

Translation As Creation

MIURA, Isao

翻訳における創造行為

三浦 勲 夫

(要旨) 音声コミュニケーションは言語コミュニケーションと非言語コミュニケーションに分かれる。それぞれのコミュニケーションが伝える情報(メッセージ)が言語情報と非言語情報である。指摘されることは少ないが、文字言語コミュニケーションにも言語情報と非言語情報があり、言語Aのテキストを言語Bに翻訳する場合、情報が伝達される過程で遭遇する情報ギャップが存在する。それは言語情報ギャップと非言語情報ギャップに分けられる。非言語情報ギャップは、社会的、歴史的、文化的、レトリック的信息ギャップ、その他である。それらのギャップの存在に気付き、さらにギャップを埋めるためになされる創造的作業の重要性を痛感するのは、実際の翻訳作業に携わるときであることが多い。

「翻訳」という作業を本来の文字言語の場から音声言語の場にまで移して考えると、翻訳論を社会言語学の中に位置付けて考えることが可能になる。さらには、2言語間翻訳のほかに、1言語内で行われる発話や筆記も翻訳の一形態とみなす考え方が可能となる。本論文は、翻訳が持つ創造行為に注目するとともに、従来の「翻訳」概念を拡大する試みである。

CONTENTS

0. Introduction
1. How Message Is Produced
 - 1.1. The Wider Concept of Translation
 - 1.2. A Procedure of Writing a Novel
 - 1.3. Writing a Short Essay
 - 1.4. Speaking as Translation
 - 1.5. Interpretation Required for Translation
 - 1.6. 'Mou' (猛) and 'Kyou' (狂)
2. Two Types of Translation
 - 2.1. Two Types of Translation
 - 2.2. Surface Translation and Deep Structure Translation
3. Simultaneous Translation
4. Diverse Forms of Expression
 - 4.1. Translation and Sociolinguistics
 - 4.2. "Bilingual Essays"
 - 4.3. Code-switching
5. Conclusion

0. Introduction

Translating means to put a text written in a source language (A) into another text using a target language (B)¹⁾. What makes the translating process somewhat difficult are various levels of information gaps between the two languages: not only verbal but non-verbal communication gaps such as cultural, rhetorical, historical and other types. To bridge these gaps properly translators frequently have to 'invent' some means to convey the original message as smoothly as possible to the readers who don't understand the original language. In order to invent these means of bridging the gaps, translators must work their creative ability in interpreting and re-expressing the message in languages A and B.

Thus, when translators act as the creative agent, bridging the gaps between two languages, they even become the second original writers.

Translation is the attempt to present a text written in the source language A in another form using the target language B. This is the general concept of translation, but almost any trial to present the writer's message in any written forms could also be basically regarded as translation. This assumption might seem to be a little too drastic; but it certainly deserves our attention.

Suppose here is a person who is writing something in a foreign language. This person tries to grasp the inner idea surfacing in his/her mind and to write it down on a sheet of paper. In this case no original text exists anywhere except in his/her brain, but the text is virtually 'written' in the source language (his/her mother tongue); this case can also be regarded as translation.

Suppose also another case where a bilingual is writing something in one of the languages he/she uses in their daily life. The source language and the target language are the same, but even this way of expressing the inner idea will take different styles according to the actual communication contexts, such as: who the readers are, what the topic is, which purpose it is written for, etc. This case can also be regarded as translation.

Even in the case where a monolingual writes something in his/her mother tongue, the writer tries hard to find the expression that best fits the communication context. Fitting the original idea to a certain style so that it will suit the communication context is the procedure very close to translation.

The purposes of this essay are twofold: 1) to confirm that the assumption that translation necessarily requires the creative process is widely valid, and 2) to expand the concept of translation so that it covers both written communication and spoken communication.

1) cf. LEFEVERE, Andre ed.: "Translation/History/Culture", Routledge, London, 1992, p. 1: A translation is a text written in a well-known language which refers to and represents a text in a language which is not as well known.

