

Alienation and the Travelling Soul:

Yoko Tawada's "The Shadow Man"

By

PHILLIP PERCY YOUNG
B.A., Carthage College, 2007

THESIS

Submitted as partial fulfillment of the requirements
for the degree of Master of Arts in Germanic Studies
in the Graduate College of the
University of Illinois at Chicago, 2016

Chicago, Illinois

Defense Committee:

Elizabeth Loentz, Chair and Advisor
Dagmar Lorenz
Sara Hall

ACKNOWLEDGEMENTS

I would like to thank my thesis committee—Prof. Loentz, Prof. Lorenz, and Prof. Hall for all of their support and guidance. They provided me immeasurably helping me to attain my goals and further understand the process of writing. I would also like to acknowledge Prof. Robert Tierney from the University of Illinois at Urbana-Champaign for his comments and criticism on Japanese literature.

TABLE OF CONTENTS

<u>Chapter</u>	<u>Page</u>
1. INTRODUCTION.....	1
1.1 Progenitor of Linguistic Experimentation.....	5
2. TRANSLATING THROUGH CULTURAL PARADIGMS.....	15
2.1 Developing the local social hierarchy with <i>senpai-kouhai</i>	15
2.2 Questioning with first impressions	19
2.2.1 Preparations lead Tamao away towards self-alienation....	20
2.3 Translating Lessing’s significance in “Shadow Man”.....	21
2.3.1 <i>Sakura</i> at the Lessing residence escalates the difficulty in living in translation.....	24
3. CONSTRUCTING THE SHADOW AND SOUL THROUGH TRANSLATION OF THE SELF.....	26
3.1 Translation as Shadow.....	35
4. CONCLUDING REMARKS.....	38
WORKS CITED.....	40

Summary

In an interview, Yoko Tawada asserted that a translated text takes on another life as a result of being translated. This thesis examines this idea through a close reading of Yoko Tawada's *Shadow Man* (*kageotoko*) in tandem with Margaret Mitsutani's translation. Tawada's own views of language and translation, particularly the "hidden face" of translated texts provide one anchor to the work. A second anchor rests with translation theorist Venuti's notion that translated texts gain and lose an unquantifiable amount through the addition of the translator.

With Japanese, German, and U.S. perspectives always competing in the text, I first show the difficulty in categorizing Tawada's works and her ability to manipulate and play with language. This close view of language in Tawada's text, down to the non-verbal elements, means that readers can often enjoy a bit of humor in her work, but that it can also alienate the reader and characters in the text.

Mitsutani's work as a translator includes her role as cultural go-between. Examining the layers of translated cultural meaning in the translation reveals Mitsutani's influence on the text. Many Japanese cultural paradigms that are not generally familiar to non-Japanese readers including first impressions, *senpai-kouhai* relationships, and sense of place create a deeper understanding of the motivations and difficulties of the characters.

Finally, the project considers the role of the shadow and how translation can reflect the invisibility of a translator and of a translation. The presence of a person's shadow reveals that they have a soul. It could also be said that a text and translation each have a soul and shadow. It is likely more revealing that they could share the same soul and shadow through significant layers of interconnection.

1. INTRODUCTION

The multilingual author Yoko Tawada, who publishes both in German and Japanese, has fascinated readers and critics alike. Numerous prizes and awards have recognized her contribution to Japanese and German literature. Much of the interest comes from her innovative use of language in developing themes of physical and linguistic displacement and the notion that language can be a determinate factor in a traveler's subjective view.

Aware of the images present in the minds of her Japanese and German audiences, Tawada has brought something new to both Japanese and German literature. Although her writing often deals with borders, her work deals with linguistic and cultural mobility and borders, not only geopolitical ones. Yoko Tawada's oeuvre encompasses various literary genres including poetry, prose, essay, and theater. Scholarship and criticism both in her home country of Japan and her second home country, Germany, has focused on her experimentation with language. Her work stands out in German literature, where her themes and playful use of language do not fit neatly into "migrant" or "multicultural" literature. Kraenzle, for example, places her into the category of travel writing because of the autobiographical nature of her writing and her interest in deconstructing cultural norms and values.¹

In Japanese literary criticism, Tawada is considered a leading light in border writing, constantly negotiating linguistic, cultural, and geopolitical boundaries. Japanese bookstores may have trouble shelving her work. Often there is a section labeled "Japanese Literature," which deals with topics from a Japanese perspective. Everything else falls into the category of "World Literature" (Sekai Bungaku). This term implies a dichotomy between Japan and rest of the world. The two categories do not overlap, which makes it difficult to categorize authors and works dealing with borders.² Yet, Tawada has defied these borders and found success as a

¹ Christina Kraenzle, "The Limits of Travel: Yoko Tawada's Fictional Travelogues," *German Life and Letters* 61.2 (2008), 244.

² Numano, Mitsuyoshi 沼野 充義. "Toward a New Age of World Literature: The Boundary of Contemporary Japanese Literature and its Shifts in the Global Context." Реникса (2009): 188-203. *CiNii*. Web.

bilingual author. In part because of Tawada's texts, Japanese literature is more available and visible on the world stage.³

Among her many awards, the Akutagawa prize in 1993 and the Adelbert von Chamisso Prize in 1996 have recognized her work as some of the best in either language, and these awards came very early in her career as a writer. The Akutagawa Prize, awarded for her publication of *The Bridegroom was a Dog*, is one of the most prestigious literary awards in Japan, honoring *junbungaku* or "pure literature" as opposed to "mass literature."⁴ The Chamisso Prize was awarded to Tawada for her contributions to German literature as a non-native German speaker.

Compared to better-known works, such as *The Bridegroom was a Dog*, *Where Europe Begins*, or "Das Bad", the story, "Shadow Man", remains largely unexamined by critics. This story was originally written in Japanese and translated into the English language by Margaret Mitsutani. Tawada's text exposes cultural and linguistic boundaries with respect to the story of Amo, an African who was brought to Germany and became the first African to earn a PhD in Germany, and Tamao, a Japanese exchange student studying Lessing in Germany. The stories, which parallel one another, allow the reader to view cultural boundaries. Amo's story begins in Africa, where we see an understanding of the environment through spirits, and his studies in Germany explore the nature and behavior of the soul. Tamao's story of a Japanese exchange student studying Lessing in Germany leads the reader through cultural barriers in a more modern context. My thesis will examine the aspects of translation in the text itself and also in characters themselves. In an interview, Tawada explains how a translated text takes on another life as a result of being translated. As "distortions and corruptions" take place, obscuring the concept of an original text, additional events and narratives are shaped.⁵ Tawada is interested in what new life these texts take on.

Tawada's collection of short stories, *Facing the Bridge*, do not fit neatly into the category

³ Numano, 188-189.

⁴ Numano, 195.

⁵ Bettina Brandt, "Ein Wort, ein Ort, or How Words Create Places: Interview with Yoko Tawada," *Women in German Yearbook: Feminist Studies in German Literature and Culture*, 21 (2005): 3.

of German *Migrantenliteratur*, because the texts were originally written and published in Japanese for a Japanese audience, not a German or even an English-speaking one. In the first tale, "The Shadow Man," Tawada compares the effects of displacement on the very first outsider student in Germany, Anton Wilhelm Amo (c.1703 – 1759, Ghana) with a modern day international student on a scholarship from Japan, Tamao. While nearly the entire story takes place in Germany with Amo and Tamao interacting with Germans and German culture, there is still no German translation of this work. In this paper I seek to bring to light the areas where the original story shows its "hidden face" or where the metamorphosis of the text through the English translation adds additional layers of meaning.⁶ According to Tawada a translation makes visible hidden, secret details, which remain invisible in the original text because of the cultural and historical background inherent to that language. This essay will compare the work of Tawada's original text かげおとこ (kageotoko) and Mitsutani's English translation, "Shadow Man," to reveal how the linguistic, cultural, and literary assumptions of the original story are discretely altered through the process of changing the text into English and presenting it to an American audience.

To provide a context for my readings, it is important to explore and reimagine the commonalities between Germany and Japan, and especially what a Japanese audience would be expected to know about Germany. The two countries are linked historically and culturally, increasingly also through the prose of modern authors. It is accepted that in 1591, the first German set foot on the nation of islands prior to the expulsion of foreigners and establishment of the shogunate. While very little occurred in terms of Japanese-German relations at that time due to geographical distance and the isolationist practice of the shogunate, further connections were made after the Meiji Restoration.⁷ At this time, the Japanese adapted to outside notions of modernization and industrialization and applied them with hard discipline. Japan was greatly

⁶ "A Conversation with Yoko Tawada," Interview by Amir Eschel, *Internet Archive*, Stanford University DLCL, 2009, Web, 16 Oct. 2012.

⁷ Kazuo Matsuda, German Images in Japanese Literature: An Intercultural and Intertextual Analysis," *Comparative Literature Studies* 37.2 (2000): 213.

influenced by German art, law, and the Prussian military model.⁸ In addition, the Meiji Constitution in the 1880s was based on the German model. In 1940, the Tripartite Pact served to further link Italy, Japan, and Germany's ideologies of national expansion. In the aftermath of World War II, Germany and Japan both experienced a miraculous period of economic expansion. Both experienced later industrialization as a result of the post-war rebuilding effort.

In the postwar period, the Japanese have held Germans and Germany in high regard. Surveys from the 1970s and 80s show that Japanese ranked Germans highest in intelligence, diligence, and orientation towards sciences as compared to other world countries.⁹ Japanese loan words such as エネルギー (Energie) and アルバイト (Arbeit) likewise seem to reflect Japanese perceptions of the scientific and diligent Germans. Many loan words in fields like medicine can be traced to German, although in many cases the new word takes on a new or altered meaning in Japanese.

