Affective Expressions in Two Japanese Translations of the Gravediggers' Scene

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Synopsis : Affective expressions in Japanese (*kanjō hyōgen*) indicating a speaker's affective stance towards an utterance are said to be used in Japanese with greater frequency than in other languages, and may therefore offer Japanese Shakespeare translators a particular opportunity to emphasize the emotional logic (or sub-text) of Shakespeare's rhetoric, which is easily obscured in translation due to the differences between Japanese and Western rhetorical traditions. This article discusses the use of affective expressions in two translations of the Gravediggers' scene from *Hamlet* (5.2), the first by Tsubouchi Shōyō (1909) and another by Matsuoka Kazuko (1996). Tsubouchi's version frequently uses a word from classical Japanese drama, *hate,* denoting awe or surprise, but seldom uses mimetic words (*gitaigo*), which are Matsuoka's most common feature. This stylistic difference exemplifies both the creative and normative potential of affective expressions in Japanese Shakespeare translation.

The use of affective expressions (*kanjō hyōgen*) in colloquial Japanese is a basic strategy for conveying emotion that may be relevant to understanding how Japanese Shakespeare translators organize and communicate the emotional dynamics of Shakespearean drama. These expressions are a feature of all languages to the extent that emotion is a universal human characteristic, for example 'actually' and 'indeed' in English,[1] but are said to be a particular feature of colloquial Japanese, where as one sociolinguist explains,

> it is important to instill the affective stance of the speaker as well as the content of the message, as it will help the hearer to interpret the intention of the speaker and evaluate the proposition conveyed. (Ihara, 174)

Emotion in Shakespeare is conveyed through dramatic situations and the accretion of sounds and images across the line. The difficulty Japanese translators have in reproducing Shakespeare's rhetoric may not only be the difficulty of finding suitable equivalents to these emotional clusters but because emotion is already to some extent inscribed within the hierarchies that circumscribe Japanese discourse. According to Maynard, in spoken Japanese the adoption of polite linguistic registers (*keigo*) out of respect for seniority or towards outsiders can sometimes make it seem to be lacking in emotion (Maynard 2005, 13), when in fact these hierarchies are held together by powerful emotional forces that soon become apparent when they are neglected or ignored. In Japanese, the use of *keigo* is perhaps the most striking example of the norms that guide translation practice.[2]

Affective expressions are one of numerous devices at the translator's disposal for manipulating the impasse between Shakespeare's rhetoric and Japanese linguistic norms.[3] These expressions are deployed more covertly than Shakespeare's 'noisy' rhetoric to indicate that a speaker is being more than simply polite or informative, and that there are definite feelings at stake. Their potential dramatic significance is suggested by the editors of a compilation of affective expressions, who write that

> Native speakers of a language use these expressions all the time to flavour their speech. They are usually quick to realize the implication of the affective expression, and they often act on it rather than on the direct meaning of the sentence. (Suleski and Masada 1982, iii)

Given the complexity of Shakespeare's classical rhetoric,[4] the diversity of its tropes, and its design for stage performance rather than for academic study, affective expressions might seem to offer a particular opportunity for clarifying the emotional gist of Shakespeare's speech and dialogue in translation. This article discusses their use in two Japanese transla-

tions of the Gravediggers' scene (5.1) in *Hamlet,* which is a scene in which every kind of hierarchy is challenged prior to the play's apotheosis in 5.2.[5] Whether translators will wish to render the scene's diverse rhetoric any less foreign to Japanese audiences is in fact questionable, because Shakespeare's 'foreignness' has itself been one of the norms of the plays' reception in modern Japan, but on the other hand any attempt to underscore its emotional gist or logic is surely welcome in a society in which hierarchies and relationships are necessarily determined by logic and coherence.