1. How Message Is Produced

1.1. The Wider Concept of Translation

One example of the attempt to translate in its original sense will be introduced in chapter 4, referring to “Bilingual Essays”²⁾ published by the present author and FARR, Alan³⁾. The ‘translation in its original sense’ means the translation from one language to another. However, this example will also serve as that of the translation in the expanded meaning. In this paper the author would like to give the term ‘translation’ a wider concept : developing the writer’s (or even the speaker’s) primitive idea of message in a perceptible written (or spoken) form, through which the readers (or the listeners) can understand the writer’s (or the speaker’s) idea.

1.2. A Procedure of Writing a Novel

How will a person produce his/her message by giving a perceptible (visible/audible) form to the proto-message lurking in his/her mind in an invisible or inaudible state? This person will usually try to grasp what kind of inner message nestles in his/her mind and then will select the fittest style of expression among some possible choices.

A well-known Japanese history novelist describes how he was going to produce one of his works. The novelist is SHIBA, Ryotaro (1923~1996)⁴⁾ and the work is “The Days of Worldly Existence” (“Yo ni Sumu Hibi”)⁵⁾. The excerpt below from the postscript to the paperback edition shows how the novelist tried hard to grasp his inner idea and to give it the proper form of expression. At the same time we see how the process of creative writing in itself helps the novelist detect his hidden ideas.⁶⁾

この作品が、かたい表紙の本として刊行されてから、何年も経っている。あらためてあとがきを書くというのも奇妙だし、かといって自分の作品の解説を書くということも出来ない。いま書斎でぼんやりすわっている。ふと自分はなぜ小説を書いているのかを自問してみた。むろんその種の設問から出てくる答えはほとんどどうそに決まっているし第一答えようのないものだが…言っても仕様のないことながら…私には妄想がある。それを形象したいという衝動だけが、当初、小説を書くことの動機だったように思える。いい大人にな

2) “Bilingual Essays” is published by the present author and FARR, Alan every year. It is a collection of the newspaper column articles, written once a week in Japanese and English for the Morioka Times.

3) Foreign Teacher of English at the Faculty of Humanities and Social Sciences, Iwate University. 岩手大学人文社会科学部外国人教師 (欧米研究講座英米言語文化)

4) As a novelist, SHIBA wrote about a great number of historic characters in Japan. His greatest interest was in the process through which the old social system of Japan was innovated dynamically towards building of modern Japan. (司馬遼太郎)

5) This is the novel about two historic characters in the later Edo period, YOSHIDA Shoin and TAKASUGI Shinsaku, from Choshu province (Yamaguchi prefecture at present). (『世に棲む日日』)

6) “The Days of Worldly Existence” (“Yo ni Sumu Hibi”) Vol.4, Bungei-shunju, Tokyo, 2000, pp.293~294

ってからも、まわりの友人が全部昆虫にみえてきて、気が変になりそうになったこともある。

一方で、その妄想を抑えたいという衝動があり、妄想は悪だと自分に言いきかせ、それを何とか抑え込もうとする努力を、それも衝動に似た無意味なことながら、やっているように思える。そのことは、見たいという願望とかさなっているようでもあり、見るためには自分の妄想や他人から与えられたイメージを根かぎりに押しつけて置かねばならない。そういう作業をしているうちに仄かに片鱗だけ見えることがある。その片鱗だけを見たという喜びとも怖ろしさともつかぬ感情の何事かを形象にしたいというのが、どうやら私が小説を書く動機のようなものであるらしい。この『世に棲む日日』も、そのような動機から書いた。

To put the above passage in English :

Many years have passed since this novel was first published as the hardcover edition. So I feel it strange to renew the postscript now ; and yet, to write a commentary, instead, on my own novel is still stranger. Being unable to find what to do, I have been sitting in my study quietly ; but now I just started to ask myself the reason why I have been writing novels.

