Counterturn-of-Faith and Manifest in Translation: Haruki Murakami's Translation of *Breakfast at Tiffany's*

Akiyoshi SUZUKI

Abstract

Haruki Murakami, a Japanese writer, is also a well-known translator in Japan. He has rendered several modern American novels into Japanese. His translations are very readable. However, they betray the reader in a sense because he tends to domesticate facts. Hence, the more faithfully he translates an original text, the more it contains local Japanese contexts. The translated novel is more inclined to represent Japanese society than American culture. This tendency becomes clear when Murakami's rendition of Truman Capote's *Breakfast at Tiffany's* is compared to Naotarō Takiguchi's version from the perspectives of translation style and methods. An examination of Murakami's translation of *Breakfast at Tiffany's* yields the discovery that rather than the 1940s New York setting of the original text, Murakami's *Tiffany's* represents Japanese society, particularly the lifestyle of post-bubble economy Tokyo.

Keywords: Haruki Murakami, *Breakfast at Tiffany's*, counterturn, manifest, translation

1. Introduction

Translation is broadly classified into two types: foreignization and domestication. Both types are, of course, faithful to the source text and their primary difference is the linguistic and cultural priority placed by a translator in the representation. A foreignizing translation respects the linguistic and cultural attributes of the original and retains the text's unfamiliar flavor at the cost of legibility. A domesticating translation, on the other hand, makes readability its priority, and replaces original contexts with indigenous linguistic and cultural attributes. The primary purpose of the translation of a text is to provide access to readers who cannot understand a foreign language. Foreignizing translations betray readers to a certain extent because the contextual historical and cultural information embedded in a text are not converted to the target language, limiting the comprehensiveness of the text's legibility. Domesticating translations are common and popular; nevertheless, they also betray readers in a sense because they are not faithful representations of the foreignness of the original. However, logically speaking, the more faithful to an original text the translation is, the less accurate it is likely to be. Literal translations often become inscrutable for users of the target language because numerous domestic linguistic and cultural elements of the original text are incomprehensible for them.

In Haruki Murakami's case, many of his literary texts have been translated into other languages and he has translated several modern American novels into Japanese. His style of translation is domesticating and while his translated American texts offer high readability, the novels reflect Japanese society to some degree, and connote a reincarnation of the original text as a new piece of writing which is very accessible to Japanese readers. In terms of Antoine Berman's (1999) philosophy, the purpose of translation is to "manifest" or to reveal.[1] The author of this paper describes the hermeneutic turn and the presence of Murakami's translational belief in the attempt to manifest in *Tifanī de chōshoku wo*, his Japanese translation of Truman Capote's well-known novel, *Breakfast at Tiffany's*.[2] In doing so, the author discusses the reason why Murakami chose this text for translation, the thematic relationship between his own literary text and Capote's novel, Murakami's translation philosophy, his choice of letters and styles, and the context of the times. Furthermore, Murakami's translation of the novel is compared to Naotarō Takiguchi's earlier translation of *Breakfast at Tiffany's*.

2. Haruki Murakami as a Writer-Translator

Haruki Murakami is not simply a translator; he is a writer-translator. Ken Inoue (2011), a Japanese scholar of translation studies, suggests in his study of translations effected by Japanese master writers that the following four points should be considered and analyzed when examining a writer-translator's translation of a literary work: (1) confirmation of the version of the original text of the literary fiction translated by the writer-translator; (2) the reason why the writer-translator selected and translated the particular piece of literary fiction; (3) clarification of the relationship between the themes and styles of a writer-translator's creation of a literary text and themes and styles of his or her translations of the work of other authors; and (4) the examination of the manner in which a writer-translator converts a literary work and the standards he or she follows regarding the inspection and evaluation of his or her translation in the context of the times (60-61).

The first point outlined in the above list is not a major issue because a Japanese translation usually names the original text edition, and even if it does not, the modern

American novels translated by Murakami vary very little in their editions except for American or British spellings. Murakami refers to other three points in several books. In terms of (2) for instance, Murakami's choice of literary fiction for translation "depends strongly on whether [he] can personally commit [himself] to the work or not" (Murakami and Shibata, 2000, 39). In addition, Murakami states that he does not try to translate a literary work when he feels that "the direction the author has as a writer is a little different from [his] own" (Murakami and Shibata, 2000, 40).

This "direction" implies the focus of a writer's creation of a literary work, or a theme that interests the writer and the manner in which it is treated in texts created by the writer. Thus, a similarity of the direction enables Murakami to commit himself to a writer's fiction and causes him to translate that writer's work. The literary texts written by Murakami and those translated by him are, in a way, similar to each other. For instance, the whole narrative structure of Truman Capote's *Breakfast at Tiffany's*, translated into Japanese by Murakami, is based on a first-person account of the protagonist "I," who wants to become a writer. The story about a missing young lady called Holly Golightly, hence, amounts to the narrator's reminiscence and to the writing of his memory. In other words, *Breakfast at Tiffany's* is a literary text that is born from the narrative voice's recorded memory of someone who is absent, an existence from the past. As is mentioned as an example later, Murakami's *Norwegian Wood* is also structured around a protagonist "I" who writes a novel on his memory of a missing, or dead, young lady named Naoko. In Murakami's mind, the act of reminiscence is like writing an imaginary tale. In fact, in his story "The Last Lawn of the Afternoon," Murakami (2001) states that "Memory is like fiction; or else it's fiction that's like memory" (267). In *Breakfast at Tiffany's*, Holly is a memory in the minds of discrete people who are tied each other through their recollections of her existence. The narrator "I" says, "It never occurred to me in those days to write Holly Golightly, and probably it would not now except for a conversation I had with Joe Bell that set the whole memory of her in motion again" (Capote, 1961, 9). "I" and Joe Bell had "never been strong friends." Besides, as "I" describes, Joe Bell "hasn't an easy nature, he admits it himself." He continues, "Anyone who knows him will tell you he's a hard man to talk to" and "Impossible if you don't share his fixations, of which Holly is one" (Capote, 1961, 10). The missing Holly, a memory or an existence in the past, takes on the role of a bridge between people who live separately fragmented lives. At the level of metaphor, a memory or a phenomenon that causes sorrow is sometimes connected with wind and water, as depicted in the words “So the days, the last days, blow about in memory, hazy, autumnal, all alike as leaves” (Capote, 1961, 78). What Holly “like[s] most” is that everybody is “so happy to see each other, they’ve saved up so much to talk about,” but she knows that they are usually funereal as they “sit so quiet watching the river go by” on the train (Capote, 1961, 27).