The two translations compared below date respectively from the early period of Shakespeare's reception in Japan (Tsubouchi Shōyō, 1909) and from the contemporary (Matsuoka Kazuko, 1996).[6] Their clear stylistic differences indicate historical changes in the normative context, which because they were both written for stage performance as well as publication is theatrical as well as academic. Although this context demands substantiation through reference to actors' scripts and accounts of live performances, Tsubouchi and Matsuoka can be said as stage translators to be working at the interface of Shakespearean rhetoric and the dynamics of Japanese speech, and in their writings on Shakespeare translation express a similar regard for the sub-texts through which emotion is conveyed. Matsuoka writes of the danger of 'overinterpreting' in a reference to Hamlet's 'Something too much of this' (3.2.70), and insists that the translator's interpellations need to be considered within the underlying dynamics of a speech or dialogue (Matsuoka 1998, 212). Likewise, Tsubouchi asserts that a translation that ignores even the punctuation of the original (i.e. the cues for actors to breathe) may end up producing 'something quite at odds with what Shakespeare wrote' (Tsubouchi 1928, 260).[7]

Affective expressions as a strategy for translating Shakespearean speech

As a preliminary example of how affective expressions might function generally in the two translations, Matsuoka frequently uses the adverb *chotto,* 'a little', which in phrases such as *chotto matte* ('Wait a moment') implies a relationship between speaker and listener of respect and restraint. When 2 Man presses the Gravedigger with Ophelia's right to a Christian burial, 'Nay, but hear you, goodman delver.' (5.1.14), Matsuoka registers the plea with *chotto, ma, chotto kike yo, taishō* (Matsuoka 1996, 226), and when then the Gravedigger replies that he has had enough of fine talk, 'Give me leave.' (15), she comes up with one of those elisions that characterize her style, *machinatte* (an archaic form of *matte*), 'Just wait!', since *chotto* is typically paired with *matte.* Like answers like, which is characteristic of how affective expressions are used in Japanese.[8]

In my analysis, I am interested in how these expressions contain the superfluity of Shakespeare's rhetoric within the normative context of spoken Japanese and at the same time release and redirect it. In the description translation theory that has emerged since the 1960s, the notion of either formal or dynamic equivalence between source and target texts has been severely challenged, and yet as Pym (2014) maintains, there is a potential at least for equivalence that is exemplified here by the translator's wish for Shakespeare's characters to speak with the emotional directness typical of Shakespearean speech.[9] Affective expressions, which by their nature articulate, even dramatize the emotions behind utterances, may help translators in this task. Both Hamlet and Laertes serve as 'passion's slaves' in 5.2, and this explosive pairing is relevant to the function of affective expressions in differentiating feelings. The scene's other participants also have feelings to assert and to protect : the Gravedigger proud of his craft, 2 Man the dupe of his part-

ner's ribaldry, Horatio following Hamlet wherever his friend will take him, the Priest defending church doctrine, and above all Gertrude and Claudius, both grieving for Ophelia and keen to prevent the situation from getting out of hand.

According to my analysis, Tsubouchi uses eighty affective expressions and Matsuoka sixty-nine. Affective expressions are typically adverbs such as *kekkyoku* ('in the end') and *kitto* ('definitely'), which qualify verbal content as they do in English, but since even straightforward semantic and grammatical content might be shown to be affective (for example, the verbal phrase *kamo shiremasen,* which indicates probability), I include in my list a few expressions such as *sā* ('well'), and also four-character idioms (*yoji jukugo*), that might also indicate a speaker's feelings.

The fact that Matsuoka uses slightly fewer of these expressions may of course be due to her reluctance to overinterpret, although as in the following example she may sometimes need to use them more than Tsubouchi in order to bring out a sub-text. When the Gravedigger makes his point about Ophelia's suicide, he is asserting his authority, however comically, over both 2 Man and the coroner's verdict, and this is a point of view in which considerable emotion – his livelihood indeed – is invested, as his ability 'to call a spade a spade' is also his ability to use one.