Generally, answers to this question will not be true, and this question cannot be properly answered ; so I'm not sure whether my answer could be convincing enough, but I can admit this answer is at least true with me : I have had a variety of illusions. It seems that the only impulse that drove me to write in my early career was the desire to give a visible form to each of my illusions. Even after I passed my youth I sometimes thought that my friends looked just like insects and I felt afraid I might go mad at any moment.

On the other hand, I have had the impulse that makes me want to suppress my illusions ; I try to persuade myself that illusions are bad things and I endeavor to suppress them. I know, though, this is a useless attempt because this impulse is also one of my illusions. This impulse seems to exist next to another one that drives me to desire to see the real things. However, in order to see the reality, I must do away with my illusions and other various images of things I have adopted from others. While trying to do so I sometimes start to catch a glimpse of part of the real things. The glimpse excites me and gives me the mixed feelings of joy and awe ; I try to give a visible form to these mixed feelings. This trial could be regarded as my motive for writing novels. It was also this motive that helped me write "The Days of Worldly Existence."

A novel is a very elaborate and long form of message. Generally novelists cannot have an overall view of the whole work before starting to write. They need to practice brainstorming in some way or other. The process of writing itself often helps them gradually find out what the inner idea is like, which lies hidden (amorphous) in their mind.

1.3. Writing a Short Essay

The similar procedure is also true with writing a shorter form of message. In order to write even a short essay we must start with brainstorming. Brainstorming is usually done in one of the following three ways:

- 1) listing subjects and grouping subject materials,
- 2) planning a formal outline, and
- 3) scratch writing⁷⁾.

These processes represent the writer's endeavor to 'find the real message,' which lies hidden in his/her mind.

1.4. Speaking as Translation

Also concerning the case where a person speaks something, the first task for the speaker to do is to grasp the idea of what he/she is going to speak about⁸⁾. And then the speaker comes to the second task of thinking about how to express the message⁹⁾. The second task is as important as the first. If this task is neglected, the speaker's statement will frequently be out of harmony with the communication context where the communication is carried out. We can easily imagine how impolite it is if the speaker uses the language to be spoken to children when speaking to a grown-up person.

1.5. Interpretation Required for Translation

Translation requires the translator's sharp insight into, or careful interpretation of, the idea of the original author. This is one of the creative parts of the work of translation. An example can be found in a sentence in the above excerpt from the postscript to "The Days of Worldly Existence". The sentence has a Japanese verb 'miru' (=to see), which actually appears twice in the inflected forms.

そのことは、見たいという願望 (mitai to iu ganbou) と重なっているようでもあり、見るためには (miru tame niwa) 自分の妄想や他人から与えられたイメージを根かぎりに押しつけて置かねばならない。(my underlines and alphabetic transcriptions)

However, this impulse seems to exist next to another one that drives me to desire to see the real things. In order to see the reality I must do away with my illusions and other images of things I have adopted from others. (my underlines)

'Mitai to iu ganbou' literally means 'the desire to see'. But the problem is: to see what? 'Miru tame niwa' literally means 'in order to see'. Again the problem is: to see

7) cf. McELROY, Jane: "Write Ahead", MACMILLAN LANGUAGEHOUSE, Tokyo, 2001, pp.1~8. This is a textbook for Japanese college students about writing essays in English systematically.

8) cf. MIYAHARA, Akira: "The Front Line of Communication" (『コミュニケーション最前線』), Shohakusha, Tokyo, 2000, pp.38~42.

9) AZUMA, Shoji: "Introduction to Sociolinguistics" (『社会言語学入門』), Kenkyusha Shuppan, Tokyo, 2001, pp.5~7

what? No object for the verb 'see' is given in the Japanese text, but when a translator tries to put these parts in English, he/she has to consider what the right object should be. To the author of this essay, the object seems to be 'something lurking behind the novelist's illusions.' That could be referred to as either 'reality' or 'truth' or 'real things'. Translators may often be uncertain whether they are right in their interpretation; but this is certainly the area where they are duly required to complement or create something which is apparently absent in the original text, so that the readers of the translation can better understand it.