In literary texts, too, the author Mori Ōgai (1827-1922) is worthy of mention. His short texts written around the turn of the century would likely be known to an author such as Tawada. Ōgai wrote about his experiences in Germany and his feeling of foreignness after his return to Japan. The short story, 舞姫 *Maihime* [The Dancing Girl], published in 1890 brings to light the author's own dilemma. There are significant observations made by Ōgai that pertain directly to the concept of translating oneself. His protagonist, Toyotarō, is aware of his transformation since arriving in Germany. Perception is a central paradigm in the story. How he perceives himself and how he is perceived by others is constantly negotiated. After three years in a German university, Toyotarō senses an “uneasiness” as if his “real self” was being awakened and that the new self was “threatening [his] former assumed self”.¹⁰ His inner monologue viewed himself as a machine or dictionary until his rebirth in German society. He neglects his former

⁸ Matsuda, 213.

⁹ Matsuda, 214-215.

¹⁰ Mori, Ōgai, Rimer, J. Thomas. “Dancing Girl.” *Youth and Other Stories*. Honolulu : University Of Hawaii Press, 199. 10. Print.

studies for more colloquial knowledge or what he calls “popular education.”¹¹ Through this new direction, he is exposed to a world less limited than before. His studies allow him to reach higher into the ranks of German society than most of his compatriots.

Mori Ogai’s text is informative for understanding the Japanese mood in the “Shadow Man.” In “The Dancing Girl,” Ogai depicts a Japanese man, Toyotarō, reflecting on a tumultuous episode in his life. Distraught, he recalls his tale of life in turn of the century Berlin. Studying at the university, he notices a change. Whereas in Japan he felt like another cog in a machine being groomed for a singular purpose, thanks to his exposure to the “liberal ways of universities” he senses his “real self” encroaching on his current self.¹² Toyotarō leads a cosmopolitan life reporting on arts and politics for a Japanese journal. In the meantime, he becomes increasingly anchored emotionally in Germany through an actress, Elise. The climax is reached when he asks himself if he is willing to lose his homeland and good name or “die [in Germany] in a sea of humanity.”¹³ The story reflects on the struggle that Japanese experience living in the West. He agrees to return to Japan, leaving the now pregnant Elise behind, showing his “lack of moral fiber.”¹⁴

1.1 Progenitor of Linguistic Experimentation

There is a level of strangeness and displacement to be considered in “The Shadow Man,” a short story written in Japanese, but set in Germany. Tawada writes about her own apprehension of foreign languages and traveling across borders as a linguistic problem of how to view, taste, explain, and feel about the world around her in a different language. Everything for her must be translated, explored, and questioned anew. Language in Tawada’s understanding is a net with pattern, knots, and irregularities.¹⁵

¹¹ Ōgai, 16.

¹² Ōgai, 10.

¹³ Ōgai, 23.

¹⁴ Ōgai, 23.

¹⁵ Yoko Tawada, “Schreiben in Netz der Sprachen,” Eds. Hilaria Gössmann, Renate Jaschke, and Andreas Mrugalla, *Interkulturelle Begegnungen in Literatur, Film und Fernsehen: Ein deutsch-japanischer Vergleich*. München:

Yoko Tawada is keenly aware of her own linguistic decisions. She explains that when she writes in German, she does so because there are many concepts, which she simply cannot express in Japanese.¹⁶ Tawada's "From Mother Tongue to Linguistic Mother" explains the various ways in which her relationship to language changed as she became acquainted with the German language. The newly acquired distance from her first language contributes to an altered perspective that affects both her styles and the content. One example that she shares is her feeling about the Japanese word *enpitsu* as opposed to the German *Bleistift*. Even something so small as a pencil stirs her mind to think about the linguist borders of language. The *enpitsu* and *der Bleistift* are the same object but she reflects on the ability to curse at the anthropomorphized (and thanks to grammatical gender, masculine) *Bleistift* in German, whereas it would be linguistically impossible to cry out about the "balance of power" between a writer and a utensil for writing in Japanese.¹⁷ She acknowledges and understands the metalinguistic borders of language. Her writing style provokes and experiments with language, exploring the limits of what Japanese or German can accomplish on paper.

Es gibt so viele Sorten vom Mus: Apfelmus, Pflaumenmus und mousse au chocolat kennt jeder. Mandelmus und Jandlmus kennt nicht jeder.¹⁸

[There are many kinds of mush: everybody knows apple sauce, plum butter and mousse au chocolat. Not everybody knows almond butter and Jandl sauce.]

The above passage shows Tawada's ability to play with language. Words to her are made out of chunks of sounds, letters, groupings of letters, and ideas. 'Mus' and 'mousse' define similar textures of culinary item, and Tawada mashes them together without hesitation. Tawada's

Iudicium, 2011, Print, 447-448.

¹⁶ Masahiko Tsuchiya, "Auf der Suche nach dem Transkulturellen Zwischenraum: Versuch zu Yoko Tawada," *Studies in Humanities and Cultures* 2 (2004): 69, CiNii, Web. 「ドイツ語でかいたものは、やはり日本語のもの作風が違う。ドイツ語でなければ書けないことが色々ある。もちろん日本語のほうが楽に速く書けるが、らくだということも速いということも文学にとっては何の役にも立たない。」

¹⁷ Yoko Tawada, "From Mother Tongue to Linguistic Mother," *Manoa* 18.1 Translated by Rachel McNichol, (2006), 139-142.

¹⁸ Yoko Tawada, "Sprachpolizei und Spielpolyglotte. Für Ernst Jandle," *Ernst Jandle: Musik Rhythmus Radikale Dichtung*, Vienna: Paul Zsolnay Verlag, 2005, 297.

multilingual view of language allows her to explore making new compounds of words using ‘Mus.’ The interruption of what is expected and simultaneous destruction and creation of how one expresses ‘Mus’ and ‘mousse’ through words is further invoked through her call to Ernst Jandl’s work, which she calls ‘Jandlmus.’ Furthermore, Tawada views the second language as a staple remover. Functioning in a foreign language provides the distance necessary for playful, creative writing and expression, contrary to writing in one’s native language, where the words and ideas are so closely linked that they cannot be separated.¹⁹ Making a conscious choice in what language to write in seems to be the first step in writing for Tawada even before the first words are written.

What for many readers is a blurring of lines is for Tawada a space to explore language at its nonverbal roots. Travel is a recurring motif in Tawada’s works, but crossing borders is not always her goal. Her writing often leads characters up to the bridge or border and asks the question “What next?” According to Mitsutani, Tawada chose the title *Facing the Bridge* to further elucidate the notion that she is staring at the bridge and has not yet decided to cross it or is refusing to cross it. One bridge for Tamao and Amo in “Shadow Man” is understanding identity as “reluctant” travelers in Germany.²⁰

Kraenzle points out that the interpersonal hierarchies are difficult to translate from Japanese. When writing in the first person, one must consider in Japanese the “self-identifications of age, gender, and status required in Japanese words such as *boku*, *ore*, *atashi*, or *watashi*.” This coding of the self is much more nuanced in comparison to the German *ich* or the English *I*.²¹ As an experienced translator and native Japanese speaker, Tawada must also understand the ramifications of *boku*, *atashi*, and *watashi*. It has become more commonplace only recently for women, especially girls, to code themselves with the traditionally masculine

¹⁹ Tawada, “From Mother Tongue to Linguistic Mother,” 142.

²⁰ Margaret Mitsutani, “Translators Afterword,” *Facing the Bridge*. NY: New Directions, 2007. 176-77.

²¹ Christina Kraenzle, 259. Not included in Kraenzle’s text for good reason are the complex relationships in other areas of Japanese linguistics. For example, the pronouns for *you* or diminutive and honorific endings used in names.

boku instead of the more humble and diminutive *atashi*. At the heart of texts like “Shadow Man,” how the protagonists confront foreignness can be witnessed when they speak about themselves either abstractly or when they come across their reflections in a mirror or shop window. The reduction of forms of address and self-identification to *ich* or *I* contributes to the creation of an essentially new text. This kind of awareness opens up a conversation of linguistic borders and demonstrates how multilingualism has shaped her writing. The English language reader without any knowledge of Japanese forms of address may not notice this at all. Without this transference of information to the English translation, English readers are less aware of the cultural positioning and must scrutinize the situation lacking significant context available to Japanese readers. It shows how untranslatable cultural precepts are and how recognizing them brings something new to the text, which takes on a new life through translation.

Translators of Japanese often come across words that have no translation or only a vague translation. “Shadow Man” exemplifies the difficulties that occur when a translator struggles between fidelity and transparency. “The Shadow Man” takes place in Germany, is written from a Japanese perspective, and has been translated into English. The grammatical structure in Japanese is also different from English. For example, Japanese sentences can be written without a subject when the subject is known. Looking up a definition from the Japanese often leads one to a corresponding word but does not always reveal the relevant cultural or societal substance. Other layers can be developed or left ambiguous as Tawada through the use of Chinese kanji characters or the omission of them in the title. Hence, a translator must be cautious in bringing over the meaning of the text without adding so much that the text becomes too distanced from the original.

Translation is a recurring motif in Tawada’s essays and texts. “The Shadow Man” is no exception. Not only the text must be translated. Tawada’s text refrains from translating “a reality written in signs,” but “[celebrates] foreignness [by] defamiliarising language.”²²

²² Kaindl, Klaus and Karlheinz Spitzel, “Of dragons and translators: Foreignness as a principle of life: Yoko

Translational gaps are an integral part of the text. When one thinks of Mitsutani's translation, we must keep in mind that Tawada's text is like an ancient booby-trapped temple. Her text is enjoyable to any kind of reader, but there is little warning or explanation of the cultural boundary. This level of the text can leave the readers with different experiences according to their preparedness and cultural understanding. A translator must refrain from adding in too much supplemental material in order to avoid losing the defamiliarising and alienating that is central to Tawada's original.

As a translator, Margaret Mitsutani's injection of herself into "Shadow Man" gives the reader another significant layer of meaning. The translator's role is that of the cultural go-between. According to Venuti, a translator's work is the "attempt to compensate for an irreparable loss by controlling an exorbitant gain."²³ With the loss of the source language, its allusions and pragmatics are lost. Everywhere the translator transforms the text from Japanese into English, something is lost, but at the same time something is gained as Mitsutani manages the differences between the texts. In some cases the linguistic choices are made to create clarity or understanding for the new audience. However, She must also hold back the flood of new meanings that "[threaten] to derail" the attempt to keep Mitsutani's text near to Tawada's.²⁴ In this way, the translator is indeed part of the new text and invites the translation to be read in terms of genesis and destruction.