> For here lies the point: if I drown myself wittingly, it argues an act, and an act hath three branches – it is to act, to do, to perform. (10-12)

> *Yō suru ni da, ore ga kōi ni oboreta nara, kore sunawachi kōi da. De, kōi ni wa sandankai de atte da na – tsumari, yaru, suru, okonau* (Matsuoka, 225-6)

> *Mazu menuki ga kō ja. Ore ga jibun mo gatten de mi wo nageru wa,*

> *ei ka, sore wa shogyō to iu mon ja. Shogyō ni wa mittsu kowake ga aru wa, daiichi wo okonau koto iu te, daini wo suru koto iu te, daisan wo nasu koto iu wa.* (Tsubouchi, 214)

Matsuoka produces a series of three affective expressions, which are each different ways of saying 'namely' or 'in other words': *yō suru ni* ('For here lies the point'), *sunawachi* ('it argues an act'), and *tsumari* ('it is to act'). This overemphasis dramatizes the Gravedigger's comic awareness that he is speaking above his station, whereas Tsubouchi relies more squarely on enumeration: *mazu menuki ga* ('first of all the main thing is'), *daini* ('secondly'), and *daisan* ('thirdly'). In short, Tsubouchi's Gravedigger seems to be saying that there are three words for 'act' (which is comic tautology), whereas Matsuoka's is a little more serious in his assertion that he too is capable of logical argument.

Repetition in Tsubouchi 5.1

Other features of the Tsubouchi version, such as *ei ka* ('Are you following me?'), might be linked to a broader tendency of his translating style to recreate the texture of the Shakespearean text, for example through the liberal use of kabuki stylization as opposed to the specific interpretation of sub-texts. As with Tsubouchi's frequent use of the archaic particle *ja* both in this example and throughout his translations, a textured approach lends itself to repetition in contrast to the linearity of the Matsuoka example. This is not necessarily a limitation, since the Gravedigger for one seems happy for life to repeat itself and things to stay as they are, and in a broader sense repetition might be said to typify the circularity of kabuki drama, not to mention offering a particular Buddhist slant on Shakespeare's 'unchanging reality'[10]. From a linear perspective, however, for example through the structured development of sub-text, the Gravedigger's role allows him a certain authority to mimic the unexpectedness of death that corresponds to Hamlet's active

trajectory of 'knowing' rather than passively accepting his reality.[11] Just as Hamlet's knowledge of his father's murder leads him to look for answers beyond a religious orthodoxy of mercy and absolution, the Gravedigger appeals to orthodoxy in his complaint against the social hierarchy that

> the more pity that great folk should have countenance in this world to drown or hang themselves than their even-Christen. (26-9)

As a striking example of repetition, Tsubouchi uses the expression *hate* (pronounced with two short vowels rather than as the English word 'hate') a total of fourteen times in his translation of the scene, far more than any other affective expression, and divided exclusively between the Gravedigger and Hamlet. *Hate* is an interjection that expresses surprise and even wonder, something like 'Well!' or 'Why!'. It comes at the beginning of sentences, is now rather archaic (like Shakespeare's 'Alas'), is typical of kabuki, and is therefore (like *ja*) typical of Tsubouchi's use of kabuki style in Shakespeare translation (Gallimore 2010).[12] It is not a word that will be found in a modern dictionary of affective expressions, and as an archaic interjection rather than an adverb is unlikely to be considered a conventional affective expression (certainly not in everyday speech), but as the examples below demonstrate is definitely used by Tsubouchi to indicate feeling and indeed emotional stance.

① About Adam's profession, the Gravedigger says that "A was the first that ever bore arms.' (5.1.33) *Hāte,* (inflected with a long vowel) *icchi hajime ni gojōmon wo tsuke sasshita hito ja.* (216) The usage of *hate* is clearly archaic: 'Well' in answer to 2 Man's question 'Was he a gentleman?' *Hate* gives the Gravedigger time to think, as he will have to do in his conversation with Hamlet, and here insinuates that gentlemen are far from 'gentle', because they 'bear arms'.

② The Gravedigger gives his final answer to the riddle with which he has been pestering 2 Man : 'The houses [a grave-maker] makes lasts till doomsday.' (55) *Hate hakahori ga tsukuru sumai*, *ōsabaki no hi made mo tsuzuku wa sa.* (217) This one is alliterative (*Hate hakahori*) : the Gravedigger is relishing his profession's unexpected power.

③ The Gravedigger makes a ballad of his profession : 'But age with his stealing steps / Hath clawed me in his clutch / And hath shipped me into the land / As I had never been such.' (67-70) *Itsu no ma ni yara toshinami ya yosete, / ora ga kubitama shikka to tsukamu. / Hate wa shimane ni nage agerarete, / kawari hateta yo konna mono ni.* (219) These two instances are different from the others because the kanji form is used, meaning 'in conclusion' rather than 'well'.

