transfer"[13] would have given us "that Suma" (for "かの須磨"), which in "minimal tranfer"[14] would have been expanded into "Suma, about which he had heard so much". But if we see the sentence in the full context, we find that it achieves a fair degree of correspondence with the SL. It is an ideal beginning for the inner monologue anticipated by the preceding sentence (not quoted by Tanizaki):

せめて，知らず顔に，ありへても，これよりまさることもやと，おぼしなりぬ。

It was evident that he could not in any case go on living much longer where he was, and by a voluntary withdrawal he might well get off more lightly than if he merely allowed events to take their course.

The SL *phrase*: "かの須磨は" suggests that Genji's thoughts which had been wandering this way and that had suddenly landed on the one likely place for his "withdrawal", and this, with all its rich connotatons, can only

be matched by a TL *sentence*.

Alterations of this type have been named by Catford "rank-shifts", which means that an SL *phrase*, for example, becomes a TL *clause* and equivalence is thus established across the difference of grammatical ranks. Examples can be found in almost any page of Waley's work.

(1)御心ざしの所には，木立・前栽など，なべての所に似ず....(128)[15]

WHEN HE REACHED HIS DESTINATION, a very different scene me his eyes. A handsome park, a well-kept garden....(57)

(2)壁の中の蟋蟀だに，間遠に聞きならひ給へる御耳に，さしあてたるやうに，鳴き乱るるを....(140)

CRICKETS WERE CHIRPING IN THE WALL. HE HAD OFTEN LISTENED TO THEM, BUT ALWAYS AT A DISTANCE; now, singing so close to him, they made a music....(63)

(3)しのぶとも，世にある事，隠れなくて...人の思ひ言はん事，よからぬ童の口すさびになるべきなめり。(151)

And such things, though one may keep them secret for a time, always come out in the end....Then THERE WAS THE GENERAL SCANDAL. EVERYONE WOULD KNOW. The very gutter boys would make merry over him.(69)

(4)隔て置き給ふ夜な夜ななどは....(137)

...often for several nights running HE WAS UNABLE TO VISIT HER.(62)

It is worth noting here that in example (3) "人の思ひ言はん事" means, literally, "what people would think and say" but in the context is quite independent of the other elements of the sentence and thus functions as a statement complete in itself. Its translation equivalent, then, can be nothing less than a sentence, which is exactly what we get in the Waley translation. Sometimes the alteration is so complete that translaton equi-

valence can be observed only at sentence rank.

(5)頼もしく，いかにと，言ひ触れ給ふべき人もなし。(149)

To whom could he turn for help?(68)

(6)法師などをこそは，かかる方の，頼もしき物には思すべけれど(149)

He ought to send for a priest.(68)

There is another type of alteration which occurs where no easy correspondence can be found between the SL and TL texts. In the quotation from the Suma chapter (p.98) words like "里離る", "心すごし", "本意なし", etc. have no single term equivalents in English and the translator chooses to sidestep the difficulty by providing enough information to convey a rough idea of the original. Examples can be added almost indefinitely from other parts of the book.

(7)〔書きまぎらはしたるも，〕あてはかに，ゆゑづきたれば(127)

But for all that the hand SHOWED A BREEDING AND DISTINCTION ....(56)

(8)すき(a)給はざらむも，情けなく，さうざうしかる(b)べしかし(129)

...the young prince would be THOUGHT TO BE POSITIVELY NEGLECTING HIS DUTY(b) if he did not INDULGE IN A FEW ESCAPADES (a) ....(57)

(9)〔かの空蟬の，〕あさましくつれなき(a)を，この世の人には違ひて思す(b)に(130)

HER UNKINDNDNESS(a) HAD NOT AFFECTED HIM AS IT WOULD HAVE AFFECTED(b) most people.(57)

(10)雨夜の品定め(130)

that rainy night's CONVERSATION(58)

(11)ことなる事なき人(a)を，率ておはして，時めかし(b)給ふこそ....(146)

...how comes it that you have brought to TOY(b) with you here this

WORTHLESS COMMON CREATURE, PICKED UP AT RANDOM IN THE STREETS(a)?(67)

In all these examples Waley's concern is with the spontaneity of style, the easy flow of words, which he achieves by his refusal to employ any expression that is not good idiomatic English. It may be objected that he does so at the cost of fidelity, as when in (11) b he chooses a word with a strong moral connotation ("toy") and thus distorts the meaning of the Japanese phrase ("時めかす") which has no such connotation. The choice, however, is neither so arbitrary nor whimsical as it appears at first sight, for Waley makes a small but important addition ("how comes it that") at the beginning of the sentence to augment the overtone of censure and this leads quite naturally to the moral judgment we associate with the word "toy". It is easy to see in an instance like this that Waley's method is first to get the message of the original as clearly as possible and then to use every trick at his disposal to make that message come across. His role is comparable to that of a conductor of an orchestra, and what strikes us as we read his work is the fact that he plays this role with great perception and sensitivity. Examples like the following can safely be called literary creations that can stand in their own right.