Tawada provides another way to think about the non-transparency between languages. She calls the distance between languages a "gap" or "hold," from whence emotions come rushing out. Furthermore, she mentions how there are many "clever expressions" in foreign languages that help the text and imagery come off of the page.²⁵ Using more than one language or set of signs in a text enables her to interrupt and distance the reader from the text. This playful style is

Tawada's 'St. George and the Translator,' *Transfiction: Research into the Realities of Translation Fiction*, Amsterdam: John Benjamins Publishing Company, 2014, 90.

²³ Lawrence Venuti, *Translation Changes Everything: Theory and Practice*, London: Routledge, 2013, 109-110.

²⁴ Venuti, 110.

²⁵ Tsuchiya, 69.

available to her as a bilingual author. Through her work not only as an author, but also as a translator, Tawada strategically places such gaps for the reader to find.

“Shadow Man” was not published in Germany nor translated into German, but into English for an American audience. Surely, as an established author in Germany, this work would have received more attention there. The content of “Shadow Man” does not deal with Americans or America either. The two characters Amo and Tamao find themselves in different time periods in Germany. Amo is an “adopted” slave, who becomes the first African to earn a doctorate in the German educational system, and Tamao is a somewhat stereotypical representation of a Japanese exchange student coming to terms with the difference in culture. According to Anderson, Tawada views translation as a way to “bring language to life” and “call cultural conventions into question.” Some readers will experience this in different ways and be constantly aware of a translations’ distance and the “hidden life” of the “Shadow Man” when Tawada presents two parallel views of life in Germany.

Translators are generally expected to preserve the original length of text. Creatively, Mitsutani had to be wary of her word count and the final length of her text. Word count and text length are corollaries to the text’s translational remainder. According to Derrida the principles of economy are relevant to translation. He argues that translation stands between “absolute relevance” and “opaque irrelevance.” Derrida goes on to explain that a translation must strive to stay close to the “one word by one word” text.²⁶ Tawada’s text is 49 pages long, while Mitsutani’s translation is only 45. This means that through translation, 4 fewer pages were required for the text in English. In physical pages and breath to read the story, the English translation is shorter. A shorter length does not necessarily mean that the meaning is different. The reader questions how we ask questions about language and the words needed to convey a certain context and situation through language. In addition to the shift from vertical writing,

²⁶ Jacques Derrida and Lawrence Venuti. “What Is a “Relevant” Translation?”. *Critical Inquiry* 27.2 (2001): 179–181.

differences in vocabulary can also be observed. Often in “Shadow Man” words take on a new and different meaning than in the original text. Translators typically try to rein in such lexicological alterations. They are sometimes inevitable because their meaning in the source language is based in different societal strata. For example, Mitsutani translates 先輩 *senpai* as “a friend.” *Senpai* is a word used not often used to describe a friendship, but a relationship between two people. The connotation of *senpai* is difficult to translate because *senpai* acts in a context that does not exist in English.

In translating a text, there are multiple schools of thought when determining how to prioritize fidelity and transparency. For schools that value fidelity over transparency, the text is the most important thing. Less concerned with ease of reading, texts translated for fidelity require translators to sometimes change some portions in order for an original text’s meaning to come through clearly. Other schools maintain that texts should remain easy to read. These texts do not give the impression that the translation is the most important. In both cases, the translator’s intervention creates a distinctly new life for a text because their choices made during translation can be revealed and analyzed.

Having newly arrived in Germany, the Japanese protagonist Tamao’s experiences reflect the difficulty of crossing the bridge into another culture. He has few acquaintances. Among those are a German man, Manfred, and a Japanese woman, Nana. Tamao’s encounters play with the idea of self-alienation, especially in the scene where Tamao treats Manfred to a luxurious meal. He leaves his room annoyed at his landlady, whom he believes perceives him only as a Japanese student and not a student of the philosophy department. He meets Manfred outside and he suggests gruffly (乱暴に *ranbou ni*) that they go out to eat.²⁷ Tamao has recently learned what is meant when Manfred refers to him as Amo. Tamao is clearly angered by this and by Manfred’s “sarcastic” grin (29). “Sarcastic” is translated from the Japanese *hiniku* (皮肉) which

²⁷ Yoko Tawada, 多和田、陽子、“かげおとこ、“「ふたくちおとこ」、東京：株式会社河出書房新社、1998. 59-108.

has a different connotation than sarcasm does in English, where it can be a kind of comical poking in jest.²⁸ The Japanese version of *hiniku* suggests an intention to show another's weakness and literally means tearing the flesh. Whereas Manfred's sarcasm in a German context is meant to be playful and casual, Tamao receives his communication on a more offensive note than intended. We know that humor is ultimately culturally based, so a non-native German speaker like Tamao is likely to take Manfred's words at face value. Moreover, Manfred's use of irony pokes at Tamao in a way that establishes Tamao as a foreigner and socially lower. Tawada's text lacks the Japanese interpretation of sarcasm for the English-only reader. In this case, the defamiliarising effect is enhanced through the translation. The English audience is displaced from the situation two-fold, once by the translation, and again by the missing explanation of Tamao's and Manfred's perceptions and expectations. The fact that there is a misunderstanding is apparent in both texts, but only the Japanese acculturated reader with the Japanese version will understand the cultural context around *hiniku* as the reason for the misunderstanding.

Manfred accepts Tamao's invitation to go eat together. After a lavish meal, Tamao intends to place himself hierarchically above Manfred by picking up the bill. Tamao's insistence on "treating" (30) Manfred to a meal, which Mitsutani translates from the Japanese "もちろん全部おごりだ" *"mochiron zenbu ogori da"*²⁹ suggests that Tamao is in a power struggle with Manfred socially. Just to pay for something would be the more common word 払う *harau*, however in the Japanese context, Tamao insists that he will pay. Furthermore, おごる *ogoru* gives the reader the lexicological cues into how Tamao's and Manfred's perceptions and expectations collide.

Playing by Tamao's rules of engagement, Manfred goes to dinner and is very "quiet" in the English translation. The German and the Japanese students are not on the same foot, and it is not exactly a friendly discourse pursued by the two. The sentence, "Tamao planned to keep

²⁸ Tawada, かげおとこ, 87.

²⁹ Tawada, かげおとこ, 89.

Manfred cowed by acting like the last of the big spenders” (30) shows Tamao’s intention.

Tawada’s original text uses やりこめる *yarikomeru* to show Tamao’s intention to talk down to Manfred. Both texts bring out the meaning in the original text but with a different set of lexical terms. To “cow” somebody is different for the American readership that would normally see this in terms of intimidation. Mitsutani’s translation brings Tawada’s text to the American readership by invoking the imagination of kowtowing (頓首 or *nukazuku* in Japanese) to one’s superiors, often a prescribed show of humility and subservience in Chinese and Japanese history. The original text shows clearly the difficulties they experience as potential friends bonding over a meaningful meal, and how Tamao believes that he has put Manfred into an inferior position. Manfred, however, does not experience kowtowing or feel cowed, rather only a confusion and anxiety from being in a strange situation. Placing the reader and Manfred in a foreign situation demonstrates the particular difficulties in negotiating cultural and linguistic borders in the next.

The level of subservience for Japanese readers and confusion for English readers is reflected by Manfred’s behavior. He often speaks to Tamao in a very casual tone but during the course of the dinner Mitsutani writes that he “soon became very quiet” (30). For readers with a knowledge of Japanese language, the way Mitsutani writes Manfred’s silence lacks the suddenness (急に) of the action and strict conformity that Tawada’s text describes with おとなしくなる *otonashiku naru*. In Japanese, おとなしい *otonashii* means that they are not only quiet, but that they are following the rules set by some larger authority. To show that not only individual words change in the translation, it also bears witness to Mitsutani’s imaginative additions to Tawada’s text. One in particular occurs near the end of the story when Nana, another Japanese person in Wolfenbüttel, explains her decision to alter the focus of her research. In the scene, Nana is speaking to Tamao and it seems like she will continue to talk about her newfound interest of study. Tawada concludes the chapter with とナナ話し始めた *to Nana hanashi hajimeta* that Nana

began to speak about something.³⁰ Mitsutani makes an individual choice in the text though, instead of opting to use an ellipsis to allude to the continuation of Nana's rant about Amo.

The Japanese text states that Nana "began to talk about something." Mitsutani made an interesting choice in showing the continuation Nana's discourse. Mitsutani's ellipsis gives us more of a hint about how Tamao personally feels about Nana, namely that he is not interested in what she has to say. Mitsutani writes that when teaching *kageotoko*, "Shadow Man," to her female students in Tokyo, many of them reported to have friends like Tamao, who are unable to handle female rivals.³¹ An American reader would quickly pick up on the racial tones in the story but risk dismissing Tamao's difficulty with Nana as immaturity and secondary to the theme of racial discrimination. Tamao's annoyed feelings towards Nana come through clearly and Mitsutani's text suggests that the reader feels similarly that Nana is not the person Tamao wants to be associated with. The ellipsis implies that Tamao does not want to listen to Nana's remarks. Tamao and Nana's conversation continues in the space between the chapters and seems to linger a bit more in the English translation in order to put the reader in Tamao's shoes.

There could be many reasons for the formal and lexicological differences between Tawada's and Mitsutani's texts. Venuti suggests is that translators make conscious changes, but that each decision is motivated also by an "unconscious motivation, a repressed anxiety."³² Tawada and Mitsutani encourage us, as readers, to read their texts and to fill in the gaps. Venuti further explains that some of the misconstructions or misunderstandings do not come from purely formal decisions but are a result of the inability to address the cultural and social norms and values of the source text within the translation.³³

³⁰ Tawada, *かげおとこ*, 100.

³¹ Mitsutani, 179.

³² Venuti, 54.

³³ Venuti, 54.