⑤ Now Hamlet uses the word, developing the macabre focus on skulls : 'Why, e'en so.' (83) *Hate, masa ni sō ja.* (220) This is a literal equivalent of the exclamatory 'Why'.

⑥ In his conversation with the Gravedigger, Hamlet asks 'What woman, then?' (124) *Hate, doko no hito no tame ni to kiku no ja.* (223) This one also follows the logic of the source, and it is noticeable that Tsubouchi is able to heighten the dramatic revelation that the grave is in fact for a woman by reconfiguring the gender difference as the Biblical difference between 'man' and 'wo-man' ('female man'), perhaps in allusion to Adam of whom the Gravedigger has been speaking and also to Hamlet's quibble on 'body' and 'thing' in 4.2. It is not until the Gravedigger's 'One that was a woman' that *onna* ('woman') is used : before that *mono* and *hito* for 'person' are used, with the Gravedigger comically mistaking Hamlet's *mono (nani mono no tame ni,* 'What man dost thou dig it for?') for the other meaning of *mono* as 'thing', written with a different character. Humour is a basic psychological strategy for coping with death that occurs throughout the play ; *hate* prefixes Hamlet's discovery of the awful truth about Ophelia that she has committed suicide.

⑦ This example is also literal : 'Why, because 'a was mad.' (142) *Hate,*

ki no chigatta ni yotte. (224)

⑧ As is this one : 'Why, here in Denmark.' (152) *Hate, moto wa ōjisama ja ga na.* (225) It is interesting, however, that Tsubouchi appears to emphasize 'the ground' (*moto*) as the reason of Hamlet's apparent madness rather than the ground as place of his madness, Denmark. *Hate* might be meant to support this literal chain of cause and effect.

⑨ In the next example, one can hear the Gravedigger gearing himself up to rehearse his expertise in the pithiest language possible, and *hate* is again quite literal : 'Why, sir, his hide is so tanned with his trade that 'a will keep out water a great while.' (160-1) *Hāte, omaesama, shōbaigara de kawa ga nameite aru ni yotte, daibun no aida mizu wo hajikimasuru.* (226)

⑩ The Gravedigger is again in explicatory mode : 'This same skull, sir, was, sir, Yorick's skull, the king's jester.' (170-1) *Hate, kono sharekotsu wa Yorikku no dokuro de gozarimasu. Ōsama no odōbō de gozarimashita wai.* (227)

The last four examples – ⑪ to ⑭ – are all spoken by Hamlet and are relatively straightforward : 'Why, I will fight with him upon this theme' (255), *Hate, kono koto dake wa* […] (234) ; as Hamlet challenges Laertes, he says 'I'll do't.' (266) *Hate, ore mo shite mishō wa.* (234), and 'And if thou prate of mountains let them throw / Millions of acres on us till our ground' (269-70), *Nan ja, issho ni umerare wai, hate, ore mo issho ni umerarejō wai.* (234) ; and finally, 'I loved you ever – but it is no matter.' (279), *Yowa aneshi wo ai shite otta ni. . . . Hate, kamau koto wa nai.* (235)

Mimetic words in Matsuoka 5.1

Perhaps Tsubouchi's *hate* is also of 'no matter' in comparison to everything else that is happening in this remarkable scene, but as a word expressing surprise that is repeated again and again does serve conspicu-

ously to shape the dialogue with a note of genuine awe or surprise that may be Tsubouchi's own response to Shakespeare in early 20th century Japan.[13] Matsuoka's translation is completely lacking in such expressions, although one particle that occurs throughout the expressions she does use is *to*. *To* is particularly associated with onomatopoeia (*giongo*) and mimetic words (*gitaigo*) such as *chotto* ('a little') and *sotto* ('softly') that Tsubouchi may have considered too colloquial for his task[14]; these words function adverbially to dramatize the speakers' thoughts in a way that is lacking in the Tsubouchi version (which uses only four mimetic expressions). Let us look at the examples.

