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## **The *Hyakunin Isshu* translated into Danish**

**Inherent difficulties in translation and  
differences from English & Swedish  
versions**

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## ABSTRACT

In this thesis, translation of classic Japanese poetry into Danish will be examined in the form of analysing translations of the *Ogura Hyakunin Isshu*. Difficulties will be surveyed, and ways of handling them will be suggested. Furthermore, differences between the Danish translations and those of English and Swedish translations will be noted.

Relevant translation methods will be presented, as well as an introduction to translation, to further the understanding of the reader in the discussion.

The hypothesis for this study was that when translating the *Hyakunin Isshu* into Danish, the translator would be forced to make certain compromises. The results supported this hypothesis. When translating from Japanese to Danish, the translator faces difficulties such as following the metre, including double meaning, cultural differences and special features of Japanese poetry. To adequately deal with these difficulties, the translator must be willing to compromise in the final translation. Which compromises the translator must make depends on the purpose of the translation.

**Keywords:** translation; classical Japanese; poetry; Ogura Hyakunin Isshu; Japanese; Danish; English; Swedish

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## CONVENTIONS AND ABBREVIATIONS

This thesis will use a modified version of the Hepburn romanisation system to transcribe Japanese words. Non-English words and sentences will be written in italics, followed by an English translation in single quotation marks. Exceptions from this will be in the case where the word is explained immediately after being used in the text.

In the case of the old orthography, it will be transcribed at individual kana level. E.g. 思ふ will be written as: *omofu* ‘to think’. Particles such as は, へ and を will be written as *wa*, *e* and *o*. Long vowels will be marked with macrons. E.g. 勇氣 will be written as *yūki* ‘courage’. Exceptions will be made in the case of the vowel i and the vowel e which will not be marked with macrons, rather will be written as e.g. かわいい *kawaii* ‘cute’, and 英語 *eigo* ‘English’ respectively. Should there be a conventional spelling of a Japanese word in English, e.g. Tokyo, the English spelling will be used.

The glossing used in this thesis will provide the reader with the reading of the Japanese script, a translation of each individual word used in the Japanese text, as well as the function of the particles found.

### Abbreviations

Accusative – acc.

Auxiliary – aux.

Conjunction – conj.

Exclamatory – exc.

Genitive – gen.

Imperative – imp.

Intention – int.

Interrogative – intg.

Negative – neg.

Topic – top.

Verb – v.

# 1. Introduction

## 1.1 Topic

When beginning this thesis project, it was expected that the translator would have to make compromises when translating poetry from classical Japanese into Danish, because of differences in language and culture. In order to investigate this, following questions were posed:

- What are the difficulties of translating the *Ogura Hyakunin Isshu* into Danish?
- What can be done if these problems occur?
- Do English and Swedish translations differ from the ones in Danish? If so, in what way?

This will be done by using the *Ogura Hyakunin Isshu* (henceforth referred to as *Hyakunin Isshu*). The *Hyakunin Isshu* is a Japanese anthology of a hundred poems, by a hundred poets, compiled by Fujiwara no Teika during his lifetime (1162-1241). The poems in the *Hyakunin Isshu* are presented in chronological order, spanning from the seventh century to the thirteenth century. (Brower & Miner, 1961:526; Shirane, 2007)

## 1.2 Methodology

In this thesis three poems from the *Hyakunin Isshu* will be translated into Danish, in three versions each. The reason for translating each poem more than once is that no translations have been found in Danish. Therefore, there would be nothing written in Danish to illustrate the different strategies available at translation. Each translation will be followed by an analysis of the translation.

In addition to the Danish translations, an English translation by Mostow (1996) and a Swedish translation by Wahlund (as seen in Matsushita, 1988) will also be provided for each poem.

The poems used will be Poem 3, 10 and 12. Each translation will be made using *Classical Japanese: A Grammar; Classical Japanese reader and essential dictionary* (Shirane, 2005, 2007), as well as explanations found in *Chotto sa ga tsuku hyakunin issu kōzu* (2000-2002). In cases where something has been unclear even after using those resources, a native speaker of Japanese has been consulted. Furthermore, a native speaker of Danish other than the translator will proofread all of the Danish translations. This person will also serve as an

informant in the provided explanation of the translation. A similar informant will be referred to in the explanation for the Swedish translation.

After the explanations of each translation, a comparison between them will follow. Lastly, the Danish translations will be compared to each other in a discussion.

### **1.3 Organisation**

Before presenting the results of the study, the reader will be introduced to a brief history of translation (2.1), translation methods used in this thesis (2.2), information about the *Hyakunin Isshu* (2.3), terminology and basic information about *tanka* (2.4), as well as relevant works done previously on the subject (2.5).

In Chapter 3, the results of the study will be presented and discussed. This will happen in three steps: First, each translation will be analysed. Second, translations of the same poem will be compared to each other; here differences and similarities will be discussed. Third, all the translations into Danish will be compared in a final comparison to identify any tendencies.

In the conclusion, the questions posed in 1.1 will be answered with the information found in the study as well as in Chapter 2.

## 2. Background

This chapter will open with a brief introduction to the history of translation theory in 2.1. In 2.2 various translation techniques will be introduced to the reader, to help further understanding in chapter 3. 2.3 Will be an introduction to the *Hyakunin Isshu*. In 2.4 there will be various terminology and information about *tanka* in general. Lastly, in 2.5 other works on the same topic will be covered.