These ideas certainly form the basic elements that configure Murakami’s literary texts.[3] In his writing, dead persons repeatedly bind people to each other. In *Norwegian Wood*, Naoko becomes attached to Watanabe because of her dead boyfriend Kizuki. Still, defunct Kizuki occupies her mind, implying that Naoko lives in the past, which makes her mentally ill. Ultimately, she is forced to enter a sanatorium in Kyoto, and finally commits suicide, traveling to the “other” world where Kizuki exists. On the other hand, Naoko’s absence causes Watanabe to bind with Midori. After Naoko passed away, Watanabe also lives with Naoko in his memory, and at the end of the novel he iterates exactly what Naoko said as she walked on the ground with memory of Kizuki, who is subterranean. After reaching Komagome, Tokyo, Naoko says, “Where are we?” and “Why did we come here?” as if some force beyond her consciousness had brought her there (Murakami, 2003b, 20). Watanabe also states, “Where was I now? I had no idea. No idea at all. Where was this place?” (Murakami, 2003b, 386). The reason why many living women in Murakami’s novels sport faces and clothes very similar to those of dead women, as if they were their ghosts, lies in the fact that persons who keep them company live with the dead persons, or with memories of them.[4] Memory represents the people of the past, or of the other world, and it controls the people in the present. Memory bridges gaps between fragmented people and sometimes, it simultaneously drags them into the other, absent world. In this sense, as Watanabe says, “Death exists, not as the opposite but as a part of life” and “[i]n the midst of life, everything revolved around death” (Murakami, 2003b, 30, 31). Such a life is expressed by the metaphor of characters’ walking on paths that border the ground and the water.[5] Thus, when the characters remember a missing, or dead, person, an image relating to water, or sometimes the wind, comes to their minds. The only way for people on the ground to avoid the grip of the people of the past or the other world is to concentrate on something in the here and now: as the Sheep Man in *Dance, Dance, Dance* says, “Yougottadance. Aslongasthemusicplays. Yougottadance. Don’teventhinkwhy” (Murakami, 2003a, 85). In this way, Watanabe, who is concentrating on writing his memory in *Norwegian Wood* just like “I” of *Breakfast at Tiffany’s*, can evade his induction into the group of the people of the past and to the other world, although he says the same thing as Naoko. The theme and the structure of Murakami's literary texts and the metaphors used in them are also employed in his most recent short stories "Ishino makurani" ["On a Stone Pillow"], "Kurīmu" ["Cream"], and "Chārī Pākā Pureizu Bosanova" ["Charlie Parker Plays Bossa Nova"] published in 2018 in *Bungakkai* [*The Literary World*], a Japanese magazine of literature. These stories are also about death, memory, and their control on people who are currently living.

In this light, despite the fact that there are certainly different elements in their fictions such as settings, the times and what are usually claimed, like Capote's homosexual view and Murakami's obsession with experience of drawing of his male friend and death of his girlfriend, Murakami's texts including *Norwegian Wood* are affinitative to *Breakfast at Tiffany's* in theme, structure, and metaphors, constituting the two culturally separated authors' "directions." Besides, the narrators of Murakami's and Capote's novels are both reflected as authors. Murakami writes *Norwegian Wood* and his other novels in the first-person narrative, based on his own experiences that as Yoshio Inoue's (1999) detailed exploration of Murakami's real life indicates, he was saved from drowning twice, one of his friends died from drowning, and his girlfriend committed suicide. The narrator "I" in Capote's *Breakfast at Tiffany's* is said to be born on September 30 (Capote, 1961, 78), which is Capote's birthday. In answer to the second aspect suggested by Ken Inoue, the reason why a writer-translator chose and translated the literary fiction, these similarities might have influenced Murakami's selection of *Breakfast at Tiffany's* as his translation object from Capote's various literary texts.

To elucidate the third point, the "clarification of the relationship between the themes and styles of a writer-translator's creation of a literary text and themes and styles of his or her translations of the work of other authors," a direct examination of the text of Murakami's translation will be effected in this paper. However, before beginning the analysis, Murakami's statements about the relationship between his creations and his translations are referenced. Murakami (2000) remarks about the association between his own fiction and translation: "So far, I have learned a lot of things that I need for my fiction from my works of translation, and conversely I have been able to often give feedback from my creative work to my translation" (361). Murakami stated, as mentioned earlier, that he would translate a literary work that made him feel that the author's direction converged with his own. Thus, Murakami's literary work and his translations display intertextuality, interact with each other, and incorporate each other's directions in terms of themes, styles, and means of expression. Murakami (2000) also articulates the view that translation should be a close representation of the original text. "We translators," he states, "should absolutely place priority of an original text above" (366). However, the closeness does not imply a simple exchange between two languages. The top priority for Murakami is "rhythm." He says "each translator has his or her own policy or his or her own top priority" and "for me, it is rhythm." Murakami (2000) continues, "To the rhythm, I freely change an original text, for instance, cutting a sentence to a couple of ones, combining a couple sentences into a sentence, and replacing the place of sentences. For I would like to transfer the tone, or something like rhythm, of sentences in a source text onto Japanese not superficially but as deeply and naturally as possible" (21-22). In terms of translation style, Murakami states that "as long as one absorbs something like rhythm, atmosphere, or perhaps I should say, temperature in a source text into his or her mind and tries to correctly translate it, his or her own styles naturally permeates his or her translation" (Murakami and Shibata, 2000, 36). Closely reading the text, listening to the voice of the author, and feeling the same "direction," Murakami revives the voice with "rhythm" in its suitable styles in Japanese. Though Murakami says that translation should be close to the original text, the similarity to the source text that he seeks is a "direction" that similar between an author and himself. The direction, the rhythm, and the voice in the original text are not, of course, objective; they are felt by Murakami. Hence, faithfulness to an original text is a subjective act in Murakami's mind. In addition, Murakami (1989) remarks that his fiction is interactive with his translation and that both the original creation of a literary text and the translation of a pre-existing piece of fiction are expressions of something intangible, such as one's own way of feeling and thinking in writing (24). In this context, a text he translates is literally a sort of "voice," a text that speaks about what Murakami wants to say; he merely borrows another person's writing and represents its rhythms to say it. How does Murakami specifically translate an original text? The next section attempts to respond to this question through an analysis of the style and an examination of Murakami's choice of the Japanese writing system in his translation of *Breakfast at Tiffany's*.

3. Wide Use of *Katakana*: Realistic and Historical Representation of Modern Japan

The discussion of Murakami's style begins with the description of his use of the Japanese writing system for his translations. Japanese encompasses three writing systems: *hiragana*, *katakana*, and *kanji*, or the Chinese characters. *Hiragana* and *katakana*, both phonograms, were created from the *kanji*. Modern Japanese employs all three writing systems.

Many scholars indicate that the wide use of *katakana* is a peculiarity of Murakami's particular writing style in his fiction. In Japan, the *katakana* generally represents loan words from Western languages, and it is specifically used to effect transcriptions of foreign words.[6] Murakami's abundant use of *katakana* and his frequent utilization of Western terms in his writing have been criticized by a number of reviewers and scholars. According to Rebecca Suter (2011), they believe that Murakami is "too 'anglicized' in his heavy reliance upon foreign, mostly English" (73). However, such critique is too simple and naïve and Murakami himself remarks, "Everyone says my style is influenced by Western literature, but it's not as simple as that. I made up my own language" (Suter, 2011, 67). Murakami uses *katakana* for his own purposes, though like many authors, he hides the truth about his creations and his style and never clarifies his rationale as if he enjoys letting the imagination of his reader take over.

Perhaps, Murakami's intention is to realistically represent contemporary Japan. The use of *katakana*, or the transcription of loan words, has increased progressively in Japanese society since World War II, and particularly since the 1980s. In addition, new Japanese vocabulary coined in *katakana* also has been growing. If authors desire to represent modern urban Japanese society in the Japanese language, they cannot help majorly employing *katakana* for the faithful representation of conversations that occur among most Japanese people. Settings of Murakami's literary texts are usually modern Japan. Hence, it is natural that Murakami's fiction contains a substantial amount of *katakana*.

Murakami's *1973nen no pinbōru* [*Pinball, 1973*] is quoted here as an example. The narrator is a male, salaried person in his thirties:

> 昼休みには(1)ビルを出て五分ばかり坂道を下り、混み合った(2)レストランで魚の(3)フライを食べ、(4)ハンバーガー・スタンドで(5)オレンジ・ジュースを二杯たてつづけに

> 飲んだ。それから(6)ペット・ショップに寄り、(7)ガラスのすきまから指をつっこんで(8)アビシニア猫と十分ばかり遊んだ. (Murakami, 2004, 77)[7]
>
> [During lunch break I headed out to a crowded (2)little eating spot five minutes down the hill from the (1)office for some (3)fried fish, then stood outside a (4)hamburger stand while I drank two (5)orange juices. Next I stopped by (6)a pet shop, and played with some (8)Abyssinians for maybe ten minutes, sticking my finger through a gap in the (7)glass. (Murakami, 1985, 76)]

The underlined words are *katakana*. The number of underlined words in the translated text and the original English text are made to correspond to each other. All the words in *katakana* except (2) “レストラン” (*resutoran*; little eating spot) are transcriptions of the pronunciations of the English words, and all the words except (4) “ハンバーガー・スタンド” (*hanbāgā sutando*; hamburger stand) are natural expressions in contemporary Japanese writing. Another example from *1973nen no pinbōru* is cited below. Again, the underlined words are *katakana*.