① 'Therefore make her grave straight.' (3-4), *dakara sassato haka horun na.* (225) *Sassato* means 'speedily' or 'straightaway', and as a mimetic word in a sentence that is as concise as the source communicates the actual physical movement of making the grave. This example is typical of Matsuoka's actor-friendly style.

② 'The crowner hath sat on her' (4), *kenshi no oyakunin ga chanto shiin wo shirabete.* (225) *Chanto* meaning 'properly' is also Matsuoka's interpolation. Having examined Ophelia's case according to his proper procedures, the coroner's verdict is to be taken seriously.

③ The next was discussed above: 'Nay, but hear you, goodman delver.' (14) *Ma, chotto kike yo, taishō－kike* ('listen') without *chotto* would sound blunt, which 2 Man does not mean to be.

④ The next one (*to naru to,* 'as far as it is concerned') is neither onomatopoeia nor mimetic, but supports the Gravedigger's theatricality with other *to*s in the sentence and cleverly echoes the rhyme in 'willy-nilly': 'If the man go to this water and drown himself, it is, willy-nilly, he goes.' (16-7) *Koitsu ga kono mizu no tokoro made itte oboreta to suru, to naru to* (226).

⑤ When the Gravedigger asks for his spade, Matsuoka chooses to translate the sense rather than literally; the *to* after *Sate* compensates for the loss of the spade: 'Come, my spade.' (29), *Sate to, shig-*

oto ni kakaru ka. ('Well, back to work then!', 227).

⑥ A similar effect is achieved in the next example : 'There is no ancient gentlemen' (29-30), *Motohata ieba,* 'Speaking of long ago' (227).

⑦ The next example, also from the Gravedigger, is a little pithier : 'Ay, tell me that and unyoke.' (48) *Sō tomo, totto to itte, keri tsukero.* (228) Meaning 'quickly' or 'at once', *totto to* brings out the quickfire banter of the dialogue.

⑧ In the Gravedigger's first song, Matsuoka renders the grotesque image of 'age with his stealing steps' 'claw[ing] me in his clutch' (167-8) with the mimetic *muzunto,* which has the specific meaning of gripping someone powerfully by the arm.

⑨ For Hamlet's 'Why, e'en so.' (83), Matsuoka uses *kitto* (*Ā, kitto sō da.'*), a common colloquial expression of certainty.

⑩ When Hamlet asks 'How long is that since?' (137), Matsuoka emphasizes the logic of the dialogue : *To suru to nannen ni naru?* (233) ; *to suru to* here means 'starting with that day'.

⑪ The Gravedigger takes Yorick's skull in his hands : 'Here's a skull now hath lien you i'th'earth three and twenty years.' (163-4) *Otto, koitsu wa nijū sannen mae ni umeta yatsu no atama da.* (234) The mimetic *otto,* meaning 'Now' or 'Oh', physicalizes the gesture ; Tsubouchi has just *kore* ('this one').

⑫ When Laertes tells the priest, 'A ministering angel shall my sister be / When thou liest howling.' (230-1), Matsuoka uses *kitto* again to gloss the sense of 'ministering' : *kitto tenshi ni naru.* (239) ('she will definitely be an angel').

⑬ When Hamlet speaks of 'something dangerous' in him (251), Matsuoka's *iza to naru to* (201) for 'something' is not mimetic but does sound appropriately imprecise.

⑭ Matsuoka uses the mimetic *jitto* ('quietly', 'intently') to emphasize the patience of 'the female dove' ('as patient as the female dove', 275) in a way that might not be apparent from a more literal wording : *jitto tamago wo atatamete iru mehato no yō ni* ('like a female dove

quietly warming her eggs', 242).

⑮ When Hamlet tells his mother that 'I loved you ever' (279), Matsuoka's mimetic *zutto* ('always') intensifies the expression in a speakable, colloquial style : *Kimi ni wa zutto kōi wo motta no ni.* (242)

Matsuoka's facility with mimetic expressions is indicative of the way that, through Fukuda Tsuneari in the 1950s and 60s and Odashima Yūshi in the 1970s and 80s, Japanese Shakespeare translation (at least for the stage) did manage to absorb some of Shakespeare's performativity in the 20th century. Fukuda reacted against the languid Tsubouchi style to develop a faster, 'pacier' way of doing Shakespeare ; Odashima is altogether wittier and less reverential.[15] Nevertheless, while Matsuoka is a translator who has learned how to get to the end, Tsubouchi's version does seem to me the more 'pregnant' with emotion. *Hate* asks us all to stop and listen.

