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CULTURE AND THE CREATIVE INDUSTRIES
FROM AND TO EAST ASIA

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AURORE YAMAGATA-MONTOYA, MAXIME DANESIN & MARCO PELLITTERI

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AESTHETIC JOURNEYS AND MEDIA
PILGRIMAGES IN THE CONTEXTS OF POP
CULTURE AND THE CREATIVE INDUSTRIES
FROM AND TO EAST ASIA

EDITED BY

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Mutual Images' field of interest is the analysis and discussion of the ever-changing, multifaceted relations between Europe and Asia, and between specific European countries or regions and specific Asian countries or regions. A privileged area of investigation concerns the mutual cultural influences between Japan and other national or regional contexts, with a special emphasis on visual domains, media studies, the cultural and creative industries, and popular imagination at large.

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Diverse Voices in Translation Studies in East Asia **– Nana SATO-ROSSBERG & Akiko UCHIYAMA (eds)**

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Diverse Voices in Translation Studies in East Asia is the 27th volume in the Peter Lang series *New Trends in Translation Studies*. While each chapter in *Diverse Voices in Translation Studies in East Asia* independently bears fruit to the particular facet of translation studies that it examines, as a whole this edited volume reads as one sweeping encapsulation of contemporary East Asian translation studies that demonstrates the depth and potential of the field. It engages scholars from linguistic and regional backgrounds outside of the Anglophone world, underscoring that translation studies are not a practice or an area of study exclusive to the West or between only English and other languages. The very nature of translation studies demands ever-growing knowledge and understanding of translation activity and research in all regions and languages. This ethos is captured succinctly in this three-part volume, edited by two pioneering scholars of and advocates for East Asian translation studies, Dr. Nana Sato-Rossberg and Dr. Akiko Uchiyama. The majority of the contributors to this volume were participants in the inaugural East Asian Translation Studies conference held in 2014 at the University of East Anglia, led jointly by Dr. Sato-Rossberg and Dr. Gloria Lee. Many of the conferences' participants do not present or publish their research in English, given the regional nature of the subject, and this is reflected in *Diverse Voices*, which includes a chapter translated from Japanese to English. The volume begins with a highly useful introduction by the editors, which provides an illustrative background on the aforementioned 2014 conference that led to the volume's inception. According to the introduction, the organising principle behind *Diverse Voices* was to develop "a platform for the discussion of translation in East Asia by presenting research in translation with its distinctive

regional voices, while also maintaining a dialogue with ‘Western’ translation studies” (1). The editors then set about accomplishing this task by structuring the volume’s eight chapters into three semi-chronological sections that highlight the wide scope of rich research areas for the field, particularly in the East Asian arena.

The first section, Translation in Historical and Political Contexts, provides a rich foundation upon which the subsequent two sections further build upon, outlining the development of translation studies in the region before the widely recognised “birth” of the field in 1972, when James S. Holmes presented the paper “The Name and Nature of Translation Studies” at the Congress of Applied Linguistics in Copenhagen. Peter Kornicki’s opening chapter, “The Origins and Development of Translation Traditions in Pre-Modern East Asia”, offers a thorough overview of key concepts on the nature and development of translation in Asia before Western influences took hold. The focus is on the transmission of Chinese Buddhism texts throughout language communities in Asia, including some that are no longer extant: Japan, Korea, Vietnam, Mongolia, as well as Khitan and Jurchen empires, Tangut, and Uyghurs. Kornicki deftly covers this extensive ground, demonstrating the diversity of writing systems in pre-modern Asia, as well as whether a system existed and whether a given linguistic community chose to transliterate or translate a text. Sharon Lai’s chapter “Erasing the Translators: A History of Pirated Translation in Taiwan, 1949–1987” reviews the impact of piracy on translation studies in Taiwan and Taiwan’s complicated linguistic history vis-à-vis its experiences with colonialism. As in the previous chapter, Lai also provides a broad overview of the history and politics that are wrapped up in the practices of and access to translation in Taiwan, including an examination of the role of publishing houses in producing translations and providing or omitting information about the translator. The third and final chapter of this section is “The Emergence of Translation Studies in Japan in the 1970s”, penned by one of the volume’s editors, Nana Sato-Rossberg. This chapter refutes the argument that translation studies in Japan began after the start of the new millennium, pointing to two journals in circulation in Japan during the 1970s, *Kikan hon’yaku* and *Hon’yaku no sekai*, as evidence of the scientific study of translation at that time. Sato-Rossberg offers insights into backgrounds of the contributors and the variety of translation genres, not only literary, covered by the publications. The chapter also discusses Eugene Nida’s role in developing *hon’yaku-ron*, Japanese translation theory, and how it differs from Western translation theory. The section as a whole lays the

groundwork for the reader to be situated firmly in translation studies in Asia, providing a region-specific background and history of the field in Asia that is not rooted in the history of Western translation studies.