2. TRANSLATING THROUGH CULTURAL PARADIGMS

As Venuti describes, a translator is a cultural go-between. Retaining the cultural allusions and context seems a near impossible task. Venuti insists that a translation must be read differently than an original text, and that the reader must always be aware that what they are reading is also a translation of cultural dimensions. He also cautions that translations can be “eloquent” and “insightful,” but that the translation can only be an interpretation and by no means is it meant to teach the reader about the source culture.³⁴ It is difficult to translate Tawada’s highly intricate stories and yet maintain the relevant allusions and demonstrate playfulness of language that she incorporates. Mitsutani’s translation can be used to discuss the cultural distance between Japanese and English speakers because the border between the narrative action and the characters’ behavior is largely motivated and understood through the lenses of cultural norms and values.

In one sense, the lexicological discussion spreads over into the cultural one. During Tamao and Manfred’s lavish dinner, the cultural differences that shape their expectations dictate their behavior. In Japanese schools and workplaces social hierarchies are very pronounced. Strict rules mandate how deep one should bow to a variety of differing superiors, for example. These rules flow into the everyday Japanese language and mannerisms. How Tawada describes the interaction between Manfred and Tamao highlights the difficulty of confronting a different culture.

2.1 Developing the local social hierarchy with senpai-kouhai

Tamao’s use of the *senpai-kouhai* (先輩—後輩) relationship backfires when he applies it to his German acquaintances. Manfred is not Japanese, nor has he had any exposure to the Japanese culture from what we can tell from the text. Manfred’s voice, as written by Tawada, comes across to the Japanese audience as bold and audacious. We see that in the original

³⁴ Venuti, 115.

Japanese text, Manfred's speech pattern is different from the Japanese characters. He speaks in a way that makes the reader think Manfred is already quite good friends with Tamao. During their dinner, Tamao puts Manfred into a confusing cultural situation. Tawada writes that Manfred 急におとなしくなってしまった (He suddenly became quiet *kyuu ni otonashiku natte shimatta*). Manfred's newly "quiet" demeanor is significant because Mitsutani says that he "soon grew quiet" (30). The speed at which Manfred's silence grew seems quicker in the Japanese. He is suddenly overcome with an unfamiliar situation and withdraws from it.

Furthermore, *otonashii* (おとなしい) carries with it not only that he is quiet, but also the perception of obedience and docility. This word often comes up in the context of being reserved and polite, but in Manfred's case, it is forced onto him. At least Tamao perceives that he has forced Manfred into the Japanese mindset. What actually happens is a moment of foreignness and untranslatability. Manfred has not become what Tamao wants him to be. He knows Tamao is acting differently, so his silence could be an opportunity to listen to Tamao. It could also simply express Manfred's confusion in how to act in the situation. This scene demonstrates Tamao's continuing alienation in the culture he desires to become a part of. Tamao perceives the scene through a Japanese cultural lens. Manfred goes to dinner with him because he was invited, but after entering the restaurant Tamao removes himself from the local culture through social posturing.

Tawada gives the reader more information about Tamao's behavior during this scene. Mitsutani writes that Tamao enters a restaurant that he thinks will be luxurious with a "casual air" (30). This is exactly the way a *senpai* would act. *Senpai* are those who hold a higher rank in society. Often in university students, this refers to either alumni or upper-classmen. A *senpai-kouhai* relationship is an established Japanese tradition. While not every *senpai* is courteous to their underlings, Tamao's brand of *senpai* does have the responsibility for taking care of their *kouhai* and taking the lead in social situations. Sometimes this is seen as standoffish and distancing to their *kouhai*. It also is similar to the American idea of tough love, where one

encourages the *kouhai* to grow through challenges. The *kouhai* is expected to treat the *senpai* in an extremely courteous and humble tone. In this scene, Tamao is the guy calling the shots and he knows it. He walks in like he owns the place and continues to act like a tough guy asking Manfred all kinds of questions, while feigning not to be interested in him as a person. His gestures however because Manfred is not acquainted with the concept and thus cannot read Tamao's cues.

Tamao's bold and "casual air" is difficult to understand not only in the German context, but also in the English translation. According to Tawada's text, Tamao entered "わざと無造作に" (*waza to muzousa ni*). First 'waza to' expresses the deliberate nature that Tamao takes in the sentence. It describes that an action is taken on purpose and with a reasoned understanding. *Muzousa ni* is more difficult to understand because Tawada uses it to describe how he walks into the restaurant, although the term more commonly refers to one's physical appearance. Similarly to the English word, 'nonchalant,' the best way to understand *muzousa* is through example. It can describe someone's hair, deliberately leaving it messy and untended. This case expresses Tamao's deliberate aura of not caring or following etiquette. The way he walks into the restaurant seems like a completely different Tamao than the one the reader has met already. The notion that Tamao's actions are premeditated with *waza to* supports another one of Yoko Tawada's themes, that culture is something that is a scene to be continuously reproduced on a stage.

This scene between Tamao and Manfred is related to prior discussions on another Tawada work, *Persona* (ベルソナ). Not only is this a conversation about what it means to be truly living in a foreign country, but it also breaks into a recurring motif of faces and expressions in Tawada's work. Shadow Man's original text mentions how Tamao's face is *muzousa* (無造作).³⁵ He is described as having no facial expression, which is a concern in Tawada's *Persona*. The

³⁵ Tawada, かげおとこ、88.

characters there are confronted with sideways remarks about having no expression.³⁶ Barthes argues that the Japanese face for non-Asians is “reduced to the elementary signifiers of writing [...] the face dismisses any signified, i.e., expressivity,” (89) and later develops this notion further arguing “the Japanese face is without moral hierarchy [...] because its morphology cannot be read in-depth” (102).³⁷ His view mimics that of many outsiders to Japanese culture. What is not evident through his own cultural lens is viewed as diametrically opposite and polarizing. This creates racial projections for Japanese living abroad. Being able to communicate verbally is only one part of mastering a language. Being fluent in non-verbal communication allows one to be fully immersed in a language and culture.

Mitsutani’s translation tries to bring in this point of Tamao’s perceived dominance over Manfred during the meal through other details nearby in the text. Tamao wants to keep Manfred “cowed.” Manfred’s demeanor is quiet, timid, fearful, and, at his first attempt to speak in the restaurant, he splutters. The final piece that suggests that Tamao is practicing a *senpai-kouhai* relationship with Manfred is Tamao’s choice of words when he tells Manfred that he will pay for the entire meal. In Japanese, Tamao says that he will take care of the meal with “おごりだ” *ogori da* (かぜ 88), while Mitsutani translates as “I’m treating” (30). Students of Japanese, however, would recognize this word in the context of a superior paying for the younger workers or colleagues. It serves as a marker for this kind of cultural interaction and the way that some words simply do not translate. The commonly prescribed translation is immediately noticeable, and for those who find it, invites them into the Japanese cultural context within the story. Vocabulary choices around the restaurant scene strive to bring the Japanese culture of *senpai-kouhai* to the English readership and towards lexical equivalence as Mitsutani’s text strives to act as an intermediary between Japan and the U.S. readership.

³⁶ 鈴木知之 [Tomoyuki Suzuki], “Strange(r’s) Face: (Im)Possibility of Appearance of the Other in “Persona” (1992) by Yoko Tawada,” 社会志林 58.3 (2011): 5-21. CiNii. Web.

³⁷ Barthes, Roland. *Empire of Signs*. Translated by Richard Howard. New York: Hill and Wang, 1983. 89 and 102.

2.2 Questioning with first impression

It is clear that this short story was written and intended for a Japanese audience. The published translation leaves cultural gaps, which can only be understood by a reader with a background in the Japanese culture and language. According to Venuti's understanding, Mitsutani's translation would not be poor per se, but demonstrates the real negotiation and incorporation of the translator into the text. Cultural gaps exist in Tawada's text as a way to defamiliarize and displace its readership. Mitsutani's text expresses a shift in cultural understandings for the English readership, leaving some gaps intentionally to follow Tawada's text. The space between the original and the translated text expresses an opportunity for closer reading and research. It is necessary to explore these caveats in the text to see how the original Japanese text pokes its head through the nooks and crannies of the English translation. One such event develops the theme of alienation in the text. The young Japanese student is preparing to meet a professor for dinner. Tamao has the opportunity to meet Professor Meyer, an old friend and colleague of Professor Kanatsu, from whom he gained this introduction. It was because of this professor that Tamao was able to get the scholarship for his study abroad, as well. The first idea that might cue the reader to the theme of cultural misunderstandings is when Tamao resolves to wear a suit to their meeting (16).

Perhaps the American readership would view Tamao's behavior as overly formal. Yet, Tamao's behavior is quintessentially Japanese. It is a pragmatic approach to being perceived well by others. In the Japanese vernacular this refers to *dai-ichi-inshou* (第一印象), here, a first impression. Although Tawada does not explicitly refer to the concept, her inclusion of this episode in Tamao's storyline demonstrates the importance of first impressions. Japanese culture recognizes the fleeting nature of moments and inspires one to reflect that often there are moments that may not be repeated. The blossoming of cherry trees is simultaneously the most joyous and agonizing time, for example, because the delicate beauty of the blossoms lasts for such a short time. *Dai-ichi-inshou* means 'first impression.' On special occasions, it is common behavior to

wear a suit in American culture, too, but this formality is much more pervasive in Japanese life. The first day of a job is a time to wear a suit for both Americans and Japanese, but it is more common for Japanese to extend this one-day ritual for a week or more to establish themselves as a professional, reliable member of their company or work force. Meeting an older professor who is the sole reason for your acquisition of a scholarship is a good reason for a Japanese student to prepare to wear a suit for their first meeting.