1.6. 'Mou' (猛) and 'Kyou' (狂)

The novel "The Days of Worldly Existence" provides other examples requiring a different kind of creative translation¹⁰. This time the examples are two words: 'Mou' and 'Kyou.' The Chinese character for 'Mou' is 猛, and today it generally means 'violent; extreme; ferocious and so on'¹¹. When it makes a compound word 'moucho' (猛暑), it means 'severe summer heat'; when it makes another compound word 'mouretsu' (猛烈), it means 'extremely intense'.

The Chinese character for 'Kyou' is 狂, and today it generally means 'mad; highly devoted to or absorbed in something, and so on'¹². When it makes a compound word 'nekkyou' (熱狂), it means 'fanatic; enthusiastic' and when it makes another word 'kyouki' (狂喜), it means 'rapture; ecstatic delight'. Thus the duty of the translator is to describe the right meaning of these two Chinese characters, and to do this requires the translator's creative mind and sharp insight into the traditional cultural background of these characters.

Actually, these two Chinese characters were what YOSHIDA Shoin (1830~1859) particularly liked to refer to as his slogans¹³. Although most of the modern Japanese may find only a negative connotation in them, what we can hold as certain is that both 'mou' 猛 and 'kyou' 狂 can also describe the state where somebody stands out among other people by his/her exceptionally remarkable quality. In order to translate these concepts, translators are required to search for, or create, the most suitable words or phrases. Therefore they are required even to invent new words or phrases that have not been given or suggested by the original text. This is one of the reasons why translation should go with creation.

10) Tentatively the author will call the creative translation 'transcreation'.

11) "The Days of Worldly Existence" Vol. 4, p. 236. According to the description by a Chinese Character Dictionary about [猛], mou: the left part of the character means 'dog' and the right part stands for the sound 'mou' which signifies 'strong'. Thus the meanings of the character as a whole are: 1. wild; violent, 2. powerful.

12) "The Days of Worldly Existence" Vol. 4, p. 236. According to the description by a Chinese Character Dictionary about [狂], kyou: the left part of the character means 'dog' and the right part stands for the sound 'ou' which means 'spasm; convulsion'. The original meaning is a mad dog but there are also other meanings, such as 1. mad, 2. violent, 3. enthusiastic, 4. extraordinary and 5. funny.

13) SHIBA, Ryotaro: "The Days of Worldly Existence" vol.4, Bungei-shunju, 2000, p. 236

2. Two Types of Translation

2.1. Two Types of Translation

Roughly speaking there are two types of translation :

- 1) superficial translation, and
- 2) substantial translation.

What the former type of translation is concerned with is to find words or other expressions that bear merely superficial similitude of meaning for the original lexical elements; the translator does not pay careful attention to the real meaning. Strictly speaking this way of translation cannot be called proper translation. By contrast, the latter type of translation is concerned with the opposite of what the former does: it pays attention to the original meaning and tries to give it the right translation.

In Japanese the former type of translation is often called 'chokuyaku,' or 'chikugoya-ku', that is, word-for-word translation, while the latter is referred to as 'iyaku', or meaning-based translation. As can be expected, word-for-word translation can lead to nonsensical or unreasonable results. To give just two examples of the two types of translation :

- 1) 私はもう彼がきたかどうか考えた。(Watashi wa mou kare ga kitaka douka kangaeta.)

The word-for-word translation for this sentence is: *I thought whether he had already come. The meaning-based translation is: I wondered whether he had already come. The Japanese verb 'kangaeru' (the present form of 'kangaeta') can be translated using a great number of English verbs and verb phrases according to the contexts¹⁴⁾. In this case 'thought' was mistakenly used for the proper 'wondered.'