> (1)スーパー・ヒーロー、怪獣、(2)カレッジ・ガール、(3)フットボール、(4)ロケット、そして女……、どれもが暗い(5)ゲーム・センターの中で色あせて朽ち果てていったありきたりの夢だった。様々な(6)ヒーローや女たちが、(7)ボードの上から僕に微笑みかけていた。(8)ブロンド、(9)プラチナ・ブロンド、(10)ブルネット、赤毛、黒髪の(11)メキシコ娘、(12)ポニー・テイル、腰までの髪の(13)ハワイ娘、(14)アン・マーグレット、(15)オードリー・ヘップバーン、(16)マリリン・モンロー……。[…]
>
> (17)フィールドも昔のままだった。同じ(18)ダーク・ブルー。(19)ターゲットは微笑みからこぼれる歯のように真白だ。星の形に積み上げられた(20)レモン・イエローの十個の(21)ボーナス・ライトがゆっくり光を上下させている。二つの(22)キック・アウト・ホールは土星と火星、(23)ロート・ターゲットは金星……。(Murakami, 2004, 162-63)
>
> [(1)Super heroes, monsters, (2)college girls, (3)football, (4)rockets, and women - all worn-out and faded dreams that had done their time in (5)game centers. These (6)heroes and women smiled at me from their (7)boards. (8)Blondes, (9)platinum blondes, (10)brunettes, redheads, raven-tressed (11)Mexican girls, (12)ponytails, waist-long haired (13)Hawaiian girls, (14)Ann-Margaret, (15)Audrey Hepburn, (16)Marilyn Monroe.... […]
>
> The (17)field was just as I remembered. The same (18)dark blue. The (19)targets smiled bright white toothy grins. Ten raised star-shaped (21)bonus lights slowly pulsed with a (20)lemon yellow glow. The two (22)kick-out holes were Saturn and

> Venus, and the (23)lotto target, Marts.... (Murakami, 1985, 159-60)]

This excerpt depicts a scene in which the protagonist “I” stands in front of pinball machines. The passage is full of *katakana* transcriptions of English words. It is also natural because pinball machines carry the image of American culture and execute functions invented in America. Japan was immersed in American culture in the 1970s, when the novel is set. In this decade, many Japanese people enjoyed American culture, including playing on pinball machines. This Japanese social phenomenon is reflected in the wide use of *katakana* in the quoted passage.

Thus, Murakami realistically represents the modern and Americanized post-World War II. Suter (2011) believes that through “his wide use of *katakana*, and in some cases also of the Roman alphabet,” Murakami “appropriates foreign languages that ‘colonize’ the text but are also absorbed and deformed by it” (73). Suter’s view is half correct. Linguistically and historically speaking, it would be cogent to say that Murakami appropriates foreign languages that signify the linguistic change and, hence, represent both conceptual and cultural colonizers from China to the West, particularly the U.S. The ancient Japanese purportedly had their own language but did not have written letters. Chinese characters were imported into Japan from China long time ago, and the Chinese characters gradually distinguished traditional Japanese words that were configured into several concepts, into several terms. For instance, by according different Chinese characters, *yomu* came to be identified as two different words and concepts: “to create a poem” [詠む], and “to read” [読む]. The fact that a single pronunciation of *yomu* conveys two different meanings and concepts sometimes confuses contemporary Japanese speakers. This misunderstanding is avoided by the use of different Chinese characters because they identify the meaning of the sound. Chinese characters help Japanese people to identify the meaning of Japanese words and act as annotations or commentary. Without the Chinese characters, the Japanese would struggle with the understanding of their own language. Besides, *hiragana* and *katakana* were created from Chinese characters. The traditional Japanese-*parole*, or the spoken word, is absorbed and interpreted by the Chinese *ecliture*, or writing system.[8] Thus, Chinese as a foreign language has for long “colonized” Japanese but has also been “absorbed and deformed by it.” A Japanese text itself represents the original linguistic and cultural colonization of China, and, hence, the percentage of *katakana* as a signifier of loan words in a modern Japanese text, especially from American English, depicts whether Japan is strongly influenced by the West, and especially the U.S., or from China. A text that contains numerous *katakana* to represent Japanese society, as Murakami's fiction does, represents that Japan is more influenced by the U.S. rather than by China despite Japanese having been founded on Chinese culture. This textual fact realistically and historically reveals the circumstances of contemporary Japanese society.[9]

Another aspect of *katakana* is also worth considering: its connotation in writing. Japanese linguistic scholars share the common view that *katakana* conveys meanings that are different from those transmitted by Chinese characters and *hiragana*. Ken Okugakiuchi (2010) states that a "*katakana* is not simple replacement for a Chinese character or *hiragana* but a homonym that has its own unique connotation" (88). Akihiko Iwahara and Takeshi Hatta (2004), Japanese cognitive science scholars, also elucidate that *katakana* transmits emotions such as "outlandish," "cool," "fashionable," "modern," "stylish," or "conceited" (Okugakiuchi, 2010, 82).[10] Japanese linguists Tomoko Norimatsu and Kayoko Horio (2006) mention further that *katakana* expresses a writer's intention of illustrating the youth's usage of the word and to differentiate this use from its common meaning (30). Still, whether or not *katakana* is viewed as "fashionable" or "conceited" depends on Japanese dialects. The Tokyo dialect, especially the Yamanote dialect, commonly tends to sound sophisticated to many Japanese, and hence is considered to be "fashionable," although it is also thought to be "conceited" by people in some areas, particularly the Kansai region which includes the city of Osaka.[11] Thus, it is in fact the Tokyo dialect that increases the impression of "fashionable" and "cool" in Murakami's fiction. In addition, most of Murakami's characters are not elderly and they speak the Tokyo dialect. Hence, as has been frequently argued, *katakana* provides some Japanese readers the impression that Murakami's fiction is fashionable, stylish, conceited, un-Japanese, and in sync with the sophisticated atmosphere of Tokyo. However, simultaneously, that type of image makes some readers in Japan criticize Murakami's literary efforts.

Murakami uses a number of *katakana* in his translation as well. Murakami's Japanese translation of *Breakfast at Tiffany's* (2008) may be compared to Naotarō Takiguchi's version (1968, revised 1988). The descriptions below illustrate the protagonist Holly Golightly who has just heard about the news that her brother Fred had passed away.

[Original Text: OT]

She became rather careless about her clothes: used to rush round to the delicatessen

> wearing a rain-slicker and nothing underneath. ...[F]or José stayed in Washington three days a week. During his absences she entertained no one and seldom left the apartment — except on Thursdays, when she made her weekly trip to Ossining.
>
> ... [A]t a Parke-Bernet auction she acquired a stag-at-bay hunting tapestry and, from the William Randolph Hearst estate, a gloomy pair of Gothic ‘easy’ chairs; she bought the complete Modern Library, shelves of classical records, innumerable Metropolitan Museum reproductions... . (Capote, 1961, 74-75)

> [Translated Text, or TT, by Murakami]
>
> 着るものにも気を配らなくなった。(1)レインコートの下には何も身につけないというかっこうで、近所の(2)デリカテッセンまで足早に向かうところが見られたものだ。〔…〕ホセは週に三日を(3)ワシントンで過ごしたからだ。彼がいないあいだ、彼女が客を迎えることはなかったし、(4)アパートメントを離れることも稀だった。木曜日だけは別で、その日には彼女は(5)オッシニングまで週に一度の遠出をした。
>
> 〔…〕(6)パーク＝バーネットの(7)オークションで、彼女は「追いつめられた牡鹿」模様のタペストリーを手に入れた。(8)ウィリアム・ランドルフ・ハーストの所有になる(9)ゴシック風の(10)「イージー」チェアを二つ揃いで買い求めたが、それは実に気持ちが暗くなるような代物だった。(11)モダン・ライブラリを全巻揃え、(12)クラシック音楽の(13)レコードをどっさり棚に並べ、(14)メトロポリタン美術館の複製美術を数え切れないくらい買い込んだ〔…〕。(Murakami, 2008, 124-25)