⑿指貫の裾露けげに(133)

...brushing the dew as he walked(59)

⒀人のけはひ...ひたぶるに，若びたるものから(136)

...though she had a certain air of girlish inexperience(61)

⒁細やかに，たをたをとして(140)

...〔there was in her appearance〕only a certain fragile grace and ele-

gance.(63)

(15)いといたく，わかびたる人(149)

...she was so timid, so childishly helpless.(68)

(16)けはひ，物うとくなり行く。(150)

Her face was set in a dull, senseless stare.(68)

(17)よそなりし御心惑ひ(132)

the blind intoxicating passion which possessed him while she was still unattainable(59)

A happier combination of words is hardly conceivable.

There are still other types of alterations to which Waley resorts to remove the unnecessary burden that would otherwise have been imposed on the Western reader. For example:

(18)白妙の衣うつ音も，かすかに(140)

the faint THUD of the bleacher's mallet(63)

(19)空飛ぶ雁の声(140)

the SCREAM of wild geese passing overhead(63)

(20)物の情け知らぬ山賤も，花の陰には，猶やすらまほしきにや(133)

He was LIKE THE FLOWERING TREE under whose shade even the rude mountain peasant delights to rest.(59)

(21)白き花ぞ，おのれひとり，ゑみの眉開けたる。(124)

white flowers with petals half-unfolded LIKE THE LIPS OF PEOPLE SMILING at their own thoughts(54)

In examples (18) and (19) Waley obeys the rule of the English collocation which dictates the use of more concrete words than the Japanese. (20) and (21) provide interesting cases where SL metaphors are replaced by TL similes because of the less ambiguous nature of the latter. (21) is of special interest and deserves careful sudy, for it shows a very bold, and yet carefully considered departure from the original. The SL "ゑみの

眉 (the smiling eyebrows)" becomes the TL "the lips of peope smiling" This radical change can perhaps be explained by the fact that the original collocation of "眉" with "開く" would look very awkward, though not quite impossible, in English: "eyebrows half-unfolded". In a case like this, the translator can either shock his audience into a new perception dy deliberately introducing some "foreign" elements into his translation or efface any sign of the exotic so that the esthetic sense of the reader can fully be satisfied with no special effort on his part. Waley does not hesitate to choose the latter course.

The same attitude can be seen in his treatment of "cultural" terms, i. e., terms that stand for items in SL culture. Here again his ultimate principle is to find near-equivalents which the reader will understand without the help of footnotes that encumber some translations, making them all the more unreadable.

㉒蔀(123)—trellis-work(54), 切懸 (123)—a wattled fence(54), 阿闍梨 (125)—deacon (55), 修法 (126)—masses (56), 宿守なる男 (137)—the steward(56),御畳紙(128)—a folded paper(56), 半蔀(128)—the blinds(56), 御格子 (132)—the folding shutter(59), 御几帳 (132)—the bed-curtains (59), 紫苑色の...うす物の裳(132)—a light green skirt(59), 指貫 (133) —baggy trousers(59), 直衣(134)—a plain wide cloak(60).

Closely related to these but a little more complex are words and expresson denoting social customs or institutions.

㉓この世に，少し恨み残る(a)は，わろきろざ(b)となん，聞く。(125)
For they say that those who DIED WITH LONGINGS UNFULFILLED(a) ARE BURDENED WITH AN EVIL KARMA IN THEIR LIFE TO COME(b). (55)
㉔ちひさき子どもなどの侍るが，言あやまりしつべきも(135)
...the young girls Would every now and then CURTSEY OR SLIP IN A

"MY LADY" without thinking(60)

㉕あなかまと，手かくものから(134)

"Quietly, quietly," she said, HOLDING UP A WARNING FINGER....(60)

In example (23)b Waley introduces the Buddhist term: "Karma" but he precludes the possible difficulty by adding the phrase: "in their life to come". "手かく" in (25) denotes a vertical movement of the hand as a sign of objection. This somatic expression, specifically Japanese, is replaced by one more congenial to TL culture.

Alteration as a form of departure from the original merges imperceptibly into another form, addition, in the examples below.