The second section, *Women Translators and Women in Translation*, examines the role of translation during the modernisation of Japanese and Korean society, specifically through the lens of Women Studies. The two chapters that comprise the section consider the influence of translated works on the evolution of gender norms in modernising Asia. The first chapter, Akiko Uchiyama's "Translating as Writing: Wakamatsu Shizuko's Empathetic Translation as a Creative Literary Art", is a case study of the translation strategies of Wakamatsu Shizuko (1864-1896), with a focus on "empathetic translation", which brings attention to a female translator whose work and contribution to translation has been widely overlooked in the literature. The chapter is nuanced and multifaceted, using Wakamatsu's translation contributions to explore "women's role in society through Western literature, at a time when Japan was experiencing a radical social transition after opening up to the world following two centuries of isolation" (89), as well as her role in promoting the *genbun itchi* movement at the time, which unified the written and spoken Japanese language. Similarly, the following chapter, "Translating/Transforming Women in North Korea: Traditions, Foreign Correspondences and the Creation of the Socialist Woman in the 1950s and 1960s", by Theresa Hyun, examines the role of literary translation in the development of social norms and sensibilities for modern women in East Asia, this time looking at North Korea. Like Sato-Rossberg, Hyun also takes into account the role of periodicals, in this instance *Choson nyosong* (Choson Women), in disseminating translated fiction that reinforced government stances on the roles of women. Both chapters in this section shed light on the interplay of gender norms, translation, and the processes of modernisation from specifically East Asian perspectives.

The third section, *New Media Translation*, focuses on more contemporary trends in translation, which are informed by the preceding sections and simultaneously open a window into the future of the field, and how it is being radically and excitingly transformed by technological developments in media. The opening chapter by Thomas Kebara, "The Cultures of Professional Subtitling and Fansubbing: Tradition and Innovation in Audiovisual Translation in Japan", challenges the conceptions that professional translators follow a highly conventionalised system and that fansubbers flout conventions. Kebara analyses how recent technological developments (file-sharing, unofficial online channels,

etc.) have impacted the formation of fansubbing communities and practices, and how those practices in turn have transformed the norms of interlingual subtitling. The focus of this chapter is Japan, which Kebara explains is a unique case because of the relatively unusual status and visibility of translators in Japan, but he also touches upon the state of fansubbing elsewhere in Asia more broadly. Kebara's chapter is followed by the only translated chapter, "A Gender-Based Analysis of the Translation of South Korean Tv Dramas in Japan", which was originally written in Japanese by Yeong-Ae Yamashita. This chapter continues the dialogue on gender studies from the prior section, but through the lens of subtitling. Yamashita assesses the translation of gender norms and patriarchal values in Tv subtitles between non-English languages, in this case Korean and Japanese, using the hit Korean drama *Winter Sonata* as a case study. This chapter points to the richness of non-Anglophone, regional comparative translation research, as it highlights the difficulty of reproducing more nuanced cultural norms around gender and politeness registers. The final chapter of this section and the volume is "Transcreation in Game Localization in China: A Contemporary Functionalist Approach to Digital Interactive Entertainment", co-written by Xiaochun Zhang and Minako O'Hagan. The subject of game localisation and the role of transcreation is examined from the perspective of the Chinese market for international massively multiplayer online role-playing games (MMORPG). Zhang and O'Hagan offer a fresh perspective of Hans Vermeer's well-worn *skopostheorie* and the functionalist paradigm in translation studies. Specifically, they delve into the concept of 'transcreation', "in which translators are granted 'quasi absolute freedom'" (183), and a higher degree of creativity, although they note that there is currently no consensus on the boundaries or definitions of transcreation, apropos translation. They differentiate transcreation from localisation, and trace the former's roots to postcolonialism in Brazil and India, before examining transcreation strategies in the Chinese market that strike a balance between "maintaining a similar gameplay feel in the target version and also to responding to a commercial drive for effective international marketing" (201) while also navigating explicit censorship by the Chinese government and implicit self-censorship, all of which underscore the need for the revision of skopos theory and the functionalist approach to translation, to adapt to more contemporary translation scenarios such as gaming. While the ramifications for technological change in this section are examined from the perspective of East Asian pop culture, there is plenty of room to extrapolate the conclusions drawn therein and apply them meaningfully to other linguistic

and cultural regions. This section as a whole illustrates beautifully the wide variety of new directions and future opportunities for translation research, as well as how the field continues to be richly informed by earlier iterations of translation theory and practices.

A product of the pioneering East Asian Translation Studies conference series that has thus far been held twice since 2014, this edited volume provides an extensive view of the multifaceted applications of translation studies within the East Asian context, with plenty of room for application to regional translation studies more broadly. With a non-Anglophone focus on translation, *Diverse Voices in Translation Studies in East Asia* sheds light on flourishing new traditions in translation studies in a region that is often assessed only in relation to Western translation theories and research. It helps to fill the lacuna that has stemmed from a lack of regional East Asian primary resources in English. Furthermore, each of its chapters reiterates the fact that translation studies research always simultaneously accomplishes two feats: promoting the study of translation itself and exhibiting how translation in turn impacts other areas of study, whether it be gender studies, linguistics, mass media studies, or political science, to name only a few.

ABOUT THE AUTHOR

Jamie TOKUNO has a Masters of Arts in the Theory and Practice of Translation from the School of Oriental and African Studies (SOAS), University of London, and was a recipient of the Meiji Jingu Japanese Studies Research Scholarship during the first year of her PhD at SOAS. Her primary field of research is Japanese translation studies with a focus on ecotourism promotional texts, though her research also focuses on corpus-based translation studies, tourism studies, and Japanese sociolinguistics. She is currently based in Portland, Oregon, working as a market researcher for an international media and digital communications company, in addition to conducting independent research and freelance translation projects.