### 2.1 Introduction to translation

Translation has been discussed since the days of antiquity, and is still relevant to this day. In this section, a selection of translation theories will be presented to serve as an introduction to translation and the difficulties it harbours.

#### 2.1.1 Early translation theory

Cicero proposed back in antiquity that translation could be done in two ways. *Word-for-word* and *sense-for-sense*, with the former being literal translation and the latter free translation. A mixture of both is what was usually advocated, except in the case of the Bible, which should be rendered literally with no exception.

John Dryden suggested in the 17<sup>th</sup> century that translations can be categorised into three groups:

***Metaphrase***, in which the text is rendered into another language word by word and line by line.

***Paraphrase***, the translator keeps the author in mind while adhering to the contents of the source text, however does not restrict his own actions to the exact wording of the source text.

***Imitation***, the translator does not follow the source text, rather he feels free to do as he pleases while only taking general hints from the source text.

Dryden advocates *paraphrase* much like how Cicero advocated a mixture of both *word-for-word* and *sense-for-sense*. Ideally the translator should create a text the author of the source text would have written had they known the target language. (Hasegawa 2012:192)

#### 2.1.2 Modern translation theory

During the mid-twentieth century, equivalence became the main issue in translation studies. Everything should ideally be translated into something equivalent. This, of course, is not possible as not everything has an equivalent in other languages. As an example, in the case of



the Japanese *mizu* ‘water’. Unlike water in English, which can be both warm and cold, *mizu* in Japanese cannot refer to warm water. (Hasegawa, 2012:201)

### 2.1.3 Skopos

The skopos theory was first introduced by Hans Vermeer (1930-2010). Skopos comes from the Greek word *skopoi* meaning “aim” or “purpose”.

The skopos theory considers that there is an “initiator” who has asked for a translation of a text for some purpose. The purpose changes from initiator to initiator, therefore it is possible for translations of the same text to turn out differently even with the same translator behind them. The purpose behind the translation is referred to as “...the *skopos* of the translation project.” (Hasegawa, 2012:203) While the skopos theory promotes free translation, it recognises five types of translation:

***Word-for-word***, as once proposed by Cicero.

***Grammar translation***, observes syntax of target language and ensures the linguistic meaning is clear. This method is not ideal for anything but sentence level structures.

***Documentary***, the target text contains what the source text does, however is focused on the reader’s ability to absorb the content.

***Communicative***, the target text may look different from the source text as it uses the idioms and conventions of the target culture to better communicate with the reader.

***Adapting***, commonly used in the case of news articles or multimedial translation. The source text serves as a raw material towards an aim. (Hasegawa 2012:203)

### 2.1.4 The negative analytic

The negative analytic was proposed by Antoine Berman (1942-1991). Berman claims that the text undergoes a deformation when translated. The negative analytic is an analysis of what happens during the translation process. Twelve tendencies can be observed during said process, five of which will be described below as seen in Hasegawa (2012:211-18).

***Rationalization***, what affects things such as punctuation and structure of sentences. This can happen through making abstract things or subtleties in the source text concrete in the target text or through elimination of text.

***Clarification***, this may happen through explication, i.e. making something implicit in the source text explicit in the target text. This is described in greater detail by Kinga Klaudy in Baker & Saldanha (2008:104-8).

*Expansion*, or “overtranslation” occurs when the translator wants to convey every aspect of the source text, thus possibly resulting in texts far longer than the source text.

*Ennoblement*, changing the language used in the target language to something more refined than what is used in the source text. The opposite may also happen.

*The destruction of vernacular networks and their exoticization*, happens when trying to preserve local speech patterns in the source text through use of things such as italics or substitution with a local dialect.

## **2.2 Translation methods**

In this section relevant translation methods will be introduced.

### **2.2.1 Borrowing & Calquing**

Borrowing is used in translation when there is no equivalent or close to equivalent word in the target language for what is being described in the source language. The translator may elect to borrow a word from the source language to use in the target text. This is more commonly used in English-to-Japanese translations rather than the other way around as majority of Japanese words are unfamiliar to most people in need of translations of Japanese texts. E.g. Ice cream → *aisukuriimu*.

When translating texts with borrowed words in them the translator must be on the lookout for what Hasegawa describes as *faux amis* ‘false friends’. *Faux amis* are words which may originate from target language but has a different meaning in the source language. In the case of Japanese this would generally mean *wasei eigo*. E.g. *handoru* → steering wheel (*handoru* stems from the English word ‘handle’).

Calquing is the process of borrowing a sentence or a concept instead of a word. Unlike borrowing however, it is rendered literally into the target language. E.g. *akimatsuri* → Autumn festival (a festival held during autumn). (Hasegawa 2012:171)

### **2.2.2 Literal translation**

Literal translation is a word-for-word translation. It closely follows the syntactic structure of the source language at a clause level. If the source language and target language are closely related, this technique tends to be more frequently used. In the case of the two languages not having common ancestry, literal translation can be used as a means to better understand the source text. (Hasegawa 2012:171)

Lefevere (1975) states that literal translation calls for faithfulness to the source text. As it is a word-for-word translation, ideally there should be an equivalent for every single word in the source text available in the target language. Finding a word equivalent in sense as well as communicative value can be very difficult, if not impossible. The literal translator may end up disregarding the communicative value of a word in the source language in the pursuit of an equivalent word, which can have negative effects on the target text, as it may be misleading or cause harm to the structure of the source text. Another problem, which may occur in literal translation, is that of syntax. If the target language does not possess the same syntactic structure as the source language the translator must choose between either adapting to the structure of the target language or to impose the structure of the source language on the target language. (Lefevere, 1975:27-37)

### **2.2.3 Transposition**

Transposing is when two or more things in a sentence change places. Japanese often makes use of verbal constructions rather than nominal constructions, which are more commonly used in languages like English.