Closing thoughts

In contemporary translation studies, the translator's relevance and creative role in translation are cited as counters to the myth that a source text such as Shakespeare's *Hamlet* should be expected to attain equivalence in the target language, and that its failure to do so should necessarily be blamed on a translator's 'mistakes'. Peter Bush writes that 'As the translator uses the most common currency of words, like any writer, he or she is fair game to be shot down by any user of language.'

> Breaking the silence that mystifies the art is perhaps the best form of self-defence for a profession that has for too long worn the hair shirt of modesty wished upon it by those who exploit the fruits of its alchemy. (Bush, 32)

Shakespeare translators may be particularly prone to being 'shot down' for offending 'the immortal memory', but as Bush suggests, they too have their contexts and an art that can be demystified. Japanese translators such as Tsubouchi and Matsuoka who are at a further remove than their European counterparts from Shakespeare's Renaissance background may have all the more reason to wish to conceal themselves within Shakespeare's creativity[16], although in practice their efforts to preserve anonymity may make them more anxiously rhetorical than a straightforwardly 'creative' translation. This tendency is illustrated by the affective expressions discussed in this article, which impart drama and emotion while not necessarily specifying the translator's voice except as an indicator of historical change. In the context of language change, the greatest challenge for Japanese Shakespeare translators has been to find equivalents for Shakespeare's rhetoric (notably for blank verse, which is infeasible in Japanese), and in this regard Matsuoka's mimetic expressions are arguably more effective than Tsubouchi's repetitive *hate* ; Shakespeare's rhetoric is nothing if not diverse, and mimetic expressions and onomatopoeia in Japanese constitute a diverse and substantial lexicon.

Shakespeare translations do not, on the whole, depend on single characters (e.g. Hamlet) or on single speeches ('Alas, poor Yorick'), even if those are what audiences remember, but on the entire gamut of characters and linguistic details that a text presents. It is noteworthy, for example, that up to half the examples discussed in this article are spoken by the Gravedigger, an anonymous (if extremely memorable) character who appears in this scene only. The grave he and 2 Man dig becomes a site for dramatic action (the tussle between Hamlet and Laertes), and is emblematic of this play in which characters fight over dead bodies and their actions are conditioned by the dramatic reality of death. The translator, likewise, is inspired by Shakespeare's 'dead language', and prepares a grave wherein the words may die and 'lie' once more.

As 'gravedigger', the translator is simply doing his or her job, but as

'Hamlet' addresses (even avenges) the shortcomings of previous generations. This conflict of roles indicates the difficulty of identifying the translator's voice, when the translator is responsible for translating a range of dramatic voices ; one might speculate that cast as Polonius the translator becomes a sententious moralist, as Ophelia is driven mad by Hamlet's rhetoric, and so on. Whatever their individual stance, all that is actually required of Shakespeare translators is a degree of emotional response. A dry, unemotional translation is a betrayal both of the emotion that Shakespeare himself invests in his creations and the claims of the target culture to be moved by Shakespeare's universal genius, and is therefore unlikely to have many takers. To put it theoretically, a lack of feeling risks offending the norms that regulate the expression of feeling in the target language.

The use of affective expressions in Japanese implies a distinction between emotional speech and informative speech ; in drama, these expressions may have the function of persuading a listener or listeners to do something, even if that is just 'to listen'. As such, affective expressions are one of a number of rhetorical devices in the translator's armoury, and (as in the cases of Tsubouchi and Matsuoka) may be cited as features of the translator's distinctive style. Style serves a technical purpose, for example of compensating for Shakespeare's rhetorical surplus, but does not necessarily address the more subtle question of where the translator stands in relation to Shakespeare, or indeed the target culture. As with stage actors, there is surely a dynamic and potentially playful relationship to be observed between the use of affective expressions as a stylistic trait and sign of emotional presence (the actor's performance) and the actual hiddenness of the translator behind the range of voices that are being translated (the actor's professional distance). This relationship can be clarified through reference to a broader range of examples indicating substantial patterns of usage.