㉖唐臼の音も，枕上とおぼゆ。(139)

...came the noise of the threshing-mills, *seeming so near that* they could hardly believe it did not come from out of the pillow *itself*.(63)

㉗そこはかとなく，書きまぎらはしたる(127)

written with a deliberate negligence which *seemed to* aim at concealing *the writer's status and identity*(56)

㉘あか月の道をうかがはせ(136)

She *even* sent *someone* after him to see *where he went to when he left* her at daybreak....(61)

There are of course more obvious examples of addition, some of which we have already seen in the quotation on p.98. Here are some more examples:

㉙五條なる家，たづねておはしたり。(123)

*She lived* in the Fifth Ward. *After many enquiries* he *managed* to find the house....(54)

㉚すずろに涙がちなり。(126)

...and tears *of pride* came into her eyes *while he spoke to her*. (55)

(31)来し方も，過ぎ給ひけんわたりなれど(128)

He had driven through the quarter *countless times without taking the slightest interest in it*....(57)

(32)君は，いとあはれとおもほして(126)

He was *on the contrary* deeply touched.(55)

Additions of the last type, found in great abundance in the Waley translaion, serve to clarify the relationship between sentences and thus contribute to the uninhibited movement of the narrative.

Throughout his work Waley gives very few footnotes, which is a remarkable thing in a translation from such a remote culture. He manages to do this by incorporating most of the necessary information in the story itself, as we see in:

(33)南殿の鬼の，なにがしの大臣をおびやかしけるためし思し出でて(150)

Something had occurred to him. There was a story of how a certain minister was waylaid by a demon as he passed through the Southern Hall. *The man, Genji remembered, had been prostrate with fear; but in the end he revived and escaped*.(68)[16]

It has often been noted that additions form the most striking feature of Waley's translation. They were noticed and criticized thirty years ago by no less a person than Tanizaki Junichiro. They have had their admirers, too. A Japanese scholar has recently remarked:

What makes Waley's translation a work of art is those additions he makes which are based on his deep understanding of the original.[17]

In Japan, where fidelity or accuracy in translation has always been understood in its narrowest sense, the problem of additions has never received

as much attention as it deserves. It has either been dismissed as an irrelevance or at best looked upon with suspicion or sometimes even with indignation. We find this mental climate reflected in Tanizaki's attitude when he says (referring to the quotation from the Suma chapter) about what he considers to be an intrùsion in the Waley translation:

> The English text is nearly twice as long as the Japanese. And no wonder, for there are so many words in the translation that do not exist in the original. Where can we find, for example, the equivalent for "It might not be such a bad place to choose"?[18]

It is in the same spirit that translators make such liberal use of footnotes, brackets, small types, etc., whenever they are compelled to say something that is not in the original text. As a result, reading foreign literature in Japanese translation becomes an ordeal borne with admirable patience by the reading public.

On the other hand, modern linguistic theory of translation has revealed that addition is a legitimate and even necessary feature of translation procedures. Translating from one language to another is always accompanied by the narrowing of the channel through which the message is transmitted to the reader, and the best remedy for this is "built-in redundancy", both linguistic and cultural, which by lessening the "communication load" ensures the achievement of the final goal of translation—transmission of a message.[19] The question for the translator, therefore, is not whether he is allowed to make additions but where the line should be drawn beyond which translation degenerates into frivolous adaptation. The question is a formidable one, in that the answer must ultimately be found in the ethereal sphere of aesthetics. The following examples from Waley will illustrate

the point.

(34)懸想人の，いと物げなき足もとを，見つけられて侍らむ時，からくもあるべきかな，などわぶれど(136)

*In doing so* (i.e., giving his horse to his master) *he sacrificed his own feelings*(a); *for he too had reasons for wishing to create a good impression in the house*(b), and he knew that by arriving in this rather undignified way he would sink in the estimation of the inhabitants.(61)

(35)...をかしき額つきの透影，あまた見えてのぞく。立ちさまよふらむ下つ方，思ひやるに，あながちに，たけたかき心地ぞする。(123)

*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*!(54)

A more literal translation of(34) would be: Being in love himself, if he should ever be seen tramping in this undignignified way after his master, how awkward and uncomfortable he would feel! Compared with this, Waley's translation may seem to be an unfaithful representation of the original. But a careful examination will show that additions (a) and (b) (not an addition *per se* but rather an amplification of the simple SL text: "懸想人の") are both necessary to change the loosely constructed Japanese sentence into a rigidly logical English one: addition (a) opens the sentence with a general statement, immdiately followed by an explanation supplied by addition (b) and the rest of the sentence completes the explanation. The

result is stylistically more satisfying than the "faithful" translation given above. Waley's additions can thus be defended as an attempt to fit the content of the Japanese text into the logical structure demanded by the English syntax.