- 2) 太陽は東から昇り西に沈む。(Taiyou wa higashi kara nobori nishi ni shizumu.)

The word-for-word translation is: *The sun rises from the east and sets to the west. The Japanese phrase 'higashi kara' literally means 'from the east'; while 'nishi ni' literally means 'to the west'. In this case the proper English sentence is: The sun rises in the east and sets in the west.

2.2. Surface Translation and Deep Structure Translation

'Chokuyaku' is always concerned with the surface appearance of the sentence, so it can also be called 'surface translation'. 'Iyaku', on the other hand, is concerned with the

14) KITABAYASHI, Toshiharu, et al. lists as many as 23 verbs and verb phrases standing for the Japanese 'kangaeru'. cf. KITABAYASHI, Toshiharu et al.: "Introduction to Translation and Interpretation" (『初めて学ぶ翻訳と通訳』), Shohakusha, Tokyo, 1999, p.125. The list includes: anticipate, desire, intend, recall, think, appear, esteem, judge, regard as, wonder, believe, feel like, love, seem, yearn after, care for, guess, mistake for, suppose, consider, imagine, realize, suspect.

meaning underlying the surface appearance, so it can also be called 'deep structure translation'.

What we should remark is that the deep structure translation does not always concern only the sentence as a whole; it also concerns words and phrases as well. Words and phrases have a set of synonyms and this fact frequently causes trouble in translating, because the selection of the right meaning among many others can be a difficult problem.

3. Simultaneous Translation

So far we have assumed that translation presupposes a translator who is engaged in the work, sitting in front of a text printed in the source language and re-expressing this text in another (=target) language. This is the ordinary and traditional concept of translation.

However, we could expand this concept theoretically. Suppose here is a person who is writing something, but the person is not writing in his/her native language but in a foreign language. There is no text printed in the source language lying in front of him/her. This person writes a text in the foreign language on a sheet of paper, and it comes out of his/her hand; more exactly, it comes out of the brain of this person. If this person is not so highly bilingual, the source text in his/her brain is, as it were, 'printed' in his/her mother tongue.

By contrast, if this person is highly bilingual, we can assume that the 'text in his/her brain' might have been 'written' in the language that is now actually being used. When such a highly bilingual person is writing something quite easily (with the source-language text just in the brain), we could propose a new term 'simultaneous translation' to describe this procedure. The concept of simultaneous translation has something to do with that of simultaneous interpretation¹⁵⁾.

In order to set up the concept of simultaneous translation, we have only to remember that the act of expressing something verbally usually requires the attempt to find out the most proper form of expression for the message. This is the essential function of translation, even though no written text exists in front of the translator.

We have come so far away from the ordinary concept of translation. The author seems to have even trespassed on the field that has been traditionally allotted to interpretation. However, human beings continue to interpret the ideas of other people and of themselves. They interpret ideas and express these ideas in some form or other. So far as they engage themselves in comparing two or more modes of expression for the same idea, this procedure could be regarded as translation as well. And this process could be

15) cf. KITABAYASHI, Toshiharu, et al. op. cit., pp. 168~170; pp. 198~202. In simultaneous interpretation, an interpreter interprets the source language A and almost simultaneously converts the message into the target language B; during this procedure, the interpreter interprets the message neither in language A nor in language B, but in the interchangeable state of both languages. KITABAYASHI et al. refers to this interchangeable state as 'concept'.

tentatively called 'simultaneous translation'... translation conducted without any text printed in the source language; in other words, with only a non-printed text in the translator's brain.

4. Diverse Forms of Expression

4.1. Translation and Sociolinguistics

Since sociolinguistics was introduced as an important field of linguistics, many actual forms of expressing the same idea have become the legitimate objects of academic research; they are actually produced incessantly in diverse social situations. For example, "Introduction to Sociolinguistics" by AZUMA, Shoji gives three varieties of speech forms expressing the same idea, which differ according to the different communication contexts¹⁶⁾.