The words in *katakana* alongside the single lines are the names of persons, places, and loan words for which present-day Japanese people generally use *katakana*. On the other hand, the words in the double-lined *katakana* are not so prevalent in the current Japanese writing style. Usually, the Japanese do not use the *katakana* words “デリカテッセン” [*delicatessen*] for “delicatessen” but “総菜屋” [*souzaiya*], and not “「イージー」チェア” [*īzī chea*] for “‘easy’ chair” but “肘掛け椅子” [*hijikakeisu*]. Regarding “Modern Library,” some use “モダン・ライブラリ” [*modan laibulari*] and some “現代叢書” [*gendai sōsho*] as in the Takiguchi translation, but “アパートメント” [*apātomento*] for “apartment” is usually expressed as “アパート” [*apāto*] in Japanese of today.

Let us compare Murakami’s writing style in his translations to Takiguchi’s,

> [Translated Text, or TT, by Takiguchi]
>
> 身なりもやや投げやりになり、よく素肌の上に(1)レインコートを一枚ひっかけたきり

> で、(2)食料品屋へかけつけたりした。〔…〕ホセが一週に三日は(3)ワシントンに出向いていたからだ。ホセの留守中、彼女は人を招いてもてなすようなことは一度もなかったし、毎週木曜日ごとに、(5)オシニングにあるシング・シング刑務所へ出かけるほかは、めったに部屋から出ることもなかった。
> 〔…〕(6)パーク・バーネット（訳注 マディソン街にある画廊）の(7)せり売りで、猟犬に追いつめられた鹿の絵を描いた壁掛を買ったり、もと(8)ウィリアム・ランドルフ・ハースト（訳注 アメリカの新聞王）の所有にかかる、陰気くさい(9)ゴシック風の(10)安楽椅子一対を買いこんだり、全部そろった(11)現代叢書（モダン・ライブラリー）や、棚にいっぱいになるほどの(12)古典音楽(13)レコードや、(14)メトロポリタン美術館に陳列してある絵画や彫刻のいろいろな複製品〔…〕を買い集めた〔…〕。(Takiguchi, 1988, 113-14)

The numbers of underlines in Takiguchi's translation are matched to those in Murakami's: (4), the Japanese word for "apartment," is found in the Murakami translation but is not translated in Takiguchi's text. Takiguchi intentionally omitted the word because even without its presence, a reader can clearly understand that Holly did not invite anyone to her apartment. On the other hand, "シング・シング刑務所" [*singu singu keimusho*], the name of the jail in Ossining, in the translated text by Takiguchi, is not present in Murakami's translation. The words do not appear in Capote's original text. Takiguchi might have added them to elucidate the place where Holly went. The Japanese *katakana* word "ホセ" [*hose*], which means "José," who is the subject of a statement, is sometimes omitted in Murakami's text; however, the sentences make sense in Murakami's translation even without the subject. In Japanese, as long as the word for the subject can be recognized from the context, the word is often not written or spoken. Again, the single-lined *katakanas* in Takiguchi's translation are common in writing, except (12) "古典" [*koten*] for "classic." Murakami's translation for "classic" in *katakana* "クラシック" [*kulassiku*] is natural for current Japanese.

Thus, Murakami has updated Takiguchi's translation. The double-lined words in Takiguchi's version, which are matched to Murakami's *katakana* are not very common in present-day Japanese writing, but are usually expressed in Chinese characters or in *hiragana*. Still, (2) "食料品屋" [*shokuryōhin'ya*], (7) "せり売り" [*seriuri*] and (10) "安楽椅子" [*anrakuisu*] are a little outdated in modern Japanese terms. "総菜屋" [*souzaiya*] and "肘掛け椅子" [*hijikakeisu*] are more natural expressions for (2) "食料品屋" and (10) "安楽椅子" respectively, as mentioned earlier. (7) "せり売り" is outmoded in modern Japanese usage, but Murakami's *katakana* translation "オークション" [*ōkusyon*] is very acceptable.

Murakami similarly updates Japanese words and expressions in other parts of his translation also, replacing dated terms with *katakana*. Murakami sometimes refreshes archaic expressions in *katakana*. For instance, he uses the *katakana* “ファッショナブル” [*fasshionaburu*] (Murakami, 2008, 27) for Takiguchi's “ハイカラ” [*haikara*] (Takiguchi, 1988, 25) as the Japanese term for the English “fashionable.” Both “ファッショナブル” and “ハイカラ” are *katakana*. The former is a transcription of the pronunciation of the English word “fashionable” and the latter term is almost obsolete but Japanese in origin. Murakami sometimes even uses Chinese characters to update an old-fashioned expressions in *katakana*. For instance, Takiguchi uses the *katakana* “ウエスタン” [*uesutan*] for “the Westerns” in Holly's speech “I had a room-mate in Hollywood, she played in the Westerns,” but Murakami translates “the Westerns” to “西部劇” [*seibugeki*] using Chinese characters (Takiguchi, 1988, 34; Capote, 1961, 25; Murakami, 2008, 37). In actuality, “西部劇” is now used in Japan instead of “ウエスタン.” The above instances prove that Murakami does not use *katakana* without a purpose. As stated earlier, he asserts, “Everyone says my style is influenced by Western literature, but it's not as simple as that. I made up my own language.” He uses *katakana* widely; however, he also employs Chinese characters for suitable expressions in present-day Japanese. His purpose is to represent a more natural language use apt for contemporary Japanese society. His substantial use of *katakana* merely reflects the fact that today's Japanese people very often use *katakana* in their daily lives.[12]

Consequently, *Tifanī de chōshoku wo*, the translated novel in Japanese, is representation of New York in the 1940s and simultaneously it might be satisfyingly suitable for today's Tokyo, as well or more, when it is taken into consideration that the more faithfully an original text is translated, the more it contains local Japanese contexts and it also betrays readers in a sense because it is not faithful representations of the foreignness of the original. The next section contemplates this issue in more detail, comparing the translations accomplished by Takiguchi and Murakami.

4. Murakami's Translational Techniques and His Formation of Characters and Society

As contended in the last section, Murakami updated the Japanese employed in Takiguchi's translation of *Breakfast at Tiffany's*. However, it does not follow Takiguchi's translation is problematic. Rather, Takiguchi also accurately translates Capote's text in the context of his time, the 1980s. As evidence, a particular type of translation term that Japanese linguist Satoshi Kinsui (2003) calls “a gender-role word,” a word used not for the representation of vernacular speech but for stereotype, may be examined. Such words may be added at the end of a sentence to signify femininity, like “ ね ” [*ne*], “ だわ ” [*dawa*], “ わよ ” [*wayo*], “ わね ” [*wane*], “ かしら ” [*kashira*], an indeclinable word + “ ね ” [*ne*], or an indeclinable word + “ よ ” [*yo*]. The following is a speech by Holly, the young female protagonist who “was shy two months of her nineteenth birthday” (Capote, 1961, 17). The gender-role words are double underlined.