Hasegawa writes that transposing a verbal construction from Japanese to a nominal construction in English will make the target text more “sophisticated and objective”. Both constructions do however, have their own advantages as well as disadvantages. Nominal constructions are more abstract than verbal constructions. This can potentially make them more separated from emotions in comparison with their verbal equivalent. (Hasegawa, 2012:171)

### **2.2.4 The looping model**

The looping model was proposed by Nord (1991:32). It was created as the three-phase model was not deemed a satisfactory enough presentation of the translation process. Before explaining the looping model, the contents of the three-phase model will be elaborated on.

The three-phase model is supposed to represent the translation process in three phases: analysis, transfer and synthesis. In the analysis phase the translator will become acquainted with the source text and analyse all the factors relevant for the translation. In the second phase the translator will transfer the received information from the first phase into the target language based on either equivalence or in the case of the text having a change of function, the function of the target text. In the third phase the translator will recode the transferred

information into what is desired of the target text. It may be worth mentioning that there is also a two-phase model in which the transfer phase is not included.

According to the looping model the translator should start by analysing the purpose of the target text and the factors necessary for the realisation of said purpose. Next the translator should analyse the source text as described in the three-phase model. Nord has divided this “step” as he refers to it as, into two parts. In the first part, the translator becomes acquainted with the source material to get a general idea of whether or not it is compatible with the purpose for translation. In the second part, the translator analyses in depth the various components of the text and focuses especially on those relevant for the target text purpose. After the second step the translator should know exactly which elements are relevant for the translation. Those elements will then be turned into the elements in the target language, adapted where necessary. The last step of the process is structuring the target text. If the translator has been successful the target text should be a compatible parallel of the source text, thus completing the loop. (Nord, 1991)

This method is what has mainly been used in making the translations in Danish seen in Chapter 3.

### **2.2.5 Adaption**

Adaption can be used when it is necessary to translate not just the words of the source text, but also the culture. Such is the case if the source text references a phenomenon that is non-existent in the target audience’s culture. This can for example be in the case, if a deity is referred to as male in the source text, but is usually seen as female in the target culture, as described by Hasegawa (2012:119). It is also possible for the author to have used a word with negative connotations in the target language, in a positive context in the source text, or vice versa. Another example is when the source text scenario is completely unknown to the target language culture, which may leave the reader confused (see translation 12-3). To avoid this the translator can use cultural substitution to create a similar, although different scenario the reader can relate to.

Symbolism, metaphors and idioms are also things that may be used in the source text, but the target audience will not be able to understand due to the differences between the two cultures.

Lastly it is possible that the author of the source text has made references to cultural identities, which may be common knowledge to the source text audience, but the meaning is lost on the target text audience. These identities can be things such as: symbolism, historical events and references to literature. (Hasegawa 2012:177, 219-25)

### **2.2.6 Information addition/deletion and offsetting**

Omission can be used when what is written in the source text is either deemed non-vital, will leave the reader distracted or in similar cases. Omission is deemed a rather drastic strategy.

When the source text contains information commonly known in the source language culture but unknown in the target language culture the translator can either choose to add or remove information in the text. Whether to add or remove must be considered for each text. When information is removed translation loss becomes inevitable. If the translator chooses to give information he must consider the amount to give for each text he is translating. (Hasegawa 2012:179)

### **2.2.7 Metrical translation & rhyme**

In metrical translation, the translator aims to remain faithful to the metre of the source text (poetry). This however comes with certain complications. To stay within the metre the translator may be forced to “mutilate words”. (Lefevere, 1975:37-42)

When a translator decides to use rhyming in their translation they may also decide to use a certain metre. This means the translator must focus on not just one, but rather two things in the translation. While the metre in the case of rhyming may be self-imposed, unlike in metrical translation, it is just as difficult, as the translator must always think about rhyme words. (Lefevere, 1975:49-61)

## **2.3 Ogura Hyakunin Isshu**

The *Hyakunin Isshu* was compiled by Fujiwara no Teika (1162-1241) during the mid-thirteenth century. It is a collection of one hundred poems, written by one hundred poets. It contains poems written between the seventh century and the thirteenth century, organised chronically. Teika also partook in the compilation of the imperial anthology *Shinkokuinshū*. Later, he was appointed with the honour of compiling a second imperial anthology, namely the *Shinchokusenshū*, as recognition for his outstanding work as a poet. (Brower and Miner, 1961:237; Mostow, 1996:1, 24)

The *Hyakunin Isshu* has had influence on Japanese literature and culture. It has been especially important for *tanka* in classical Japanese poetry since at least the sixteenth century. Things such as *renga* (linked verse) and *nō* theatre find their roots in the *Hyakunin Isshu*.

Today, Japanese people still study the *Hyakunin Isshu* in school and for the purpose of playing *karuta*, a game played during the new year festivities rooted in the *Hyakunin Isshu*. (Mostow, 1996:1)

## 2.4 Tanka

A *tanka* (also known as *waka*) is a short Japanese poem generally consisting of 31 syllables<sup>1</sup> in total. These syllables are divided into 5 lines, creating a 5-7-5-7-7 pattern. (Brower & Miner, 1961). In this thesis *tanka* will be referred to as *poem*.