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Notes

1 A simple example in English would be the sentence 'Thank you very much indeed!' where the word 'indeed' emphasizes the speaker's feeling of gratitude. The equivalent *arigatō gozaimashita* in Japanese would usually be thought just polite rather than affective, whereas a phrase like *nantonaku genki ga denai* ('I feel kind of depressed') is affective as *nantonaku* ('somehow or other') suggests that the speaker wishes it to be understood that he or she is unwilling or unable to pinpoint his or her feelings precisely.

2 Norm theory has been central to the descriptive translation studies developed by Gideon Toury and others since the 1960s. In contrast to the traditional prescriptive approach, which was mainly concerned with the subjective question of whether or not a translation is faithful to its source, norm theory allows for a more objective analysis of the decisions that translators make in their context (e.g. early 20th century Japan in the case of Tsubouchi), and also for why some translations are considered successful and others not. Toury distinguished three types of translation norm (Hermans, 75-7), namely the preliminary, initial and operational, which when applied to Shakespeare translation would include the preliminary question of the choice of text translated, the initial choice made between translating in an academic or theatrical style, and the operational decision of whether to translate in poetry or prose. As Hermans observes (85), 'Norms are not directly observable', and 'The formulation of a norm is not the same thing as the norm itself', and so texts by themselves are unlikely to provide sufficient evidence of norm-governed activity. *Keigo* is certainly a norm that is relevant to Japanese Shakespeare translation, since the plays' social structures are themselves thoroughly hierarchical, but one needs to know more of translators' actual view of *keigo* in order to decide whether their usage is relevant to a specific interpretive choice or merely conventional. In this article, I am not even concerned with finding translators' voices in translations (which demands a broader range of examples out of which patterns can be discerned, not to mention translators' statements), but simply in presenting a likely candidate for norm-governed behaviour, namely affective expressions.

3 There are numerous possibilities from both traditional and descriptive translation studies, for example Antoine Berman's categories of rationalization, clarification, expansion, ennoblement and exoticization, which he considered as examples of the inevitable deformation of source texts by translators (Berman 1985).

[4] Shakespeare's most typical rhetorical devices are prosody (i.e. meter and rhyme), repetition (e.g. juxtaposition), metaphor and word play. All of these are derived from classical models, and although Japanese translators are sometimes able to find convincing equivalents, the point is that a rigidly literal attention to rhetorical detail risks obfuscating semantic and indeed emotional content.

[5] In the scene, Hamlet is returning hot-blooded from near execution in England to finalize his revenge at Elsinore. A distraught Laertes vents his grief on a hapless priest quibbling about Ophelia's 'doubtful' death or suicide, and Hamlet and Laertes jump into Ophelia's grave to argue their point about who loved her the more. Yet it is emotion of a kind that stops the play as a whole from descending into tragic farce, as the barrier between dramatic awareness and ignorance is pushed to the limit by the determination of all parties to maintain their integrity. The scene lacks the bombast of the play's Senecan reputation, giving the characters a space to reflect on their mortality before the apotheosis of the final scene.

[6] Tsubouchi Shōyō (1859-1935) produced the first translation of Shakespeare's Complete Works into Japanese. Sometimes criticized for his academic and archaic style, he believed firmly in the role of theatre in discovering a voice for his translations, and directed five of the plays in his translation for performance by semi-professional actors in the years 1907 and 1913. Since 1996, Matsuoka Kazuko (b. 1942) has translated thirty-two of the plays, primarily for professional performance at the Sai no Kuni Saitama Arts Theatre under the direction of Ninagawa Yukio. She adopts a relatively conservative attitude towards Shakespeare's language, which is compensated by her involvement in the rehearsal process and openness to the ideas of actors and directors. The two translations were both written for stage performance : Tsubouchi's by the Bungei Ky-ō kai in 1911 and Matsuoka's by Ninagawa in 1995.