It is in (35) that we see Waley overstepping the line. The passage is one of the most ambiguous in the entire work, and we can imagine Waley adding a colour here and a line there to get the picture clear, until he runs into the final sentence where he adds what he considers to be a finishing touch, which also finishes the legitimacy of his translation. Apart from overburdening his text with unnecessary information, he does not notice the cultural irrelevancy of grouping a bed with a table as something that can be used on just such an occasion. This will surely draw a smile from any Japanese. It is surprising that a man of Waley's academic stature should have thought for one moment that the Japanese in the Heian period used anything that can by any stretch of meaning be called a "bed".

This brings us to the discussion of mistranslations in Waley's work. We find the following types, arising from misinterpretation of

(i) meanings of words

㊱めざましかるべき際にやあらむと思せど(127)

It was by someone whose rank entitled him to have a good opinion of himself. ("めざまし": disappointingly low-born) (56)

㊲いと，いみじき目な見せ給ひそ。(150)

Do not look at me so strangely! (68) ("目": fortune. The whole sentence would mean: Do not condemn me to a life of sorrow and distress!)

㊳心さわぎに，身のうへも知られ給はず(149)

... so full of concern ... that he gave no thought to that menacing vision (i.e., the mysterious figure of a woman) .... (68) ("身のうへ":

what was happening to himself)

(ii) grammar

(39)物のぞきの心もさめぬめり。(134)

...her curiosity did not seem at all to be damped....(60)

(40)今ひとかたは，主つよくなるとも，かならず，うち解けぬべく見えしさまなるを頼みて(131)

As for the other girl, he did not think that she was at all the kind of person to go on pining for him once she was properly settled with a husband....(58)

The difficulty in these examples arises from the Japanese homophone: "ぬ", which is used either as the equivalent of the English "not" or as a particle with "めり","べし", etc. to intensify the meaning of probability. In (40) the error affects the whole sentence, so that we get "once" for "とも", for which the more usual English equivalent is "even if".

(41)おのが，いとめでたしと見たてまつるをば，たづね思ほさで(146)

You who think yourself so fine, how comes it that...(67) (Literally: Instead of visiting the humble me who am attached so deeply to you.)

(42)今宵しも，さぶらはで，召しにさへ怠りつるを，憎しと思す物から(152)

...he (i.e., Koremitsu) thought it very provoking of Genji to have sent for him on the one occasion when he was not to hand. (69) (Literally: Genji was angry with Koremitsu for not being to hand and failing to present himself, this of all nights, when sent for.)

In both these examples the honorifics ("たてまつる" and "思す") point to the subjects understood in the Japanese text, and Waley, by failing to take note of those pointers, gives wrong subjects to the verbs.

(iii) imagery

(43)いと，かよわくて，昼も，空をのみ見つるものを(147)
He remembered now how tired she had seemed in the morning and how she had lain with her eyes turned upwards as though in pain. (67)

Here, Waley destroys all the poetry in the original text. "かよわくて" refers to the girl's delicate health and this, together with the picture of her staring vacantly at the sky all day long, strikes the key note of the episode; she is established in the reader's mind as one too fragile to live long in this world—as one destined to a tragic end. Waley relies on his usual method of throwing light into every dark corner of the original, but here he is on the wrong track.

(iv) culture
(44)褶だつもの，かごとばかり引きかけたる(129)
...their skirts were rolled back and tucked in at their belts....(57)

Articles of clothing are very often the translator's stumbling-block, but it is not clear whether Waley really stumbles here. In p. 63 he gives "bodice" (which covers the upper half of the body) for "袷" (which is a usual kimono and therefore covers the whole body). We should not conclude from this that Waley misinterprets the word, for it may very well be that he deliberately avoids a more faithful translation so that an effort to understand an unusual feature of material culture may not interfere with the enjoyment of the novel itself. (For similar sxamples, see p.105.)

With (44) it is possible to argue that Waley substitutes the eighteenth century English culture for the eleventh century Japanese; the sentence merely describes the rather careless manner in which the ladies wore their "褶(shibira)", broad pieces of cloth worn as ornaments round the waist

over the kimono. It is possible, too, that Waley knew all this and yet chose to ignore the details as he wanted his translation to be read not as a study in ancient Japanese culture but as a great novel. Perhaps this is one of the ways to solve the problem of what Catford calls "cultural untranslatability"[20].