Below relevant terms will be briefly explained:

***Uta-makura*** ‘poem-pillow’ is a collective name for special words and phrases that appear in Japanese poetry. This includes the *makura-kotoba* and *jokotoba* seen below. *Uta-makura* can also refer to landmarks or historic sites often seen in Japanese poetry (e.g. Poem 10).<sup>2</sup>

***Makura-kotoba*** ‘pillow words’ is a fixed epithet appearing before certain words to modify them. Usually five syllables long, they serve to enhance both the rhythm and the tone of the poems in which they appear. Unfortunately, the meaning of many of them has been lost over time. (Shirane, 2005:364) In the beginning, *makura-kotoba* were used for sound, rhetorical amplification and imagery. The point of the *makura-kotoba* is to “raise” or “lower” a subject. This is done through amplification, by using a word or an image. (Brower & Miner, 1961:12-3, 135-6) E.g. *shirotae-no* ‘Of white hemp’, which can modify *koromo* ‘robe’, *sode* ‘sleeve’, *tamoto* ‘sleeve’ and *kumo* ‘cloud’. (Shirane, 2005:365) *Ashibiki no* ‘leg/reed pulling’ in Poem 3, is an example of a *makura-kotoba* modifying *yama* ‘mountain’.

***Jokotoba*** ‘preface-phrase’ modifies a certain word just like the *makura-kotoba*. Unlike the *makura-kotoba* however, neither the contents nor wording is fixed. Furthermore, while the *makura-kotoba* tends to have five syllables, the *jokotoba* usually possesses seven syllables. As the *jokotoba* is not set it tends to play on the similarities of sounds or repetition. Frequently it will be used as a metaphor or a means to describe the main body of a poem. (Shirane, 2005:365-6) An example can be found in Poem 3 where the first three lines function as a *jokotoba* (please refer to section 3.1 below). (Shirane, 2007:105)

<sup>1</sup> Note that while syllables are used in Western languages, what is counted in Japanese is the amount of morae (each unit of phonological length).

<sup>2</sup> *Uta-makura no imi* [Meaning of uta-makura]. (n.d.). Retrieved May 11, 2017, from <https://dictionary.goo.ne.jp/jn/19168/meaning/m0u/>

*Kakekotoba* ‘pivot-word’ can be used to replace *kanji* to add two or more meanings at the same time, thus enabling the author to add layers of meaning while still retaining a condensed poem. This functions as a pun or a pivot word. An example would be: *hi* which may allude to 日 *hi* ‘sun’, 火 *hi* ‘fire’ and/or 思ひ *omohi* ‘melancholic thoughts’. (Shirane, 2005:366-7) Another example of this would be *wotome* in Poem 12, as it can be used either to refer to a maiden (少女) or a courtly dancer at the Gosechi Festival (乙女). (Shirane, 2007:111)

## 2.5 Previous studies

This section is a presentation of similar studies to the study discussed in Chapter 3.

### 2.5.1 Gunilla Lindberg-Wada

Lindberg-Wada (1999:177) asks the question “Does translation from non-Indo-European languages present special difficulties and, if so, what are they?”, to which she immediately after states there is no clear answer.

Lindberg-Wada explains that the differences in translation between non-Indo-European languages, same language group/culture, or texts written in a different time period (within the same language), are in fact not that different.

The author presents a Japanese *tanka*, by Ono no Komachi, as well as several translations. The translations provided are in English and Swedish, which serve to illustrate the difficulties and the differences between each translation.

She looks at and discusses the translations, which eventually leads her to the conclusion that there is no perfect way of translating poetry, as can be seen in the examples quoted in her paper.

The examples cover things such as: changing the metre and adding rhyme to make it more familiar to the reader as it will no longer seem as foreign; handling *kakekotoba*; finding balance between literalness and pleasure; as well as sticking to metre. (Lindberg-Wada, 1999:177-88)

### 2.5.2 Ke Tang

Tang (2013) focuses in her paper on the Chinese translation of the *Hyakunin Isshu*.

Tang writes that in Chinese there is a form of poetry known as “five-character quatrain”, which is a form of classical Chinese poetry, like *tanka* is for Japanese. The translations Tang

uses in her paper are by Liu (2007). They are translated into this five-character quatrain with rhyme in alternate lines. She argues that even though both *tanka* and the five-character quatrain are types of classical poetry, the five-character quatrain can never be considered an equivalent to *tanka*, as both contain different elements.

The author notes that the translator substitutes the norms of the source text with the vocabulary, syntactical structure and rhetoric language that the target text readers are accustomed to, as the target culture has a set of beliefs and values as to what is considered to be the poetic norm (see translation 3-1, in section 3.1). Thus, the translation is only understandable through the conventions and norms known to the translator and reader.

In the Chinese translation of poem no. 4 (written by Yamabe no Akahito), the *makura-kotoba* is substituted by a Chinese metaphor. The author argues that this substitution is a poetic move as the metaphor can be considered an icon according to Peirce's<sup>3</sup> semiotics. She continues, that cognition and perception are relied on to create iconic relations and similarity between the literary languages (see 12-3, in 3.3).