These different forms of spoken message, each carrying the same tenor, are to be considered as the cases of what the author would like to call 'simultaneous translation'. Any speech behavior can be regarded as such. To put this notion another way, the idea conceived by the speaker can result in multiple possible sentences (or different versions of Performance, as contrasted to Competence), which can be diversely produced according to different situations.

4.2. "Bilingual Essays"

Here is an example of a publication, making for developing the ability of simultaneous translation: "Bilingual Essays". This modest attempt is the result of cooperated creation and translation by the present author (MIURA, Isao) and FARR, Alan, a native speaker of English. Although it looks like the ordinary translation, it can also be regarded as the result of 'simultaneous translation.' Entitled as "Bilingual Essays", MIURA writes a newspaper article once a week. It is written both in Japanese and in English and FARR checks the English translation part. The column articles are later compiled and published as a book every year. One essay consists of two parts: 1) general background of a topic, and 2) a dialog developed from the topic. When translating the original Japanese text, the

16) AZUMA, Shoji: op. cit., 2001, p. 6. AZUMA gives three examples of speech varieties employed according to the contexts. A man asks to lend him a car or to give him a ride to his parents, to his friend, and to someone he works with at a part-time job but does not feel so friendly with.

To his parents he begins his request with: Do you guys mind if I borrow the car tomorrow?

To his friend he begins his request with: Matt, can I borrow your car tomorrow, or can you give me a ride to school after work?

To his fellow part-timer he begins by explaining the difficult situation he is in: Do you remember how I had mentioned that I was going to participate in a speech contest? Well, the contest is tomorrow, and as you know I was recently in accident, and my car is still in the shop. I was expecting them to be finished sooner, but they are still taking their time. I was wondering, if it wouldn't be too much trouble, if you could give me a ride up to the university tomorrow after work. I would gladly pay you for it.

author tries to follow the flow of both the Japanese and English concepts, in other words, the rhetoric and other devices of expressing the ideas in both languages, rather than to replace the Japanese written expressions with the English counterparts. The point of this work is to give the inner concept two possible expressions in Japanese and in English. The translation proceeds in the following order: 1. the inner concept is expressed as a systematic text in Japanese; 2. English translation is applied later but almost directly from the original concept, rather than from the text in Japanese. So this procedure can be referred to as 'delayed simultaneous translation.' The following is the article draft for the July 31, 2002 edition of the Morioka Times.

148 蚊取り線香

線香はその昔誰かが発明したという。その前は抹香だった。手でつまんでパラパラと炭火の上に落とすといい香りの煙をあげるあれだ。抹香に糊を混ぜて細い棒状にしたのが線香だ。線香とは形が違うが蚊取り線香がある。こちらは渦巻き状で太い。多分、誰かが長く燃やすために形を棒から渦巻き状に変えたのだろう。火をつけると強い香りの煙が立ち昇り、蚊は落ちるが人には無害だ。

- 1) 線香 : an incense stick 2) 抹香 : powdered incense 3) 炭火 : a charcoal fire
4) 渦巻き状 : spiral

The mosquito coil

The incense stick was invented long ago. Before incense sticks people had used only powdered incense. They took the incense between their fingers and sprinkled it on a charcoal fire producing a good smelling smoke. Incense sticks are made by mixing incense with paste and shaping it into a thin stick. There are also mosquito coils or 'katorisenko' (literally, mosquito incense stick). They are spiral-shaped and are much thicker in diameter than incense sticks. Probably the shape was changed from a stick to a spiral so that it would burn longer. When burnt, it gives off a strong smell killing mosquitoes but doing no harm to humans.