[7] Based on his experience of staging his Shakespeare translations with the Bungei Kyōkai, Tsubouchi argues that Shakespeare arranges his lines very carefully for the stage and that even line breaks and caesuras should be included in the total meaning of what Shakespeare intends. A translator who misses those essential pauses is likely, therefore, to produce something quite different from what Shakespeare intended : *Shēkusupiya no gensaku ni wa hanahada end ōi mono,* or 'something utterly unrelated to Shakespeare's original work', where *end-ōi* literally means 'weakly related to' or 'distant from' the text's original 'karma'. While it is difficult to know exactly what Tsubouchi means by 'karma', the word does imply a Buddhist notion of cause and effect that originates from within the power of Shakespeare's language and extends into Tsubouchi's modern Japanese.

[8] The caution 'to wait' implies a poetic deferral of meaning that is in line with the scene as a whole, but just because *chotto matte* is a speakable, even

rhythmic phrase does not mean that it has to be dramatic in intent. The potential for drama arises from the innate emotionality of the phrase, which in this case is no more than a cue to carry on chatting.

9 The notion of equivalence is far from redundant in contemporary translation studies (Pym, 24-40), even if natural symmetry between languages is inconceivable, since translators frequently (perhaps always) imitate techniques that are evident in the source text, which is so-called directional equivalence. Japanese Shakespeare translators have tended to translate the sense rather than the form of the original texts, similar to Nida's theory of 'dynamic equivalence' derived from Bible translation, although it is questionable whether (in Nida's definition) they end up producing translations 'in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors.' (Nida and Taber, 200) In other words, one is skeptical as to whether the translations by Tsubouchi, Matsuoka and so on are based on an understanding of what Shakespeare's original audiences understood the plays to mean.

10 I do not wish to labour this point, but the notion of circularity (i.e. *samsāra,* the continuous cycle of life and suffering) is central to Buddhist philosophy, and kabuki drama typically cyclic in its narrative structures (e.g. Gerstle, 63-70). In *Hamlet* as in all his plays, Shakespeare repeats key words, such as 'reason' and 'fortune', and images derived from those words (e.g. 'There is special providence in the fall of a sparrow', 5.2.197-8, on the concept of fortune). A Buddhist interpretation of the play might be that these words symbolize a karma from which none of the characters can escape.

11 This distinction between the ahistorical and linear is obviously a matter of what Japanese audiences want Shakespeare to mean to them and what they have been educated to expect of Shakespeare. A linear approach is more pedagogical and Shakespeare-oriented, exploring connections between the plays and against Shakespeare's historical background, and an ahistorical approach more spiritual and audience-centred, challenging self-awareness like some Buddhist mantra but engaging only pragmatically with contemporary Shakespeare scholarship. In practice, however, when one considers the typical juxtaposition of emotive and informative functions in both everyday speech and Shakespearean drama there must be considerable overlap between the two approaches.

12 Tsubouchi's translations can in fact be distinctly dramatic rather than poetic in their use of conjunctions and other pointers, but while conjunctions act (as it were) to preserve the karma of Shakespeare's textuality, archaisms tell the audience where the translator is coming from.

13 This feeling is implicit in Tsubouchi's overall theory of literature and of Shakespeare (first developed in the 1880s) that great works do not state their

ideals openly but rather arouse profound intuitions of reality among their readers (Gallimore 2016, 70-4). Tsubouchi distanced himself from the ideological tendency of Japan's modern theatre.

[14] These expressions have a long history in Japanese, but (with exceptions such as *chotto* and *kitto*) are nowadays considered rather childish in tone and seldom found in formal writing. Tsubouchi generally eschewed 'vulgarity' in his translations, and preferred to translate lower-class speech in dialect.

[15] A performative Shakespeare translation is one in which characters continually create their identities through their utterances, not least in the expectation that what they say will affect those around them. In this regard, Fukuda was influenced by 1950s speech act theory, Odashima's proclivity for word play is self-referential, and Matsuoka is well known for enhancing gender differences between characters.

[16] Not perhaps within Shakespeare's creativity but from the plays' accrued meanings in an Anglophone or European context.

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