Such, then, is Waley's art. He changes and adds to the original words with a freedom that will appal many Japanese translators. We have found that these changes and additions are not quite as arbitrary or unnecessary as they must have appeared to Tanizaki; most of them are justifiable in the light of modern linguistic theory of translation. Waley's work is not of course without shortcomings, but after all is said about his inaccuracies and occasional mistranslations, the fact remains that he gave the Western world an extremely readable and exciting version of the great Japanese novel.

I cannot think of a better conclusion to this essay than to quote two translations of a passage from the diary of Murasaki Shikibu: one by Arthur Waley and the other by an American lady in collaboration with a Japanese scholar. The unique quality of Waley's translation will best be brought out in such a comparison.

清少納言こそ，したり顔にいみじう侍りける人。さばかりさかしだち真名書きちらして侍るほども，よく見れば，まだいとたへぬこと多かり。かく，人にことならむと思ひこのめる人は，いとすごうすずろなるをりも，もののあはれにすすみ，をかしきことも見すぐさぬほどに，おのづからさるまじくあだなるさまにもなるに侍るべし。そのあだになりぬる人のはて，いかでかはよく侍らむ。[21]

(A)Lady Sei Shonagon. A very proud person. She values herself highly, and scatters her Chinese writings all about. Yet should we study her

closely, we should find that she is still imperfect. She tries to be exceptional, but naturally persons of that sort give offence. She is piling up trouble for her future. One who is too richly gifted, who indulges too much in emotion, even when she ought to be reserved, and can not turn aside from anything she is interested in, in spite of herself will lose self-control. How can such a vain and reckless person end her days happily![22]

(B)Sei Shonagon's most marked characteristic is her extraordinary self-satisfaction. But examine the pretentious compositions in Chinese script which she scatters so liberally over the Court, and you will find them to be a mere patchwork of blunders. Her chief pleasure consists in shocking people; and as each new eccentricity becomes only too painfully familiar, she gets driven on to more and more outrageous methods of attracting notice. She was once a person of great taste and refinement; but now she can no longer restrain herself from indulging, even under the most inappropriate circumstances, in any outburst that the fancy of the moment suggests. She will soon have forfeited all claim to be regarded as a serious character, and what will become of her when she is too old for her present duties I really cannot imagine.[23]

## Notes

1. Tanizaki Junichiro, *Bunsho Dokuhon (Japanese Prose Style)*, Chuokoronsha, 1934.
2. *Ibid.*, p. 57.
3. *Ibid.*, p. 58.
4. *Ibid.*, p. 59.
5. Cf. *Ibid.*, p. 73ff.
6. Tanizaki Junichiro (tr.), *Genji Monogatari*, Chuokoronsha, 1951, p. ii.
7. E. A. Nida, *Toward a Science of Translating*, E. J. Brill, 1964, p. 186.
8. Yamagishi Tokuhei (ed.), *Genji Monogatari*, vol. 2 (Iwanami Bunko), Iwanami Shoten, 1964, p. 13.

9. Arthur Waley (tr.), *The Tale of Genji*, (The Modern Library), Random House, 1960, p. 229.
10. E. A. Nida, *op. cit.*, p. 173.
11. *Ibid.*
12. J. C. Catford has another name for the same phenomenon: "class shift". See his *Linguistic Theory of Translation*, Oxford, 1965, p. 76f.
13. E. A. Nida, *Ibid.*, p. 184.
14. *Ibid.*
15. Figures at the end of examples cited refer to pages of Yamagishi Tokuhei (ed.), *Genji Monogatari*, vol. 1 (Nihon Koten Bungaku Taikei), Iwanami Shoten, 1965 for the SL text and of Arthur Waley, *op. cit.* for the TL text. In the examples that follow, only those features are marked which are relevant to the discussion.
16. Unfortunately, Waley's version of the story is based on misunderstanding or wrong information; it cannot find support in the consensus of Japanese scholars.
17. Ikeda Giichiro, "Waley no Honyaku Sakuhin (Waley's Translations)", *The Rising Generation*, vol. 112, no. 11, p. 5.
18. Tanizaki Junichiro, *Bunsho Dokuhon*, p. 58. See also p. 98 of the present essay.
19. E. A. Nida, *op. cit.*, p. 125ff.
20. J. C. Catford, *op. cit.*, p. 99.
21. The text is that of Iwanami Bunko, 1963, p. 73.
22. Translated by Anne Shepley Omori and Kochi Doi. Quoted from Donald Keene (ed.), *Anthology of Japanese Literature: Earliest Era to Mid-Nineteenth Century*, Tuttle, 1956, p. 152.
23. Arthur Waley, *op. cit.*, p. xiii.