2.2.1 Preparations lead Tamao towards self-alienation

Tamao reflects on possible dinner conversation standards as one might prepare for a test. This reflects the convention of “standard” conversations in Japanese. It is through great effort that one is able to prepare these kinds of set conversations, but in this case, it serves to distance Tamao from the professor. Worried about making a “foolish remark” leads Tamao into a paradox. He must speak during the dinner to be polite, because “Germans [consider] silence a sign of stupidity,” (16) but he is embarrassed to make a mistake that would cause Professor Kanatsu to lose face. It is because of Professor Kanatsu, after all, that he is in Germany at all. This leads Tamao to think about what responses would be desired to questions posed by Professor Meyer. If asked how he enjoys Germany, he will reply about the “tranquil atmosphere” and “scholarly life,” or a question about food would bring on a response about the “[traditions] of bread making.” He gets this information from his *senpai*, in this case an older student. Mitsutani translates *senpai* merely as “his friend” (16). It is not clear how close Tamao is to his *senpai* because this friend could be somebody Tamao has regular contact with. It could also be a person who is his superior in terms of academic standing or age. Either way, Tamao is getting information on how to act not from observing and engaging in the society, but through second hand information.

The idea of set conversation exists in Japan as a matter of course and Tamao thus tries to construct the appropriate dialog that will be expected of him. There is a specific order and ritual

to meeting a new person in Japan. Part of growing up in Japan is learning how deep to bow to different levels of superiors and how to show respect with honorific or humble language. Tamao is torn between what he knows and what he thinks might be good behavior in Germany. The preparation involved is time consuming and nerve wracking for him. Tawada shows Tamao examining himself in the mirror, reminding the reader that he expects all of his actions and his appearance to be carefully scrutinized. The first meeting is a new adventure in developing a network of support in a new country. Moreover, when meeting somebody Tamao knows that he has to put his best foot forward because the people around him will judge his actions and speech. He works himself up so much that he forgets the handshake. It is one of the quintessential greetings that Japanese students practice when becoming exposed to Western culture and particularly important in Germany. His nervousness comes in part from his Japanese cultural background. As mentioned above, the Japanese place a heavy importance on making a first impression beginning with the greeting. Whereas Japanese children are indoctrinated in learning how to bow and how to greet others, learning how to shake hands is often only part of a foreign language classroom experience. In short, it is possible that Tamao has never had to properly introduce himself to a Westerner before. Tamao's background leads him towards self-alienation from the Germans he comes into contact with as he attempts to apply Japanese norms to a German situation.

2.3 Translating Lessing's Significance in Shadow Man

It is because of Professor Kanatsu that Tamao is studying Lessing. The equivalence between Tawada's and Mitsutani's texts is interesting. Comparing おかげ *okage* to Mitsutani's translation, we see that this word is not translated in the English text. “タマオが一年間、レッシングゆかりの地に留学することになったのはカナツの紹介のおかげだった。 *Tamao ga ichinenkan, Lessingu yukari no chi ni ryuugaku suru koto ni natta no wa, Kanatsu sensei no shoukai no okage datta* (73)” became “Tamao came to study here, where Lessing once lived, through the introduction of Professor

Kanatsu (15).” The reader knows that the introduction into the study abroad system was by Professor Kanatsu, but *okage* does something special. It furthers the context that *kage* or shadow into the story in another way. In the sense that Tawada uses it, *okage* shows Professor Kanatsu’s “beneficent connection, protection, [and] patronage” relative to Tamao’s decision to study abroad. Formalities and etiquette established by *kage* create a system and order in a chaotic world.³⁸ It is not until later in the English translation that the reader finds out just how integral Professor Kanatsu is to Tamao’s education.

Just as the text connects Amo and Tamao, Tawada connects Japan and Germany in the text through Lessing. Teruaki Takahashi traces the first reception of Lessing in Japan, shedding light on why Tawada would incorporate Lessing into “Shadow Man” as a subject of study for Tamao, and a physical point of meeting for the two countries at Lessing’s former residence in Wolfenbüttel, where a cherry tree grows. Takahashi outlines how Japanese scholars sought to “naturalize” the author. Lessing’s work was heralded as melding a Japanese spirit with European technique, and his affinity to other Japanese authors and dramatists was posited. The notion in theatrical *kabuki* of *sewamono*, when plays are given a modern setting instead of a historical period is interpreted as a corollary to Lessing’s dramas. Takahashi continues to explain that *sewamono* can be thought of as a “Stück aus Gesprächen der Alltagswelt” where emotions (*ninjou* 人情) and societal pressures (*giri* 義理) provide the basis of the plot, as in Lessing’s bourgeois dramas.³⁹ We see this reflected in “Shadow Man,” but Tawada overlaps the historical situation with the modern one, although the intricate web of connections is denser than even the typical Japanese reader would recognize.

Tawada’s choice to include Lessing in “Shadow Man” is included in Tamao’s discussion with Nana. In their first encounter they introduce themselves and their field of study. Tamao immediately views the situation as “unbearable” and becomes “irritated” as he is “cut off” by

³⁸ Kyouka Izumi and Charles Shirou Inouye, *In Light of Shadows: More Gothic tales by Isumi Kyouka*: Translated and with Essays by Charles Shirou Inouye, Honolulu: University of Hawai’I Press, 2005, 4.

³⁹ Teruaki Takahashi, “Lessing in Japan: Eine gescheiterte Rezeption und ihre Zukunftsvision,” *Lessing Yearbook/Jahrbuch* 32 (2000), Web, 286.

Nana's words. Tamao is incredulous as Nana begins to quote from *Nathan the Wise*, a play that advocated tolerance among religions. Mitsutani notes the irony that Lessing, who wrote *Nathan the Wise* is ultimately one of the "Bad Spirits" who enslaved Amo's people. Another way that Lessing is brought into the story is through the historical Amo's *On the Rights of the Moors in Europe*, which is thought to have been influential for Lessing.⁴⁰

Lessing creates a thread between Japan and Germany and also between Amo and Tamao in the story. We do not know how either of their stories truly ends, but Amo's "biography" ends when he leaves Germany. Little is known about what happened to him when he returned to Ghana. Amo's story falls into line with the notion of *sewamono*. Social pressures and attitudes conflicted within Amo, especially at the end of Tawada's story, where we learn about his flirtations with Marguerite. Unable to reconcile both of the situations, he commits for all intents and purposes social suicide, ending his life as a European by leaving the "land of the Bad Spirits" and returning to his home, where the "good" spirits must be (47). Amo and Tamao struggle to cope with their social position, Amo because of racism and bullying, Tamao because of his inability to translate himself through a German lens. It is intriguing that after Amo's struggle to live a European life in academia, his downfall came after his attempt to bond on a deeper level with Marguerite. Tamao and Nana's relationship as acquaintances also lies unresolved for Tawada. The author reminds the reader that a relationship between male and female is just as tenuous as between human and border negotiating. Amo and Tamao are connected, but the story does not yet provide enough evidence whether the other Japanese in the story Nana will be a love interest or whether Tamao's fate will ultimately follow Amo's example. The topic of gender in "The Shadow Man" is a topic that warrants further research. Due to the restrictions of this paper, I am unable to discuss gender issues, but it is another significant layer of understanding in Tawada's text because the protagonist's masculinity is also connected to their race and cultural background.

⁴⁰ Mitsutani, 178.

2.3.1 *Sakura at the Lessing residence escalates the difficulty in living in translation*

Tamao comes in contact with Lessing's house, geographically placing the story. Outside of the house there is a cherry tree. A cultural image, the *sakura* coincides with the Japanese school calendar marking the end of the year. Each year droves of people flock to view the blossoms as weather programs forecast the budding, blossoming, and fluttering – *hirahira* – of the little flowers. Beautiful as they are, they are considered “living poems, living symbols of beauty, life, evanescence, death, [and the] ‘Japanese spirit.’”⁴¹ Japanese poets such as Saigyō, Issa, and Yosa Buson have recounted how it is both the happiest and saddest moment to view a cherry blossom, that beauty and delicate flowers lead tragically short lives.

Being so close to the tree and seeing it with the Lessing house, Tamao finds himself going out of his way just to reconnect with his country through the tree. Tawada, in the original text, uses the katakana instead of hiragana, the two forms of Japanese alphabet, the former for loan words and latter for everything else, or kanji when Tamao says that the cherry tree is “the symbol of *Japan*.” Meaning in the katakana is not transferred the same way as with Tawada's italicizing of the word “Japan.” Katakana is colloquially used to provide emphasis and contrast to words; however, katakana's main use is for foreign loan words. Tawada's use of katakana in the Japanese further distances Tamao from his homeland of Japan and cherry trees in a way that italics would not. Tamao's interpretation shows that his thoughts are conflicted, that he does not necessarily agree that the cherry tree is the symbol of Japan. Yet, he identifies with the symbol and continues to visit the tree often. Another possibility is that Tamao recognizes his identification with the symbol, but that he also recognizes that it is a cliché and, thus, is uncomfortable with the feelings of identification.

Other details from the scene where Tamao and Professor Meyer meet come under scrutiny when comparing Tawada and Mitsutani's text. As the translator, Mitsutani writes the text so that the new audience will understand. When Tamao meets Professor Meyer's wife, Mitsutani writes

⁴¹ Michael Hoffman, "Sakura: Soul of Japan," *Japan Times* RSS, Japan Times, 25 Mar. 2012, Web, 15 July 2014.

that she looks like a “Barbie doll” (17), when in Tawada’s text the wife is made up to look like a Licca-chan doll (リカちゃん人形). Only readers who are extremely interested and fluent with the Japanese cultural reference would know what Licca-chan dolls look like. Both dolls are unrealistic representations of the female form, and they both resemble unnatural ideas in their respective cultures. While the notion of an unattainable female form is present in both works, the cultural background of the doll and comparison of the doll to Professor Meyer’s wife create confusion when reading the two texts simultaneously. It is unclear whether Meyer’s wife is Japanese or Western looking. Asian-themed pottery from around the house and the friendship with Professor Kanatsu suggests that Professor Meyer has an interest in Asian art and culture. It would not be far-fetched to imagine that Meyer’s wife is Japanese, as well, but this is not carried over in the translation of her Barbie-like appearance.