Tang also writes that the translator is in a decision-making process, where he must decide on the norms to be used on matters such as aesthetics and the method to be used in the translation process.

The author concludes with saying that translation of literature can be considered as rewriting and reorganising of a sign system. The translation can be considered a work of literature within a certain genre only if the discourse contains "...codes and messages from two or even more languages/cultures.". She finishes with stating that translation of poetry is an ideal study of both literature and culture in general.

### **2.5.3 Zak Layfield**

In Layfield's thesis (2011), he explores the translation of the *Hyakunin Isshu* into English, with a focus on *kakekotoba*.

In the thesis he discusses and analyses the translations of nine poems from the *Hyakunin Isshu*, done by five different translators. After the analyses of each translation for each poem, he offers a new translation to explain the complications of translation through "personal trial-and-error." (Layfield, 2011:1<sup>4</sup>)

<sup>3</sup> Peirce, C. S. (1931-58). *Collected Papers* (II276-277). C. Hartshorne, P. Weiss and A. Burks, Eds. Cambridge Mass.: Harvard University Press.

<sup>4</sup> Note that no page numbers are available in the paper.



Layfield introduces three methods of handling classical Japanese poetry. Namely stand-alone translation, annotated translation, and innovative translation. He writes that most of the translators in his thesis has use a combination of these three methods. (Layfield, 2011:1, 58)

In the *stand-alone translation method*, the translator seeks to translate the author along with the poem. In an attempt to have the reader pick up on as many of the subtleties of the source text as possible, the translator attempts to make the translation accurate. (Layfield, 2011:58)

*Innovative translation* is when the translator creates a new work, reflective of the original. Layfield writes that the disadvantage of this method is that grammatical qualities tend to be lost. (Layfield, 2011:59)

The *annotated translation method* is when the translation is accompanied by additional information. The disadvantage of this however, is that the translation loses some of its poetic feeling. (Layfield, 2011:60) This method has been utilised by both Mostow and Wahlund, who appears in this thesis.

Layfield ends his thesis by concluding that there is no perfect translation. Rather, there are means, each usable under different circumstances. The stand-alone translation method suitable for when the target audience already possesses some background knowledge, the innovative translation method for casual audiences, and the annotated for audiences with scholarly intent, unfamiliar with the source material. (Layfield, 2011:60)

### 3. Study & discussion

In this chapter, translations of Poems 3, 10 and 12 from the *Hyakunin Isshu* (as seen in Shirane, 2007) will be presented. Before introducing the translations, there will be a commentary on the source text. After each translation an analysis will follow. When all the translations of the poem in question have been analysed there will be a comparison of them. At the very end of the chapter there will be a comparison and discussion of the translations in Danish. There will be a simple translation into English of all non-English translations.

Note that all Danish translations are provided by the author, which may lead to there being similarities in the way of writing and the phrases used in each translation.

To help analyse the translations, two informants lend their time. A native speaker of Danish and Swedish respectively. This is important, as I am not a native speaker of Swedish, although fluent in the language. The reason for having a Danish informant is that as I have lived in Sweden for a longer period of time, more often than not I get the two languages mixed up. The informant will provide confirmation that what is written below actually conforms to the Danish language.

Additionally, it should be noted that all translations in the glossing are provided by me.

#### 3.1 Poem 3

Poem 3 was written by Kakinomoto no Hitomaro sometime during the late seventh century and early eighth century. It contains both a *makura-kotoba* and a *jokotoba*. The *makura-kotoba*, *ashibiki no*, modifies *yama* ‘mountain’, which is found in *yamadori* ‘copper pheasant’. The *jokotoba*, *shidari wo no*, plays on the *wo no* from the line before. It functions as a preface for the main body of the poem, appearing in the last two lines.

The poem expresses the longing for a lover to spend the night with by referring to copper pheasants known to spend the day together but the night apart. The *jokotoba* (the first three lines) should make the reader associate the length of the copper pheasant’s tail with the amount it longs for its mate. (Shirane, 2007; *Chotto sa ga tsuku hyakunin isshu kōzu*, 2000-2002)

あし	びきの
<i>ashi</i>	<i>biki no</i>
reed/leg	pull (gen.)

山 鳥 の 尾 の  
*yama dori no wo no*  
mountain bird [copper pheasant] (gen.) tail (gen.)

しだり尾 の  
*shidari-wo no*  
drooping tail (gen.)

ながながし 夜 を  
*naga-nagashi yo o*  
very long night (acc.)

ひとりか も 寝む  
*hitori ka mo ne-mu*  
alone (intg.) too sleep

### (3-1) Rhyme translation:

En stille sukken.  
Natten er langtrukken,  
som fasanens hængende hale.  
Skal jeg være selv i min dvale?

A quiet sigh.  
The night is long  
as the pheasant's hanging tail.  
Must I be alone in my sleep?

The translation seen above is a rhyme translation, that is to say, the translation has been made using rhyme words in Danish to make it more familiar to the Danish reader (in terms of rhythm and style). As is addressed by Tang (2013) in 2.5.2, this is due to the poetic norm in Danish. This has of course had certain effects on the finished translation, partially in the number of lines, partially as there are no rhyme-words in the source text, meaning the rhyming aspect can only be found in the translated version.

The rhyme words found in the translation are *sukken* 'sigh', *langtrukken* 'protracted', *hale* 'tail' and *dvale* 'lit. hibernation, here sleep'. They are paired together as follows: a-b (*sukken-langtrukken*) and c-d (*hale-dvale*).