> [OT]
> “Incidentally ... do you happen to *know* any nice lesbians? I’m looking for a room-mate. Well, don’t laugh. I’m so disorganized, I simply can’t afford a maid; and really, dykes are wonderful homemakers, they love to do all the work, you never have to bother about brooms and defrosting and sending out the laundry. I had a room-mate in Hollywood, she played in Westerns, they called her the Lone Ranger; but I’ll say this for her, she was better than a man around the house. Of course people couldn’t help but think I must be a bit of a dyke myself. And of course I am. Everyone is: a bit. So what? That never discouraged a man yet, in fact it seems to goad them on.” (Capote, 1961, 25)

> [TT by Takiguchi]
> 「ついでだけど…あんたひょっとして、誰かいいレズビアン（訳注 同性愛の女性）知らない？　あたし同居人をさがしてんのよ。まあ、笑わないで、あたしすっかり破産しちゃって、女中なんかとても雇えないの。ほんとにダイクってすばらしい世帯持ちなのね。どんな仕事でも喜んでしてくれるから。こちとらは箒（ほうき）のことやガラス拭きのことや洗濯物を出すことなんかに気を使う必要が絶対にないわ。あたしハリウッドでは、ウエスタンで何か弾いていた女の子と同居してたのよ。みんなはその子のことを『孤独な森の番人』と呼んでたけど、あたしにいわせれば、その人がうちにいると男の人よりよっぽどましだったわ。もちろん人々は、あたし自身もちょっぴりダイクにちがいないと考えないわけにはいかなかったの。むろん、あたしはそうよ。だれだってそうだわ。ほんのちょっぴりわね。だから、どうだっていうの？　それが男の人をがっかりさせたなんてことまだないわ。それどころか、かえってかれらを刺激するみたいよ。」(Takiguchi, 1988, 34-35)

Almost all the sentences in Takiguchi's version contain gender-role words. On the other hand, Murakami changes some of these words to non-gender-role terms. A single underline denotes such terms in the following translated excerpt while gender-role words are double underlined.

[TT by Murakami]
「それはそうと…あなたの知り合いに、気立てのいいレズの子っていない？　私はルームメイトを捜しているわけ。ねえ、笑わないでよ、私ってうちの片づけがぜんぜんできないんだけど、かといってメイドを雇うような余裕はまるでない。で、実の話、レズの子ってなにしろマメなのよね。家事はなんだって進んでやってくれるし、掃き掃除やら、冷蔵庫の霜取りやら、クリーニング屋に服を持っていくことやら、こっちはそんなことすっかり忘れちゃえるわけ。ハリウッドに住んでいるときにルームメイトがいて、その子は西部劇に出ていたんで、ローン・レンジャーって呼ばれていたの。でもその子のためにはっきり言っておくけど、一緒に暮らすには男なんかよりずっと良かったかな。もちろんまわりの人には、私にも少しはそういう気があるだろうと思われたわよ。そりゃ少しはあるかもしれない。誰にだってそういう気はちっとはあるんじゃないかしら。だからどうだっていうのよ？　それで男たちが寄ってこないってわけじゃないんだもの。というかむしろ、そういう男の人たちは燃えちゃうみたい。」
(Murakami, 2008, 37)

Of course, Murakami also uses some gender-role words, but he changes many gender-role words in Takiguchi's translation to non-gender role words: Murakami replaces “のよ” [*noyo*] in Takiguchi's translation with “わけ” [*wake*], “たわ” [*tawa*] with “たかな” [*takana*], “わ” [*wa*] with “ないんだもの” [*naindamono*], and deletes some gender-role words. Japanese linguists have indicated that the gender-role word is not realistic in Japanese and contributes to stereotyping. From the viewpoint of structuralism, identity, or the agency “I,” is actualized by language.[13] Thus, the gender-role words stereotypically and unrealistically accord a gender identity to a character.

However, the above observation does not automatically imply that Takiguchi's translation is unrealistic or that it promotes stereotypes. Momoko Nakamura conducted surveys in 2004 and 2005 on words listed above that are added at the end of a sentence specifically to signify femininity. According to Nakamura's (2013) conversations with woman between their twenties and forties living in the Tokyo area, such words are used by women over forty. The usage rate of such terms decrease with younger generations and very few women in their twenties employ these terms (24). Thus, it follows that a Japanese woman who was around twenty years old at the end of the 1980s was likely to utilize such gender-role terms to signify femininity. Therefore, it can be claimed that both Takiguchi and Murakami translated the English of *Breakfast at Tiffany's* in Japanese that was contemporary in the context of their times: Holly's words in Takiguchi's revised edition which was published in 1988 reflect the language used by 20 year old Japanese women in 1988. Similarly, the language this character speaks in Murakami's 2008 translation represents the voice of a Japanese woman under 40 for whom such gender-role words are almost obsolete. In a sense, Murakami had no choice but to avoid using such terms to some degree to signify the femininity of the speaker.

For a reader to easily identify Holly as the speaker and to represent her voice, Murakami creates word ending catchphrases for her such as “わけ” [*wake*] and “なんだ” [*nanda*], terms that young women in the Tokyo area tend to use. “わけ” is particularly worthy of note as it is only used by Holly in Murakami's translation, and the term is further emphasized as Holly's refrain. O. J. Berman, one of the characters, repeats Holly's speech in Murakami's version, and includes “わけ,” in statements such as “彼女は言う、私これまでニューヨークに来たことがなかったから来ちゃったわけ” (Murakami, 2008, 53) [“She says I'm in New York cause I've never been to New York” (Capote, 1961, 34)]. In another example of his ingenuity in translating Holly's words, Murakami makes Holly sometimes use Japanese vocabulary that is advanced for her age to represent her personality. While Takiguchi translates “a tenement” in Holly's speech to “借家” [*shakuya*], Murakami substitutes “安普請のぼろアパート” [*yasubushin no boroapāto*] for the English word (Capote, 1961, 26; Murakami, 2008, 39; Takiguchi, 1988, 36). “安普請” is a noun used by an individual who commands a comparatively large vocabulary. To replace the French term *Mille tendresses* at the end of Holly's letter, Murakami employs “深謝感佩” [*shinshakanpai*], while Takiguchi uses “かしこ” [*kashiko*] (Capote, 1961, 30; Murakami, 2008, 46; Takiguchi, 1988, 43). “深謝感佩” is a difficult Japanese term that most Japanese speakers are hardly expected to know or use, let alone a 20-something woman like Holly who uses young people's language such “しょぼい” [*shoboi*; shabby, dull, and pitiful]. On the other hand, Takiguchi's translated word “かしこ” is well-known as a complimentary Japanese ending for a letter. However, “かしこ” is obsolete today as a word used by women. “深謝感佩” is a term that almost nobody uses because it is a very advanced Japanese vocabulary, but the word does not suggest the gender of the user. In Murakami's translation, Holly employs a number of *katakana* or loan words, word endings, and slang used by young women living in the Tokyo area, and an advanced vocabulary. The words placed in her mouth in Murakami's translation sound inconsistent in terms of age and gender and they make the Japanese reader feel strange. However, the words are Murakami's ingenious way of faithfully representing Holly's character. Capote describes Holly as follows: “It was a face beyond childhood, yet this side of belonging to a woman.” The narrator “I” “thought her anywhere between sixteen and thirty” (Capote, 1961, 17), saw her “boy's hair” (Capote, 1961, 17), and heard her singing a song in “the hoarse, breaking tones of a boy's adolescent voice” (Capote, 1961, 21). In short, Holly is adult-like in some aspects and childlike in others; she is both feminine and boyish. The voice of such a character that assimilates diverse elements of age and gender is represented by her age and gender inconsistent Japanese terminology. Perhaps Murakami avoided gender-role words as much as possible to faithfully represent not only contemporary Japanese but also Holly's androgynous personality. Indeed, as quoted earlier, Holly enquires of the male narrator “I,” “do you happen to *know* any nice lesbians?” Murakami translates Holly's speech with enough consideration for Holly's character, looking inside of her, contemplating her inner framework of references.