Through these situations one wonders if Tamao is truly living as a foreigner in Germany or something else. A similar situation occurs in another of Tawada’s work called *Persona* (ペルソナ). Her focus on the expressionless face leads to reflections on the identity of Asians in Germany, where the “expected” foreigners are usually from Turkey, Croatia, Greece, or Syrian descent. In *Persona*, Japanese girls studying in Hamburg express the fascination and complexity of the foreign element. Suzuki argues that Michiko is living in a “foreign country,” whereas her friends Sada and Yamamoto are not, because they have attempted to transplant their home country of Japan into the German city of Hamburg. They create a miniature of Japan, where they eat Japanese foods and engage in a culture where they often take off their shoes.⁴² In this same light, the reader can question to what extent Tamao actually engages in the German culture. He seems to avoid other Asians, including a fellow Japanese girl, who shares the same academic field. However, his internalization of Japanese culture nevertheless hinders Tamao from assimilation or integration.

⁴² Suzuki, 13.

3. CONSTRUCTING THE SHADOW AND SOUL THROUGH TRANSLATION OF THE SELF

By comparing the original Japanese text to the English translation, one can reflect on the difference brought about by translation. Through her work on Celan and Kafka, Tawada distinguishes how the study of Chinese characters can evoke a sense of a “hidden” meaning in the text.⁴³ “The Shadow Man” was originally published in a set of three short stories called *futakuchi otoko*, or “The Two-Mouthed Man.” “The Shadow Man” is the second of three stories. The first story is *futakuchi otoko* and the third is *fuefuki otoko*, or “The Man with Two Mouths” and “Flute-playing Man,” respectively. This original edition by Kawada Shobo Shinsha places the text into an entirely different set of stories than the US edition by New Directions entitled *Facing the Bridge*. In Mitsutani’s view, much of Tawada’s work deals with the space between worlds as a “dance.” Mitsutani chose the stories in *Facing the Bridge* to show Tawada’s viewpoint of the bridge.⁴⁴ Reading the three stories as an entire set creates a different effect in the new constellation of texts in the English translation. Tawada and Mitsutani expose the reader to differing experiences. Additionally, in the Japanese version, the title, *kageotoko* (Shadow Man), engages the Japanese linguistic background. Without using Chinese characters, which can often provide more insight into the meaning and history of a word, the audience is asked the significance of a shadow, of a person, and where the two intersect.

The shadows presented throughout “Shadow Man” beg for comparisons to notions of the soul. Tawada’s text incorporates readers into the story as they try to connect the protagonists with the title. They are both in a foreign country when they are confronted with difficulties operating there. The story does not explicitly state who in the story is a shadow man or what the title refers to. The reader must question which of the characters are shadow men and what it means to be a shadow man. The literary intertextuality extends to other texts such as Adelbert

⁴³ Miho Matsunaga, “Zum Konzept eines ‘automatischen’ Schriebens bei Yoko Tawada,” *Etudes Germaniques* 65.3 [259] (2010): 446.

⁴⁴ Mitsutani, *Facing the Bridge*, 176.

von Chamisso's *Peter Schlimihls wundersame Geschichte* and Haruki Murakami's *Hard-Boiled Wonderland and the End of the World*. These stories have commonalities that link them all. Traveling and arriving in a new country or place figures greatly in the way the characters are forced to renegotiate their notion of self. The imagery of shadows and the discourse on shadows connects the three texts and stimulates the conversation about how readers react when shadows are present in a text. Bringing the texts in contact invites the reader to contemplate how these culturally and literary based symbols are viewed by very distinct cultures.

Tawada's text prompts Japanese readers to consider how shadow and soul work together. These literary allusions and core metaphors in the text also require careful attention in translation. Using literary examples allows us to reflect on the nature of signs in both cultures. This method of investigation is necessary because of Tawada's writing style, which forces the reader to confront foreignness in the text. Looking at other works dealing with shadows helps to clarify how the topic of translation coincides with the symbols of shadow and soul. Mitsutani must be able to bring these more academic questions into the frame that Tawada addresses in her original text. The connection between shadows and the soul takes place in the text through Amo and his understanding of the soul. Literally, shining a light behind a subject creates a shadow where the subject blocks the light. The size and opacity of the shadow correlate to the distance between the subject and the light and the distance between the subject and the thing that the shadow is projected onto.⁴⁵ The importance of closures or distance is interesting in understanding the connection between shadow, self, and the soul.

The self, shadow, and soul are interconnected representations of how one understands oneself. The Japanese language's understanding of shadows is noteworthy. A concept as elemental as a shadow takes on life within the language that constructs it. Cultural constructs of how the shadow is conceived in Japanese culture resonate in other works by Tawada and other

⁴⁵ Rolf Günter Renner, *Schrift der Natur und Zeichen des Selbst: Peter Schlemihls wundersame Geschichte im Zusammenhang von Chamissos Texten*, 655.

Japanese contemporary authors, as well.

To understand this view of shadow we must know the meaning of shadow or *kage* in Japanese. Japanese use derivatives of Chinese characters called *kanji*. The Chinese character for *kage* 影 represents the shadow of an object obstructing a light source and shows the attachment of the shadow to the object. Other definitions and understandings exist for *kage*. It is also used in understanding the light of the moon, *tsuki kage* that Inouye portrays as a “radiant darkness,” which places *kage* in a dichotomy and blurs the border between light and darkness.⁴⁶ The concept of the doppelgänger strides along a similar line. A film by Akira Kurosawa called *Kagemusha* (The Shadow Warrior) tells how the shadow can become confused with the original.⁴⁷ The ambiguity between the original and the shadow leaves many possibilities for reading Mitsutani’s translation of “Shadow Man.”

In Inouye’s description of shadows and *kage* in the Japanese language, he also comes across the individual aura alluded to by *kage*. One’s appearance is defined by what is on the surface and *kage* also is used to show the lineage or condition of looking like one’s father – *chichioya no omokage*, literally father’s face or looks.⁴⁸ If we were trying to say that two faces are similar we could simply use *kao*, or face, instead of *omokage*. The “Shadow Man” from Tawada’s story takes on these definitions of *kage*. Lines between shadow and soul blur and become malleable. Tawada reminds the reader of this when the characters see themselves in mirrors. The lineage or heritage of the person is understood by their visual appearance.

Peter Schlimihls wundersame Geschichte by Adelbert von Chamisso provides the basis for one literary understanding of the connection between a shadow and the self in the German context. In this story, Peter Schlemihl barter his shadow for a magical bag that never runs out of gold. Without his shadow his aura or essence becomes unnatural. His shadow exists in a social

⁴⁶ Kyōka Izumi and Charles Shirō Inouye, *In Light of Shadows: More Gothic Tales by Izumi Kyōka*; Translated and with Essays by Charles Shirō Inouye, Honolulu: University of Hawai’i Press, 2005, 3.

⁴⁷ Inouye, 3.

⁴⁸ Inouye, 4.

constellation between the I and others and also between himself and I.⁴⁹ The shadow represents a kind of reflection of the self. Hence, Schlemihl's self is lost with the disappearance of his shadow. Schlemihl questions the purity of his soul when he looks at himself, for it is not possible for somebody without a shadow, or without a soul, to love another person.⁵⁰ In Chamisso's text, Schlemihl without a shadow is a shadow of a man.

Schlemihl searches for redemption and a way to regain his shadow and in the story lives a life in the shadows. Hence, the story also focuses on color and contrast. The kobold, which could be the devil, is dressed in grey, which is indicative of his ambiguous and undefined existence. Other characters are associated with colors that show their purity or other characteristics. Grey lies between the extremes of light and dark and is neither opaque nor translucent.

Another Japanese author, Haruki Murakami's (村上春樹) *Hard-Boiled Wonderland and the End of the World: A Novel* on notions of the self and shadows helps to ground my discussion on the connection between shadows and recognition of the self. Two stories take place simultaneously through alternating chapters. One story takes place in a futuristic wonderland and the second in a place ominously named "the Town." Villagers in the town have no shadows. The main character is a new arrival, although he does not recall his past, his life begins anew without a shadow. The strong break between his past and present is in some way connected to the loss of his shadow.

Murakami's novel has much to say about how Japanese culture views shadows and people who do not have a shadow. The characters discuss the difference between 'kindness' and a 'caring mind.' Manners in the Town are regarded as something gained through repetition, a "superficial custom." The mind, on the other hand, is lost with the shadow.⁵¹ The characters in

⁴⁹ Renner, 653.

⁵⁰ Adelbert von Chamisso, *Peter Schlemihls wundersame Geschichte* Frankfurt: Suhrkamp, 2003, p. 41. Chamisso writes "[...] selbst scharf angeschaut, der ich, ohne Schatten, [...] die reine Seele an mich gelogen und gestohlen!"

⁵¹ Haruki Murakami, *Hard-Boiled Wonderland and the End of the World: A Novel*, Tokyo: Kodansha International, 1991, 171.

“Shadow Man” show similar behavior. Tamao and Amo struggle to cross cultural borders. Just as Tamao engages Germans and German culture, he anchors himself to the performed rituals of etiquette like dressing up to impress somebody or constructing social hierarchies. As his self undergoes changes, Tamao acts like a person without a shadow, unable to truly communicate with others because etiquette is pushed to the forefront without a filter to engage and process the new information.

When Tamao prepares for the meeting and wears a suit and tie, he carries with him the shadow of his culture. The way he acts resembles etiquette set through tradition and culture. The notion of the shadow can also be connected to Tawada’s notions about modern travel. As time has gone by, the way we experience travel has become more disconnected from the landscape. Inouye writes that discussing shadows in a localized way attempts to establish order amidst chaos.⁵² Tawada’s view of change echoes this in the progression of technology and international travel exacerbating the chaos, which exists in normal society. In that light, Tamao tries to understand and shape his experience in Germany through the hyper-stylized Japanese etiquette.

The protagonist in the Town sees his shadow struggling for survival after a surreal moment. Murakami bends spatial limits in a scene where the protagonist sees a shadow on the water become *his* shadow. The shadow is where all of the memories of his past life stay.⁵³ The narrator snaps out of the reverie in the water and resolves to reclaim his shadow. The protagonist explains that the individual is a “cognitive system [arising] from the aggregate memories of that individual’s past experiences. The layman’s word for that is the mind.”⁵⁴ The mind gets in the way of the Townspeople and requires daily skimming. In the Town, all people live “greyly;” there is no love or hate, fighting or desire. According to Murakami, a community of shadowless beings is the perfect utopia, but ultimately one devoid of the spectrum of human

⁵² Inouye, 4-5.