The first line is not found in the original. Rather, it has been added both in hopes of setting up the mood portrayed in the translation, as well as to create a partner word for *langtrukken* in the second line.

The second line contains the information found in the fourth line in the source text. It contains the partner word to *sukken* seen in the first line. *Langtrukken* (alt. *langvarig*) is the

most accurate translation of *naganagashii* into Danish. *Langtrukken* has negative connotations, in this case that the night is longer than expected/wished for, which is the reason for using *langtrukken* instead of *langvarig* in the translation. It makes the speaker seem like he does not want for the night be as long as it is.

The third line is a contraction of both the second and third line in the original. It could have been rendered into two lines instead of one (effectively changing the rhyme scheme to a-b and d-e), however that would have resulted in four relatively short lines followed by one long (counting syllables). By combining the two lines into one it amounts to the same syllable count (9) as the fourth line, making the translation more balanced as a whole. Moving on, there are no *yamadori* in Denmark, therefore it is unlikely the Danish readers would find *kobberfasan* ‘copper pheasant’ understandable, rather it is likely they would be confused by it. A more suitable translation of *yamadori* would be *bjergfasan* ‘mountain pheasant’, which do not exist in Denmark either, but would make far more sense to the average speaker as it would give them an indication of where to find the bird. In the translation however, the bird is simply referred to as *fasan* ‘pheasant’, as that is how the average speaker would most likely refer to the *yamadori* as if they were to encounter one.

The final line of the translation contains the rhyme partner for *hale* seen in the third line, *dvale*. The literal translation of *dvale* is ‘hibernation’, however it can also be used to describe regular sleep. The main reason for using *dvale* though, is the fact it rhymes with *hale*. The expression *skal jeg være selv* ‘need/must I be by myself; lit: shall I be self’ is not a very common way of expressing oneself in Danish. While it is possible, making a sentence using words such as *alene* ‘alone’ or *ensom* ‘lonely’ is far more common. The reason for having the speaker express himself in such an unconventional way is because *ensom* is not something the speaker has to be by himself to be. As it is an emotion, the speaker is capable of feeling lonely even in the company of others. *Alene* on the other hand, does not cause the reader to stop and reflect the concept of being alone, nor the meaning of the words. The unusual *skal jeg være selv* does however.

This translation does not follow the metre of the original, nor does it follow any other metre, the only limitations in form were the rhymes. The rhyme scheme goes as follows: a-b, c-d, and had the translation continued, e-f, g-h, etc. would have followed. This is the result of trying different patterns to see which would work the best with this translation in particular, without straying too far from the contents of the source text.

The choice of words and disposition of the translation has also been largely affected by the need to include rhyme words. As mentioned above, the first line has been added. The choice

of using *Dvale* too, is the result of this. *Hale* is easier to find a suitable rhyme word for in this context than e.g. *hængende* ‘hanging; drooping’. Thus the available vocabulary has been cut down quite a bit.

Whether this is a satisfactory translation of Poem 3 is debateable. It is possible that the *makura-kotoba* could have been transferred, the *jokotoba* as well. The implication that the male pheasant’s longing for a mate is measured by the length of its tail is not conveyed, merely the aspect of its length being comparable to the night.

### **(3-2) Literal translation:**

Kobberbjergfasanens hale.	The copper pheasant’s tail.
Den hængende hale	The drooping tail
er lang som natten hvor	is long as the night where
alene jeg skal sove?	alone I must sleep?

In this literal translation of Poem 3, the *makura-kotoba* in the first line of the source text *ashibiki no* has been left out. This is due to it being untranslatable into Danish, at least in a way where it would make sense in the context.

In the first line, *kobberbjergfasan* ‘copper mountain pheasant’ is the translation of *yamadori*. The reason for this translation, rather than “mountain pheasant” or “copper pheasant” is to convey that it is a copper pheasant living in the mountains. Phrasing it this way however, there is a risk the reader will think it is a mountain pheasant made out of copper. Writing *bjergkobberfasan* ‘mountain copper pheasant’ instead could solve this problem. The choice of not doing so, is based on the latter expression sounding unwieldy in Danish, and implies that more species of copper pheasant exist, but not other species of mountain pheasants.

The second line plays on repetition by mentioning *hale* ‘tail’ again. *Hale* did not have to be repeated in the second line as can be seen in translation 3-1 & 3-3. However, as the tail is mentioned in both the second and third line of the source text including it in both lines of the literal translation seems natural. Furthermore, this is done to symbolise the *jokotoba*, although it does not use repetition to nearly the same extent.

In the third line, the tail is compared to the night. *Er* ‘is’ serves as the bridge that connects the drooping tail to the long night. Similarly, *hvor* ‘where’ connects the third line to the fourth, to make the transition smoother. *Hvor* has been included in the third line instead of the fourth as it makes the last two lines of the translation more balanced length wise.

In the fourth line, rather than using a nominal construction, a verbal construction has been used to keep the syntax of the source text. The order of *skal* ‘must; shall’ and *jeg* ‘I’ is important, as they ultimately decide the final nuance of the sentence. Having *skal* first would make the speaker seem like he is questioning the extent to which he must be alone, rather than whether he must be alone or not. It also decides whether the phrase is a question or not. Had *hvor* not been included in the text, *skal* should have been first, as had *jeg* been first it would have been a statement, rather than a question.