Murakami's manner of translation also finds expression in speech-styles employed by other characters. One of the characteristics of Takiguchi's translation is his wide use of the “pseudo-Tohoku dialect,” which is similar to the real dialect spoken in the Tohoku region but is, in fact, not employed by people living in the area.[14] According to Japanese linguist Momoko Nakamura (2013), the pseudo-Tohoku dialect is traditionally used in Japanese translation and like gender-role words, it does not represent vernacular speech as much as a stereotype, signifying “redneck hick” (57). Nakamura cites the example of “がす” [*gasu*] in a translation of African American speech in Kazuo Kikuchi's script of *Gone with the Wind*: “わしらは寝させてもらってようがすかねえ” [*washira wa nesasete moratte you gasu kanee*] (56). The word “がす” gives the Japanese speaker the sense of “redneck hick” instead of representing the identity of an African American. Interestingly, Takiguchi also uses “がす” for the voice of Holly's husband, a Texan in New York:

> [OT]
> ‘That's me’.... “Her name's not Holly. She was a Lulamae Barnns. Was ... till she married me. I'm her husband. Doc Golightly. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. Son, why are you laughin'?’ (Capote, 1961, 62-63)

> [TT by Takiguchi]
> 「これがわしでさあ」と男が自分を指さしていった。（中略）「あれの名前はホリーじゃございません。わしと結婚する前はルラミー・バーンズといいやしたんで。（中略）わしはあれの亭主でしてな。医者をやっているゴライトリーという男なんです。馬の医者、つまり獣医でがすよ。かたわら、農業もちょっとばかりやっとります。テキサスのチューリップの近くに住んどりますが。おまえさん、なんでそんなに笑うのかね？」(Takiguchi, 1988, 95)

The English spoken by Holly's husband is not so strange or so different from the English spoken by the other characters in New York, including Holly and "I." Thus, the reason why they laugh during her husband's speech lies not in the English itself but in another matter: the New Yorker's prejudice against a rural person who owns a horse, or the term "shitkicker" suggested by Holly's husband's reference to "a horse animal." Nonetheless, Takiguchi ascribes the reason of their laughter to the words used by Holly's husband by employing the pseudo-Tohoku dialect, which is represented by terms such as "がす" [*gasu*],"さあ" [*saa*], and "やしたんで" [yashitande] in his translation. "どり" [*dori*] and "とります" [*torimasu*] are not pseudo-Tohoku terms but these words are used in regions outside the Tokyo area. It follows that words spoken in areas outside of the Tokyo area are identified with terms that an uneducated White countryside fellow and an African American in the U.S. would utter, and the words spoken in the Tokyo area are regarded as terms that an educated white urbanite, such as a New York resident, would employ (Nakamura, 2013, 123). This linguistic discrimination spans both the Japanese and the American. In addition, even in the context that traditional Japanese translations use the pseudo-Tohoku dialect to connote a "redneck hick," Takiguchi's translation of Holly's husband's speech patterns using the pseudo-Tohoku dialect is not suitable to his character. Holly's husband is a horse doctor, an educated person. Murakami avoids such linguistic discrimination and unsuitable translation through the use of bizarre Japanese and translates the speech by Holly's husband similarly to his technique for Holly and "I" in standard Japanese terms and without the use of the pseudo-Tohoku dialect:

> [TT by Murakami]
> 「これが私だ」と彼は自分の姿を指さした。（中略）「名前はホリーじゃない。ルラメー・バーンズっていうんだ。結婚前はな。（中略）私と結婚するまではだよ。私は彼女の

> 夫だ。ドク・ゴライトリー。馬の医者をしている。獣医だ。かたわらに百姓もやっている。テキサスのチューリップの近くで。あんた、何かおかしいかね？」(Murakami, 2008, 105)

Another example of Murakami's avoidance of strange Japanese, taking the inside view of a person and being aware of a character's "rhythm," can be observed in the speech patterns given to José's cousin.

> [OT]
> 'I am the cousin,' he said with a wary grin and just-penetrable accent.
> 'Where is José?'
> He repeated the question, as though translating it into another language. 'Ah, *where* she is! She is waiting'... . (Capote, 1961, 88)

> [TT by Takiguchi]
> 「わたしはいとこですよ」と男は白い歯を見せて、用心ぶかく、やっと聞きとれるような声でいった。
> 「ホセはいまどこにいるんだね？」
> 男はほかの国の言葉に翻訳でもするように、私の質問をくりかえした。「ああ、あのしと、どこにいるかというんですね！　あのしとこの荷物を待っているです」(Takiguchi, 1988, 126-27)

José's cousin is not an English native speaker; therefore, Capote describes his English intonation as "just-penetrable accent" and "as though translating it into another language." Takiguchi reads "just-penetrable accent" as a small voice [“ようやく聞きとれるような声” *youyaku kikitoreruyouna koe*; a barely intelligible voice] and translates his speech of "as though translating it into another language" into ungrammatical and strange Japanese and an odd combination of dialects. The typical example of the word and the combination is “しと” [*shito*; a person] for "she," instead of which the cousin should have said "he," and “待っているです” [*matte irudesu*; is waiting]. The standard pronunciation and transcription for “しと” [*shito*] are "hito" and “ひと” [*hito*]. “しと” [*shito*] is the word in the Edo dialect, which is, like Cockney English, different from the language spoken by many people in contemporary Tokyo and common only among people who have been born and who have grown up in Tokyo, and whose families have lived in Tokyo for several generations, especially in the eastern parts of the city (the so-called shitamachi area). The Edo dialect tends to pronounce “hi” as “shi.” Additionally, the accent for “ しと ” in the Edo dialect is placed above “ と .” However, Takiguchi puts the dot above “ し ” of “ しと ,” implying that the reader should put the emphasis on “ し .” The accent really sounds like Japanese spoken by a foreigner. In this sense, Takiguchi’s translation “ し と ” faithfully represents a foreigner’s speech, though it does not mean that the cousin asks a question “as though translating it into another language.” As for “ 待っているです ” [*matte irudesu*], it is ungrammatical and sounds like the wording of a person who has just started learning Japanese. The wording also does not mean that the cousin repeats the question, “as though translating it into another language,” but that he asks a question, as though he had just started learning English. Moreover, if we ignore the matter of accent, “ しと ” gives the cousin the identity of a person whose ancestors have been living in a metropolitan city for a long time. Such a personality is not suitable for José’s cousin because his ancestors lived outside the U.S. for a long time.

Murakami translates the speech by José’s cousin in a very different manner:

> [TT by Murakami]
> 「私がその従兄弟です」と男は用心深い微笑みを浮かべて言った。アクセントにはなかなかすさまじいものがあった。
> 「ホセはどこにいるのですか？」
> 男はその質問を繰り返した。まるで他の言語に翻訳でもするみたいに。「おお、あれ（彼）がどこにいるかということですね？　あれは待ってます」(Murakami, 2008, 148)

Murakami reads the words “just-penetrable accent” as a terrible pronunciation [“ アクセントはすさまじかった ” *akusento wa susamajikatta*; his accent was terrible] and does not replace José’s English of “just-penetrable accent” with a strange Japanese narrative. Murakami simply places dots alongside “ その従兄弟 ” [*sono itoko*; the cousin], to emphasize the odd accent of the words. In addition, he translates “she” to “ あれ ” [*a-re*] with dots above the word. In this way, the Japanese word could represent the cousin’s speech “as though [he] translat[es] it into another language.” José’s cousin wrongly uses “she” when he should say “he.” Hence, in his mind, there is no classification of “he” and “she.” Capote describes this mistake as “as though translating it into another language.” “ あれ ” is a Japanese gender-neutral pronoun that conveys the sense of both “he” and “she.” The pronoun “she” spoken by the cousin can be translated to the suitable Japanese gender-neutral pronoun “あれ.” The cousin’s inappropriate use of the pronoun “she” makes sense when the word is translated into Japanese, “as though translating it into another language.” Besides, Murakami considers the change of the spelling of English words, as well. If the cousin speaks “she” for “he,” it follows that he may add the sound “s” to “he.” The standard Japanese for “he” is “kare” [“彼”], and Murakami deletes the sound “k” from “kare” to pronounce it as “a-re” [“あれ”]. This simple change represents the cousin’s inaccurate use of terminology and hence his wrong pronunciation with a change of sound similar to the original. Furthermore, Murakami places dots alongside “あれ” [*a-re*] to accent the pronunciation of the “あ” [*a*] and “れ” [*re*]. In the case of “あれ” in standard Japanese, the accent is positioned only on “れ,” and, thus, あれ sounds strange. In these ways, Murakami gives the cousin’s speech a “just-penetrable accent” and remains faithful to the statement “as though translating it into another language.” While Takiguchi simply replaces strange English with strange Japanese, Murakami cares about the characters’ inner framework of references. The same remains valid for the speech patterns of other characters such as José and O. J. Berman as well.