⁵³ Murakami, 238.

⁵⁴ Murakami, 255.

experience. For Amo and Tamao, the lack of this complete experience is due to the lack of the cultural memory. Even as they try to integrate or assimilate into German society, there are many hurdles that prevent this.

How Chamisso and Murakami represent the corporeality and body of the shadow helps to distinguish between the two authors' engagement with the shadow. In Chamisso's story, the shadow can be removed and can even travel, but glides on the ground. In contrast, the shadows in Murakami's work are humanlike. The gatekeeper takes the shadows out to work and is in charge of feeding them. The narrator strategizes and coordinates with his shadow on how to leave the Town. In these stories, the shadow is physically cut off or magically enchanted away from the narrator. Shadows in Tawada's works do not have to be tangibly removed, but become dislodged or displaced during the process of travel and creating distance from one's homeland.

The concept of soul is key to many of Tawada's writings and her notion of a traveling soul seems to be reflected in some of the descriptions of "The Shadow Man," as well. Another of her texts *Hikon* (飛魂), meaning "flying soul," provides insight into this concept of soul. Tsuchiya discusses this at length, citing the original text, "記憶の中のひとつの状況に魂を飛ばして、今そこにいるのも同然になる" and "飛魂と呼ばれる心の動きが強かったせいだろう" (The soul flies off into the condition of a memory, the same as you are here now. It must be the strong stirring of the spirit, which causes a so-called flying soul).⁵⁵ This is described as a kind of "out of body" experience, but also contrasts an unnatural existence. The movement of the soul is special in *Hikon*, whereas in "The Shadow Man" the soul seems to move with a will of its own, connected to the characters' respective memories.

Amo and Tamao could be described as having a flying or, more appropriately, a traveling soul as their souls move on their own volition. Amo and Tamao are "haunted by the specter of being sent home."⁵⁶ Rather than completely melding and assimilating into the German society,

⁵⁵ Tsuchiya, p. 75. My translation.

⁵⁶ Doug Slaymaker, "Travelling Optice in Yoko Tawada," *Etudes Germaniques* 65.3 [259] (2010): 666.

their souls' recognition of their otherness and longing for 'home' comes up again and again.

Amo experiences this vividly in his preoccupation with the word 'soul.'

In time, an oddly vivid image formed in his mind. The soul was an invisible mass of power that was always very near him-inside his chest, or perhaps wedged under his arm, or floating above his head-he couldn't tell exactly where, but it was there. And being there, it affected his feelings (25)

This version of the soul is something that he was born with in Ghana and it reminds him of his foreignness to Europe. He consistently speaks of a soul interchangeably with the word spirit. Amo's essay for a teacher, Petersen, about "soul" and "spirit" comes without warning. The words have strong religious tones that would have been known at the time, so it comes as no surprise that Petersen calls the text "uncanny" (25). Amo's usage of spirit and soul harken back to the beginning of the story when he still had no knowledge outside of Africa. His perspective led him to call sugar "pristine powder" or Europeans "Bad Spirits." In Tawada's version of Amo's understanding of the soul, the kanji 魂 *tamashii* and 霊 *rei*, soul and spirit respectively, stretch the Japanese understanding of how soul and spirit are constructed. Amo's understanding of soul mimics the description of the ethereal spiritual experience from *Hikon*, although this soul is much more a second being compared to the voluntary ability to exit one's body. Amo's notion of soul comes as a surprise to the people around him when he writes about the soul as another kind of spirit. This dual self could be as much a "shadow man" as a "second self," controlling his emotions and behaviors.

The soul for Amo is something superior to his own physicality. It is what drives him to learning and protects him from the racial discrimination and violence that he experiences in Germany. Real stones cannot hurt his soul, which tethers him to his studies like "an invisible protective spirit" (33). His idea that the soul feels "pain when a new connection forms, an invasion takes place, or a collision occurs" (33) connects the experiences of Amo and Tamao. Although Amo's story is on another scale due to the racism and violence he experiences, Amo's

and Tamao's souls can be read in tandem. Both characters' stories revolve around their time in university, a time when the individual's sense of self and acceptance into society is tested.

As shadows also leave at night in eighteenth-century Germany, Amo's soul leaves nightly when the sun went down and the lamps were blown out for the night. Without shadow or soul, he has nothing to protect himself from nightmares. Dreams can be valuable tools to an author and are, according to Freud, "[translations] with no originals."⁵⁷ In Amo's case, the dream is also a translation with no original. His perception of a missing soul leaves him vulnerable to attacks from his own mind, contemplating whether his reality is that of a successful student of philosophy or the man tied-up, bullied by Europeans. "The Shadow Man" is overflowing with images of soul, shadow, and spirit. Yoko Tawada also invokes the notion of the travelling soul in *Talisman*:

Ich habe bei meiner ersten Fahrt nach Europa mit der transsibirischen Eisenbahn meine Seele verloren. Als ich dann mit der Bahn wieder zurückfuhr, war meine Seele noch in Richtung Europa unterwegs. Ich konnte sie nicht fangen. Als ich erneut nach Europa fuhr, war sie auf dem Weg nach Japan. Danach bin ich so oft hin- und hergeflogen, daß ich überhaupt nicht mehr weiß wo meine Seele gerade ist.⁵⁸

[I lost my soul on my first trip to Europe on the Trans-Siberian Railroad. Then, when I came back with the train, my soul was still on the way to Europe. I couldn't catch it. As I, again, traveled towards Europe, it was on the way to Japan. Since then, I have been back and forth so often that I have no idea where my soul is.]

Her soul is not within her body, but somewhere outside of it, trying to follow her, but unable to

⁵⁷ Susan Anderson, "Surface Translations: Meaning and Difference in Yoko Tawada's German Prose." *Seminar A Journal of Germanic Studies* 46.1 (2010), 55.

⁵⁸ Yoko Tawada, *Talisman*, Tübingen, Konkursbuch, 1996, 22. My translation.

catch up to her because she travels too quickly as a modern traveler. Traveling in Tawada's understanding has changed greatly over the last century. In the past, traveling was something that took time, allowing for travelers to process changes. Many things can travel, but not all of those things are packaged to travel well. Attempting to transport a text from one language or culture to another invariably creates distortions and alters the valences of the original text.

Tawada's *Überseetzungen* illuminates her writing on travel and what takes place during a journey. There is physical mobility and linguistic mobility. Tawada finds play within the compound word *Überseetzungen*. She dissects the word metalinguistically as a combination of other words and ideas. If we think of the word piece by piece 'über' for over, 'See' for sea, and 'Zunge' for tongue, we find the meaning relates to the tongues oversees or foreign languages. 'Seezunge' or a kind of flounder also swims in this title adding a humorous element. The sound of the word *Überseetzungen* resembles the German *Übersetzung*, translation. Through the title, Tawada conjures a playful attitude towards language and meaning.⁵⁹ Tawada writes "Eine Reise kennt keine Bewegung, aber sie macht die Zunge feucht. Wenn sie spricht, verwandelt sich der Körper."⁶⁰ On a plane departing from Tokyo for Los Angeles, one would find not only those reading tourist papers, but also individuals attempting to cross a linguistic barrier by watching movies, reading papers or magazines, and listening to music in English. This is part of their linguistic journey which takes place without changing geographic locations. Putting oneself in a new mindset by changing their language, understanding, and habits represents travel because while the body is encapsulated within the cabin of the plane, the mind travels to a new framework and perspective.⁶¹ Travel is the movement of a body across borders and various changes take place not only for travelling humans, but also for texts.

"The Shadow Man" teaches another notion of spirit, one that undergoes permutations and is a translatable medium of self. By reading into the significance of the title from a

⁵⁹ Kraenzle, 256.

⁶⁰ Yoko Tawada, *Überseetzungen*, Tübingen: Konkursbuch, 2002, 117. "There is no movement in a trip, but it makes the tongue moist. When you speak, it changes the body."

⁶¹ Kraenzle, 258.

Japanese perspective coupled with references in the text to the soul's free will to travel and affect one's behavior, the "traveling soul" develops as another entity that affects both Amo and Tamao. Their perception of self requires more than fine-tuning. The story tells of their difficulties with crossing into the German borders linguistically and socially. Amo tries to integrate himself into the German sphere, and his notions of the soul feeling pain relate to ideas similar to the experience of Peter Schlemihl without his shadow. Tamao's story does not end within the frame of the story, but already it is clear that he is engaging within an inner dialog between himself and his shadow. How can he remain himself and, yet, speak a different language and integrate his German experience into his existing persona?

3.1 **Translation as Shadow**

Mitsutani's translation of "Shadow Man" becomes another part of Tawada's work. Discussing shadows as potential doppelgängers or divisions of the self, translating a text about translation creates another shadow to examine. Tawada and Mitsutani highlight the role of the translator, who allows the reader to see the constructed role of language. In particular, the translator's work shows difficulty where discrete lexical terms, especially those used to portray Tamao's and Manfred's dinner, struggle to bring the entirety of perceptions and expectations to the forefront.

Unraveling the layers of discourse on translation of *Kageotoko* and "Shadow Man," the question of shadow and translation lures in the reader. Just as in Kurosawa's film, shadows represent something else, so do shadows play a role in understanding translation. A common thread in modern translation theory deals with the topic of authenticity and authorial presence. Texts cross borders through translation. Venuti describes the translator's "invisibility" as a paradox. The work of a translator is to remain invisible from the reader, but Venuti argues that the intervention of the translator into a text requires the reader to read the text as a translation.⁶²

⁶² Lawrence Venuti, *The Translators Invisibility: A History of Translation*. 2nd Ed. London: Routledge, 2008 1.