### (3-3) Free translation:

På natten så lang at	On the night so long that
en bjergfasans hale	a mountain pheasant’s tail
der hængende slæbes efter	that drags behind
anses mig kort,	seems to me short,
skal jeg sove alene?	must I sleep alone?

This is a free translation of Poem 3. It does not follow any specific rules, as its main focus is to convey the original poem as well as possible in Danish. To still resemble the source text however, it contains a total of 31 syllables divided into 5 lines, although not in the 5-7-5-7-7 pattern.

Starting from the first line, it corresponds to the fourth in the original. It compares the long night to the length of the pheasant’s tail by having *at* ‘that’ at the end. This line also serves to give the reader an immediate insight into the setting of the poem. An alternate way of doing this would have been to start with what corresponds to the fifth line in the original.

In the second line, *en bjergfasans hale* ‘a mountain pheasant’s tail’, the concept of the pheasant’s tail is introduced. This is the same placement as in the original text. As explained above, writing *kobberfasan* might cause unnecessary confusion for the reader. Unlike above however, *bjerg* ‘mountain’ has been included. This is because it brings the translation closer to the original, while also serving to give the reader an idea of where to find the bird, as a way of letting them know it is not the pheasant they are acquainted with.

*Slæbes efter* ‘is dragging behind’ in the third line is an attempt to include the *makura-kotoba*, while *anses mig kort* ‘seems short to me’ is an attempt at including the function of the *jokotoba*, in the sense that the reader should associate the length of the pheasant’s tail with the longing of a partner, as well as the length of the night. By having the tail be long, yet seem short in comparison to the night, hopefully the reader will be able to realise the tail would not seem short if the speaker had someone to spend the night with.

The last line is intended to carry the rest of the poem. It contains the main problem and is a literal translation of the fifth line in the source text. Note that while the Japanese line follows a verbal construction, the Danish follows a nominal construction instead.

**(3-4.) Mostow:**

Must I sleep alone  
through the long autumn nights,  
long like the dragging tail  
of the mountain pheasant  
separated from his dove?

Mostow's translation (1996:149) differs from the Danish ones seen above. First, Mostow has chosen to begin with what corresponds to the fifth line in the original Japanese text. In both translations above, that one line has been kept last. The question however, remains within the final line as the whole translation has been made into a question sentence. The longing the pheasant has for his lover has also been made very clear to the reader, although not to the point where the tail's length gives an indication of the amount of longing the speaker has for a lover.

Like the translations into Danish above, Mostow does not follow the metre of the original. Possessing 30 syllables, it is one syllable short of the amount found in the source text. Similarly; the disposition has been changed from that of the source text.

The second line of Mostow's translation corresponds to the fourth in the source text. In addition to merely stating it will be long nights, it states that it will be "long autumn nights", where "autumn" can be seen as an addition to, or a clarification of the original. It has been a general consensus among Japanese people for a long time that autumn nights are long (*Chotto sa ga tsuku hyakunin isshu kōzu*, 2000-2002). Furthermore, *naga-nagashi yo* is a *kigo* 'seasonal word' for autumn nights in *haiku*. Mostow has incorporated this idea into his translation, enabling the foreign reader to get a more precise feeling of the setting of the poem.

The third line, *long like the dragging tail*, uses a simile to compare the length of the night and the tail of the mountain pheasant introduced in the fourth line.

Lastly, Mostow's choice of words is worth discussion. In the fourth line, Mostow writes *mountain pheasant*, rather than copper pheasant. To my understanding, this has been done for the same reasons as with the Danish *bjergfasan* mentioned above. The reader is more likely to attain a better understanding of "mountain pheasant" than of "copper pheasant", while also being a literal translation of *yamadori*. Since the copper pheasant is native to Japan, expecting

the average reader of English to know of its features and habitat is unreasonable, however by writing mountain pheasant, even if the reader does not know of the bird they will be able to gather that it is a pheasant likely to live in the mountains. Since it is mentioned in the translation that the mountain pheasant is separated from *his dove*, the reader is also issued with the information that the male is not always together with the female.

**(3-5) Wahlund:**

Liksom fasanen	Like the pheasant
går jag då dagen är slut	I go at the end of the day
ensam till vila –	alone to rest –
Lång som fasantuppens stjärt	Long as the cock pheasants tail
kommer min natt att vara	will my night be

Wahlund's translation (1988:21) of Poem 3 dutifully follows the metre of the original. The disposition however, does not.

The first line is a likening to a pheasant, which continues in the second and third lines where the reader finds out the speaker is likening himself to a lone pheasant about to go to sleep by himself at the end of another day. This is different from what has been observed thus far in the translations of Poem 3. First of all, none of the other translations has explicitly mentioned it being at the end of the day, although it has been heavily implied. Secondly, Wahlund likens the speaker directly to the pheasant, whereas up until now only the tail has been used as a direct likening to the length of the night. Mostow did in his translation mention the pheasant *separated from his dove*, which may be read as to link the speaker with the pheasant. However, did not explicitly state there being any connection between the speaker and the pheasant, as Wahlund has done. Although not incorporating any question into his translation, Wahlund implies that the speaker does not wish to spend the night alone.

In the fourth line, what corresponds to the second and third lines in the original are incorporated. The aspect of the tail drooping has however been left out in the translation. To my knowledge, and my informant agrees, "drooping" is not part of the meaning of the *stjärt* 'tail' seen in the translation.