5. *Breakfast at Tiffany’s* and *Tifanī de chōshoku wo*: Where is Woman after the Bubble Era?

Thus far, this paper has illustrated Haruki Murakami’s manner of translation, focusing on his philosophy, styles, and techniques through a comparison to Takiguchi’s work. In doing so, the analysis has followed three aspects of the four suggested by Ken Inoue in discussing a writer-translator’s work. Closely reading the text, listening to the voices in the text, and feeling a concord of “direction” with the source author as a writer, Murakami resurrects the original cadence with a Japanese “rhythm.” The “direction” and the “rhythm” discovered by Murakami in the original text, however, do not emerge out of objective analysis but from his subjectivity. Hence, a text translated by Murakami is literally his “voice,” or a text that speaks for what Murakami wants to say.

If so, to attend to the question of the “evaluation” of Murakami’s translation in the fourth aspect posited by Inoue with regard to the examination of a writer-translator’s translation, what does *Tifanī de chōshoku wo*, Murakami’s translation of *Breakfast at Tiffany’s*, represent? Mukarami’s version represents contemporary Japan, or Tokyo, immediately after period of the bubble economy (1986-1991). Tokyo at the bubble era became outlandish, as the connotation of *katakana* suggests; it became like New York.

The characters in Murakami's translation of *Breakfast at Tiffany's* basically use the Japanese of the people who live in the Tokyo area. For instance, Holly's language, including her slang, reflects words that a young woman living in the Tokyo area is likely to use. The protagonist "I" also employs words from the same area, such as "かい" [*kai*] and "ぜ" [*ze*] at the end of a sentence. Murakami (2008) even translates the voice of O. J. Berman, an intimidating, haughty, and confident man, as if an elderly person in *Edo rakugo*, or Japanese comic storytelling in the context of Tokyo, speaks in the Edo dialect, using Japanese words such as "あたしはね" [*watashiwane*; I], "あんた" [*anta*; you] (54-55), "おたく" [*otaku*; you] (48ff), and "お前さん" [*omaesan*; you] (53ff). Murakami translates Berman's speech by replacing his personality, which is "intimidating," "haughty," and "confident" as advancing in age in the conventional context of Japanese society and in the linguistic context of Tokyo.

The identification of the times just after the bubble era in Murakami's translation of *Breakfast at Tiffany's* can be proved through an analysis of Holly's speech patterns with reference to Nakamura's survey and through the observation of the word "看護婦" [*kangofu*; a nurse] (Murakami, 2008, 53) in O. J. Berman's speech. For political correctness, the Japanese government issued a new regulation to change the nomenclature of the term for a nurse from "看護婦" to "看護士" [*kangoshi*] in March, 2002. "婦" signifies woman but "士" is a gender-neutral word.[15] Thus, Murakami's translation is set before 2002. In addition, as mentioned earlier, Nakamura's surveys in 2004 and 2005 evidenced that the use of gender-role words in conversations among women between their twenties and forties living in the Tokyo area decreased as they got younger, and that very few women in their twenties use such words. Holly, who "was shy two months of her nineteenth birthday" (Capote, 1961, 17), sometimes uses a gender-role word such as "かしら" [*kashira*] in Murakami's translation. It follows that Holly would be in her thirties in 2004 and 2005; therefore, the time when Holly is "shy two months of her nineteenth birthday," may be computed as being around 1994 or 1995 or just before, which is congruent with the years just after the bubble era.

In the course of the bubble economy, the Japanese earned a lot of money through speculation in stocks and real estate. Many people, especially in the urban areas, enjoyed prosperous, luxurious, and fast lives. They savored splurges, wore prestigious luxury brands, lived in expensive condominiums, and enjoyed partying. The Japanese concept of values, particularly "*majime*" or earnestness eroded, among the young people.[16] The times resembled the Jazz age in the U.S.[17] People even in their twenties and thirties, especially in the Tokyo area, earned money enough to eat breakfast at the actual Tiffany's in Ginza, one of the busiest shopping districts in Tokyo. Actually, Tiffany's symbolized the bubble era. The open-heart Tiffany's necklace was very popular among young people. On Christmas Eve, young men wearing Giorgio Armani suits booked suites in first-class hotels and gifted the open-heart Tiffany's necklace to their girlfriends as Christmas presents and the young ladies also expected this indulgence. However, such excesses had disappeared in the middle of the 1990s, when Murakami's translation of *Breakfast at Tiffany's* may be set. Thus, Murakami might have been thinking of a woman of that time as he translated the novel as if she were a memory.

Holly disappears from American society at the beginning of World War II in the original text and in Tokyo, Holly disappears from an Americanized society at the beginning of an economic crisis in the translated text. The two Hollys cannot find a place where they can live as they are, a place where the Hollys can say "I [am] me when I wake up one fine morning," or "Tiffany's" (Capote, 1961, 39). Holly cannot be confident of living in an American(ized) society where political or economic clouds have begun to gather, and must leave the environment. Holly says, "Except something bad is going to happen, only you don't know what it is. You've had that feeling?" She calls the feeling "*Angst*" (Capote, 1961, 40). As the result of faithful domesticating translation in the context of Tokyo just after the bubble economic period, "Tiffany's" would not metaphorically but literally mean the shop where people buy luxurious jewels. In short, the Holly in Tokyo in *Tifanī de chōshoku wo* cannot endure the Americanized society where she can no longer live as she did, thanks to a number of luxurious things, and finally she disappears, just as the people who had reaped the fruit of the bubble economic period, in fact, suffered in post-bubble society. This is the counterturn and the manifest of Murakami's faithful translation of *Breakfast at Tiffany's*.

Acknowledgement

This work was supported by JSPS KAKENHI Grant Number JP16K02842.

Notes

[1] See, Chapter 4 in Berman (1999).

[2] This essay is not an argument for incommensurability or untranslatability. As is mentioned later, translation is all about comparison, which is possible because of affinities or commensurabilities of concepts, ideas, and philosophies in the two texts. Emily Apter (2006), a distinguished scholar of

translation studies, also admits translatability because her well-known research book *The Translation Zone* begins with untranslatability and ends with translatability. Her terminology "untranslatability" is "a misnomer." See, Zhang (2015), 24.

[3] For arguments in this chapter, see, Suzuki (2013).

[4] For reference, in *Breakfast at Tiffany's* as well, Holly looks like a ghost when she shows up in front of "I" after she goes missing or her trip with her male friends, as the narrator "I" says, "She was brown as iodine, her hair was sun-bleached to a ghost-colour" (Capote, 1961, 57).

[5] See, maps in Suzuki (2013).

[6] This is true to the modern times and the usage of *katakana* depends on the period. In the Meiji period (1868-1912) *katakana* was commonly used instead of *hiragana* and Japanese children first learned *katakana* at elementary school.

[7] The underlines and numbers in quotations in this essay were added by the author.

[8] Mutsumi Yamashiro (2009) focuses on this Japanese unique language system, what he calls "program," and analyzes the Japanese mind from the viewpoint of narrative in Jacque Lacan's psychoanalysis.