奈津子：今日は暑くて日中窓を開けていたから、蚊取り線香を焚きましょう。

秋夫：いやあ、今日はほんとに蒸し暑かった。それにしてもこの蚊取り線香の容器はカエルだな。

奈津子：そうよ。おばあちゃんが買ってくれたのよ。昔の人たちは夏になると、蚊取り線香が欲しくなるのよね。

秋夫：蚊はずいぶん少なくなった。下水道ができて、道が舗装されて、雑草が少なくなった。でもこのカエルの口から出て来る煙を見てると昔の夏を思い出すな。

- 5) 蚊取り線香 : a mosquito coil 6) 蒸し暑い : sultry; muggy 7) 下水道 : a sewer

Natsuko : I kept the windows open during the day as it was terribly hot. I'd like to burn a mosquito coil now.

Akio : Yes, it was very muggy today. Oh, this frog-shaped pot is for a mosquito coil !

Natsuko : Yes. Mother bought it for us. Old people like to use them in summer.

Akio: There are fewer mosquitoes now. Sewers have been built, roads have been paved over with asphalt and there are fewer bushes around. The smoke coming out of the frog mouth reminds me of the summers when I was a child.

4.3. Code-switching

There is one special way of speaking that is employed by bilinguals: code-switching¹⁷⁾. Code-switching occurs when a bilingual speaker mixes two languages in continuing his/her conversation with another bilingual person.

When the author first started to write the “Bilingual Essays”, the essays were written mainly in Japanese and only a small number of important expressions in English were given. This way somewhat resembled code-switching. Now the same essays consist of two distinct parts: one in Japanese and the other in English.

In this paper, the author’s concept about translation started from the traditional idea but it has grown so comprehensive that it even includes the behaviors of writing and speaking in a single language as well. The reason is, as have often been stated, that these activities are also always concerned with selecting the right style of expression for the message to fit the communication context.

5. Conclusion

There are many cases where the translator is required to work creatively. These cases can be referred to as information gaps, which include:

- 1) cultural gap: the examples cited in this essay were the Chinese characters ‘mou’ (猛) and ‘kyou’ (狂). These examples are considered cultural, rather than lexical, gap, since it concerns the historical background of the Chinese characters.
- 2) grammatical gap: the examples cited in this essay were the Japanese verb ‘miru’ (see) and its missing object.
- 3) synonyms: the examples cited in this essay were the Japanese words and phrases, ‘kangaeta’, ‘higashi kara’, and ‘nishi ni’.
- 4) others.

Of course, the whole range where these information gaps exist is very wide and includes innumerable cases. However, just as the verbal message¹⁸⁾ and the non-verbal message¹⁹⁾ constitute the actual spoken communication, it is important to note that translation is also constituted by verbal and non-verbal communications, as well as verbal and non-verbal communication gaps. Translation requires the translator’s creative work dealing with both of these gaps, but the non-verbal communication gap is more elusive to

17) AZUMA, Shoji: “Bilingualism” (『バイリンガリズム』), Kodansha, Tokyo, 2000, pp. 23~73.

An example of code-switching between English and Japanese is:

「やすと私が今度 drive 代えたのよね。I was in the fast lane. Of course, speed 出さなくちゃいけないから。」(AZUMA: op. cit., 2001, p. 25 < NISHIMURA, M: “Intrasentential Codeswitching in Japanese and English”, Ph. D. dissertation, University of Pennsylvania, 1985)

catch. In this paper I did not touch this field of great interest but focused my attention on: (1) the translator's creative activity to fill the information gaps and to make the translation more to the point, and (2) developing a wider concept of translation.

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(2002年9月9日受理)

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- 18) The verbal message is conveyed by a meaningful sequence of words themselves.
19) The non-verbal message in spoken communication is conveyed by multiple elements such as vocal tone, loudness and speed, as well as facial expressions, gestures and others. However in the case of written communication, non-verbal message will include cultural background, rhetorical procedure, emphasis on a word or a sentence, etc.