Venuti describes the translator's existence as "shadowy." Breaking into the English speaking market, texts naturally must be readable by native English speakers. Part of their existence includes living on another plane. For many readers, translators do not operate on the same level as "real" authors, who offer their feelings and thoughts in the form of an original text. Translations have a tendency to be thought of as "a false copy." To achieve the illusion of an original authorial presence, the translator must seek to "erase" their own intervention.⁶³ In "Shadow Man," Mitsutani's presence is readable along with Tawada's, however the story itself and Tawada's work is transformed into English, and as a translated work, Mitsutani's text grasps Tawada's notions, if not adding to them.

We can view the "Shadow Man" as a translation of *Kageotoko*, or *Kageotoko* and "Shadow Man" as translations of feelings and thoughts. In the first view, we recognize Tawada as the originator of the text and Mitsutani's subsequent illusion of bringing that text into the English speaking realm. In the second, Tawada brings light to the darkness. Tawada views the mother tongue as a translation of nonverbal or pre-verbal thoughts.⁶⁴ Her understanding of language is that everything experienced and set into language is translated through a specific lens. Moreover, all language is unauthentic and the two texts "Shadow Man" and *Kageotoko*, and without any sense of whose text is authentic, both are shadows built from the biased use of language of the translator.

A step further is to grant the notion that a text has a soul. All things in the world have a shadow and thus an identity. The leaves of the pages as the reader turns them place the text in the shadow. Where there is a shadow, I believe there to be a soul as well. The question remains how to understand the soul of Tawada's text translated by Mitsutani into English. Tawada believes that all language is a translation and that the real meaning of language exists in the space between words and pages, similar to the way music is as much the tone of a thing as it is the

⁶³ Venuti, 6.

⁶⁴ "Writing in Two Languages: A Conversation with Yoko Tawada," 4

disruption of silence. In this regard, the soul of the text travels between the three poles of Japanese because of its first existence in the language and cultural background of the characters, German because of the borders and setting of the story, and American due to the work of Mitsutani's translation.

4. CONCLUDING REMARKS

It seems paradoxical to compare a piece of text to itself, but when one text is a translation, this operation becomes possible. Matsunaga lists the ways in which a text becomes distorted through translation. One must consider many things at once to produce a “good” translation. Translating the corresponding words, reflection on the estrangement of the translation from the original, and examination of the original’s content of sound, syntax and visual all carry particular weight when translating Tawada’s texts.⁶⁵ The work of the translator must be considered more difficult when confronted with Tawada’s work, which Tawada herself describes as “play in a rather serious manner, but play nevertheless.”⁶⁶ Mitsutani’s translation packages “Shadow Man” as a text within world literature, a galaxy of translations into various languages. Maybe the most fascinating shadow in the story is the translation itself. “Shadow Man” and *Kageotoko* deserve further study and research. Is the shadow of a text the translation, or does the translation stand on its own to cast its own shadow? Does Mitsutani’s work stand on a lower milieu than Tawada’s or is it merely derivative to translate *Kageotoko* into English? If we adhere to Venuti’s writings, a translation deserves as much attention as the original due to significant cultural, linguistic, and literary variances. As those who study language and linguistics study language or culture to learn more about themselves and their community, how we translate the world around us can never be complete. The spaces between our translations relate to the ‘hidden faces’ or masks that are worn for cultural, linguistic, social, political, and many other purposes.

Tawada’s text along with Mitsutani’s complementary work develops the themes of translation, earmarked by the notions of alienation and the traveling soul. Tawada’s rapport with the Japanese and German audiences made the decision to publish “The Shadow Man” in the US a debatable choice. It does, however, open up new doors into the ongoing discussion of original

⁶⁵ 松永美穂 [Miho Matsunaga], 多和田葉子の文学における進化する「翻訳」, *Waseda Blatter* 9 (2002): 77-89.

⁶⁶ Brandt, 7.

text versus translation and a new way in which the cultures and customs of Germany and Japan are disassembled and repackaged through language. In Japan and Germany, Tawada is regarded as an author whose work “魅力であり謎もある” (presents a powerful allure and puzzle).⁶⁷ She flourishes in writing about a space and process (read: translation) between a here and a there, and the people who negotiate that strange situation of being held back from completely crossing a linguistic or cultural border.

⁶⁷ Tsuchiya, 68. My translation.

WORKS CITED

Primary Literature

Chamisso, Adelbert von. *Peter Schlemihls wundersame Geschichte*. Frankfurt: Suhrkamp, 2003.

Murakami, Haruki. *Hard-boiled Wonderland and the End of the World: A Novel*. Tokyo: Kodansha International, 1991.

Tawada, Yoko. "The Shadow Man." *Facing the Bridge*. Translated by Margaret Mitsutani. NY: New Directions, 2007. 3-186.

--. *Talisman*. Tübingen: Konkursbuch, 1996.

--. *Überseetzungen*. Tübingen: Konkursbuch, 1996.

多和田、葉子。「かげおとこ」。ふたくちおとこ。東京：株式会社河出書房新社、1998。59-108.

Secondary Literature

"A Conversation with Yoko Tawada." Interview by Amir Eschel. *Internet Archive*. Stanford University DLCL, 2009. Web. 16 Oct. 2012.

Anderson, Susan C. "Surface Translations: Meaning and Difference in Yoko Tawada's German Prose." *Seminar: A Journal of Germanic Studies* 46.1 (2010): 50-70. Web.

Barthes, Roland. *Empire of Signs*. Translated by Richard Howard. New York: Hill and Wang, 1983.

Brandt, Bettina. "Ein Wort, ein Ort, or How Words Create Places: Interview with Yoko Tawada." *Women in German Yearbook: Feminist Studies in German Literature and Culture* 21. (2005): 1-15. *MLA International Bibliography*. Web. 16 Oct. 2012.

Derrida, Jacques, and Lawrence Venuti. "What Is a "Relevant" Translation?". *Critical Inquiry* 27.2 (2001): 174–200.

Hoffman, Michael. "Sakura: Soul of Japan." *Japan Times RSS*. Japan Times, 25 Mar. 2012. Web. 21 July 2014.

Izumi, Kyōka and Inouye, Charles Shirō. *In Light of Shadows: More Gothic Tales by Izumi Kyōka*; Translated and with Essays by Charles Shirō Inouye. Honolulu: University of Hawai'i Press, 2005.

Kaindl, Klaus, and Karlheinz Spitzel. "Of dragons and translators: Foreignness as a principle of life: Yoko Tawada's "St. George and the Translator." *Transfiction: Research into the Realities of Translation Fiction*. Amsterdam: John Benjamins Publishing Company, 2014. Internet resource. 2 Dec 2014.

Kraenzle, Christina. "The Limits of Travel: Yoko Tawada's Fictional Travelogues." *German*

- Life and Letters* 6102 (2008): 244-260. Web. 12 Dec 2012.
- Matsuda, Kazuo. "German Images in Japanese Literature: An Intercultural and Intertextual Analysis." *Comparative Literature Studies* 37.2 (2000): 212-222. Project MUSE. Web. 3 Dec. 2012
- Matsunaga, Miho. "Zum Konzept eines 'automatischen' Schriebens bei Yoko Tawada." *Etudes Germaniques* 65.3 [259] (2010) 445-454. Web. 16 Oct. 2012.
- Margaret Mitsutani, "Translators Afterword," *Facing the Bridge*. NY: New Directions, 2007. 176-86.
- Mori, Ōgai, Rimer, J. Thomas. "Dancing Girl." *Youth and Other Stories*. Honolulu : University of Hawaii Press, 199. 6-24. Print.
- Renner, Rolf Günter. "Schrift der Natur und Zeichen des Selbst: Peter Schlemihls wundersame Geschichte im Zusammenhang von Chamissos Texten." *Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte* 65.4 (1991): 653-673. Web.
- Slaymaker, Doug. "Travelling Optics in Yoko Tawada." *Etudes Germaniques* 65.3 [259] (2010): 65-671. Web. 16 Oct. 2012.
- Takuhashi, Terukai. "Lessing in Japan: eine gescheiterte Rezeption und ihre Zukunftsvision." *Lessing Yearbook/Jahrbuch* 32 (2000): 283-305. Web.
- Tawada, Yoko. "From Mother Tongue to Linguistic Mother." *Manoa* 18.1 Translated by Rachel McNichol. (2006): 139-143. Project MUSE. Web. 3 Dec. 2012.
- . "Schreiben in Netz der Sprachen." Eds. Hilaria Gössmann, Renate Jaschke, Andreas Mrugalla. *Interkulturelle Begegnungen in Literatur, Film und Fernsehen: Ein deutsch-japanischer Vergleich*. München : Iudicium, 2011. Print. 447-454.
- . "Sprachpolizei und Spielpolyglotte: Für Ernst Jandl." *Ernst Jandl: Musik Rhythmus Radikale Richtung*. Vienna: Paul Zsolnay Verlag, 2005. 195-202.
- Kaindl, Klaus and Karl Heinz. *Transfiction : Research into the Realities of Translation Fiction*. Eds. Spitzl. Amsterdam, NLD: John Benjamins Publishing Company, 2014. Web.
- Tsuchiya, Masahiko. "Auf der Suche nach dem transkulturellen Zwischenraum: Versuch zu Yoko Tawada." *Studies in Humanities and Cultures* 2 (2004): 67-82. CiNii. Web.
- Venuti, Lawrence. *Translation Changes Everything: Theory and Practice*. London: Routledge, 2013. Print.
- Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. London: Routledge, 2008. Print.
- Suzuki, Tomoyuki 鈴木知之. "Strange(r's) Face: (Im)Possibility of Appearance of the Other in Persona (1992) by Yoko Tawada." *社会志林* 58.3 (2011): 5-21. CiNii. Web.

Matsunaga, Miho 松永、美穂. 多和田葉子の文学における進化する「翻訳」. *Waseda Blatter* 9 (2002): 77-89. *CiNii*. Web.

Numano, Mitsuyoshi 沼野 充義. "Toward a New Age of World Literature: The Boundary of Cotemporary Japanese Literature and its Shifts in the Global Context." Реникса (2009): 188-203. *CiNii*. Web.