[9] It can find expression in Murakami's use of geography in his literary fictions, particularly *Hard-boiled Wonderland and the End of the World*, as well. See, Suzuki (2013). Also, in his analysis of Murakami's work in comparison to some American novels and films, Suzuki (2012) clarifies that Murakami's realistic representation of present-day Japan is seen in his theme of boredom.

[10] Also see, Iwahara and Hatta (2004), 271-81.

[11] For reference, Murakami lived in Kansai region before he went up to Waseda University. He was born in Kyoto and grew up in Nishinomiya and Ashiya.

[12] However, a realistic representation of conversation in this context does not mean reality as aural conversation but as written text. Murakami says, "When you utter the characters' conversations in my works, they do not sound realistic. As long as you read their conversations, they seem to be colloquial, but they are absolutely literary expressions. They are realistic as a text. But once you voice the conversations, they get absurd" (See, Murakami, 1989, 22-29). This assertion also holds true about the conversations in his translation as long as Murakami's creation and translation evince intertextuality.

[13] Donald Barthelme's literary works clearly express such a realization. In *Snow White* for instance, Barthelme intentionally broke syntax following Judith Butler's theory of gender performance to demonstrate that the agency "I" cannot be recognized or appear in ungrammatical and thus meaningless sentences. See, Miura (2005).

[14] It should be noticed that Murakami was profoundly affected by Kazuko Fujimoto, a Japanese essayist and translator, who changed Japanese translation style, including a racial and regional hierarchy in translation, in the middle of the 1970s. Fujimoto rendered texts in English to natural Japanese expression. Natural expression varies with the times. It means that Murakami is more sensitive to natural expression of the times than Takiguchi: the difference of their translation styles has little to do with that of their avocations, writer and scholar. In this light, Murakami's translation will be obsolete some day, but it is the fate of translation.

[15] National Diet Library of Japan, *Nihon.*

[16] See, Sengoku (1991).

[17] Murakami chooses a literary work for translation when he feels that he can commit himself of the novel, as mentioned earlier. Thus, the reason why Murakami translated F. Scot Fitzgerald's *The Great Gatsby* may also vest in Murakami's noting of the bubble economy era in Japan in the novel.

Bibliography

Apter, Emily. (2006) *The Translation Zone.* Princeton, NJ: Princeton University Press.

Berman, Antoine. (1999) *La Traduction et la Lettre. Ou l'Auberge du lointain.* Paris: Le Seuil.

Capote, Truman. (1961) *Breakfast at Tiffany's*. New York, NY: Penguin.

Inoue, Ken. (2011) *Bungō no hon'yakuryoku—Kindai nippon no sakkahon'yaku, Tanizaki Jun'ichiro kara Murakami Haruki made* [*Master Writers' Abilities of Translation: On Translation by Writer-Translators in Modern Japan, From Tanizaki Jun'ichiro to Murakami Haruki*]. Tokyo: Random House Japan.

Inoue, Yoshio. (1999) *Murakami Haruki to Nippon no kioku* [*Murakami Haruki and Memory of Japan*]. Tokyo: Shinchoha.

Iwahara, Akihiko, and Takeshi Hatta. (2004) "Mojigengo ni okeru Kanjōteki imijōhō no dentatsu mekanizumu ni tsuite" ["The Communication Mechanism of Emotional Valence in the Written Language"]. *Cognitive Studies* 11, 271-81.

Kinsui, Satoshi. (2003) *Vācharu nihongoyakuwarigo no nazo* [*Mysteries of Japanese Role-Words*]. Tokyo: Iwanami Shoten.

Miura, Reiichi. (2005) *Posutomodan Bāserumi: "Shōsetsu" to iu Mono no Mahō ni tsuite* [*Postmodern Barthelme: On the Magic of a "Novel"*]. Tokyo: Sairyusha.

Murakami, Haruki. (1985) *Pinball, 1973*, trans. by Alfred Birnbaum. Tokyo: Kodansha International.

Murakami, Haruki. (1989) "Murakami Haruki: Boku ga hon'yaku wo hajimeru basho" ["Haruki Murakami: The Space Where I Start Translating"]. *The World of Translation* (March), 22-29.

Murakami, Haruki (ed. and trans.). (2000) *Getsuyoubi wa saiakuda to minna iu keredo: Murakami Haruki hon'yaku raiburari* [*And the Worst on Monday to Say but Everyone, Translation Library of Haruki Murakami*]. Tokyo: Chuokoron Shinsha.

Murakami, Haruki. (2001) "The Last Lawn of the Afternoon," trans. by Alfred Birnbaum. *The Elephant Vanished*. London: Vintage, 267-90.

Murakami, Haruki. (2003a) *Dance, Dance, Dance*, trans. by Alfred Birnbaum. London: Vintage.

Murakami, Haruki. (2003b) *Norwegian Wood*, trans. by Jay Rubin. London: Vintage.

Murakami, Haruki. (2004) *1973nen no pinbōru* [*Pinball, 1973*]. Tokyo: Kodansha.

Murakami, Haruki (trans.). (2008) *Tifanī de chōshoku wo* [*Breakfast at Tiffany's*]. Tokyo: Shinchosha.

Murakami, Haruki, and Motoyuki Shibata. (2000) *Hon'yaku Yawa* [*Translation Night Story*]. Tokyo: Bungeishunju.

Nakamura, Momoko. (2013) *Hon'yaku ga tsukuru nihongo: Hiroin wa "onnakotoba" wo hanashitsuzukeru*. [*Japanese Created by Translation: Heroin Always Speaks "Feminine Language"*]. Tokyo: Hakutakusha.

National Diet Library of Japan. *Nihon hourei Sakuin* [*Index of Japanese Laws*]. (http://hourei.ndl.go.jp/SearchSys/). Accessed on Novemner17, 2018.

Norimatsu, Tomoko, and Kayoko Horio. (2006) "Wakamono zasshi ni okeru jōyōkanji no katakanahyōkika: Imibunseki no kantenkara" ["*Katakana* Transcription of Daily-Use Chinese Characters in Youth Magazines: From the Perspective of Semantic Analysis"]. *Journal of the Faculty of Humanities, the University of Kitakyushu* 72, 19-32.

Okugakiuchi, Ken. (2010) "Katakana hyōkigo no imi ni tsuite no ichikōsatsu" ["A Study of the Meaning of Words Written in *Katakana*: From the Perspectives of Body and Image"]. *Linguistic Science* 16, 79-92.

Sengoku, Tamotsu. (1991) *"Majime" no hōkai: Heisei Nippon no wakamonotachi* [*Breakdown of the Value of Concept of 'Earnest'*]. Tokyo: Saimaru.

Suter, Rebecca. (2011) *The Japanization of Modernity: Murakami Haruki between Japan and the United States*. Cambridge, MA: Harvard University Asian Center.

Suzuki, Akiyoshi. (2012) "Houxiandai de yanjuan" ["Boredom of Postmodern Society"]. *Literary World of Today* [*Dangdai Wentan*] 2012 (2), 71-75, rept. (2013) *Selected Critical Essays: The 30th Anniversary of Dangdai Wentan*, Sichuan: Writers' Association of Sichuan Province, 978-85.

Suzuki, Akiyoshi. (2013) "Mapping of the Subterranean of Haruki Murakami's Literary World." *IAFOR*

Journal of Literature and Librarianship, 2 (1), 17-42.

Takiguchi, Naotarō (trans.). (1988) *Tifanī de chōshoku wo* [*Breakfast at Tiffany's*]. Tokyo: Shinchosha.

Yamashiro, Mutsumi. (2009) *Bungaku no Puroguramu* [*Program of Literature*]. Tokyo: Kodansha.

Zhang, Longxi. (2015) *From Comparison to World Literature*. New York, NY: SUNY.