The fifth and final line corresponds to the fourth in the source text. It finishes the analogy between the length of the tail and the length of the night started in the fourth line.

Wahlund's translation can be divided into two parts, the first three lines and the last two. The first three serve to describe the physical state of the situation the speaker is in, while the last two can be said to describe the psychological state, in the sense that the reader does not



possess knowledge of how long the night will actually be, however through the analogy between the tail and the night the reader knows how long the forthcoming night feels to the speaker.

### Comparison

The amount of similarities and differences between all the translations presented of Poem 3 are about the same. The first difference seen when merely glancing at them would be the appearance. 3-1 and 3-2 only have four lines, while the rest have five. Furthermore, 3-4 has used indents in the translation when the syllable count in the original line was 5, while 3-5 has been centered.

A point they all share is that none of them follow the disposition of the source text. Going through them line by line, it also becomes clear that none of them have the same disposition. Regardless of this, all of them have more or less the same content. A pheasant can be found in all of the translations, with mountain pheasant mentioned in 3-2, 3-3 and 3-4, and copper pheasant only mentioned in 3-2. All of the translations make the comparison of the pheasant's tail and the length of the night, as well as mentioning the idea of sleeping alone. Furthermore, with the exception of 3-5, all the other translations incorporate a question, as can be seen in the source text.

While 3-5 is the only one to follow the metre seen in the original, 3-3 does have 31 syllables.

As for individual differences between the translations, 3-5 does not mention that the tail of the pheasant is drooping. 3-4 is the only one to incorporate autumn into the translation, while 3-1 is the only translation to make use of rhyming. Lastly, in both 3-1 and 3-4, something not explicitly stated in the source text has been added.

### 3.2 Poem 10

Poem 10 was written by Semimaru during the early Heian period (spanning from 794 to 1185). It has been chosen because of the *uta-makura* in the fifth line. The poem itself is about partings and meetings taking place at the *afusaka no seki*. *afusaka*, is a combination between *afu* 'meet' and *saka* 'hill', which sounds like *Ōsaka*. The *afusaka no seki* was a barrier between what we today know as Kyoto and Shiga Prefecture in Japan. (Shirane, 2007; *Chotto sa ga tsuku hyakunin isshu kōzu*, 2000-2002)

これ や この  
*ko-re ya ko-no*  
this (exc. ptc.) this

行く も 帰 る も  
*yu-ku mo kahe-ru mo*  
going too return too

別 れ て は  
*waka-re te ha*  
separate (conj.) (top.)

知る も 知ら ぬ も  
*shi-ru mo shi-ra nu mo*  
know too know (neg.) too

逢 坂 の 関  
*afu saka no seki*  
meet hill [Ōsaka] (gen.) barrier

### (10-1) Metrical translation:

Det er her det er!	It is here!
Folk på udvej og hjemvej	People leaving and returning
adskillelser af	separations of
bekendte og ukendte	known and unknown
mødernes høj, Ōsaka	the hill of meetings, Ōsaka

The metrical translation of poem number 10 tries to follow the original as closely as possible, while staying within the metre. Because of this some compromises have been made.

In the first line, the second *det er* ‘it is’ has been added purely in order to reach the desired number of syllables. *Kore ya kono* is a phrase used in poems to express that the speaker knows of a place, with strong emotion (Shirane, 2007:110). The exclamation mark has been included for this very reason. Firstly, it makes the sentence seem more like an utterance, secondly it serves to enhance the emotional strength contained within the statement.

The second line, *yuku mo kahe-ru mo*, includes the particle *mo*, which in Danish would be expressed with certain set phrases. However, as there is a predefined syllable count these phrases are too long to be included. Therefore, *og* ‘and’ which is part of one of these phrases have been used (see “*Både... og...*” below). *Folk* ‘people’ in the beginning of the line is

something added to clarify the implied modified subject to the reader, as it is not explicitly stated in the source text.

In the third line, *adskillelser af* ‘separations of’ causes it to seem like only the *bekendte og ukendte* ‘acquaintances and strangers’ introduced in the fourth line part ways, not the people introduced in the second line. What causes this is *af* ‘of’ at the end of the line as it serves as a conjunction between the two lines. Ideally, the third line should be able to belong to both the second and fourth line. The main reason for including *af* is to be able to reach five syllables, without using words no longer found in the Danish language, as originally contemplated. This decision, however, leads to loss of meaning.

In the fourth line, the reason for writing *bekendte* rather than *kendte* ‘lit. known’ which would make the speaker seem more familiar with the person/people in question, is once again to meet the syllable count. Furthermore, the reason for using *og* is to match the choice of words in the second line, so the reader hopefully will be able to feel a similarity and connection between the two lines.

The final line, *afusaka no seki*, is by far the most challenging part of the poem to convey in Danish. *Seki* was the hardest part of the source text to include in the translation. Therefore, it is not mentioned explicitly, instead hoping the reader will see it implied in the contrast between the third line speaking of partings and the fifth line speaking of meetings. Lastly, the word *høj* ‘hill’ which is a less commonly used word in Danish has been utilised in order to meet the syllable count. *Osaka* here is borrowed from the source text, while *mødernes høj* ‘the hill of meetings’ is the calque translation of *afusaka*.

If this translation was to be used for anything other than data for this study, a note pertaining the source text would most likely have been accompanying it, to express to the reader what the translation lacks. In this note, the *uta-makura* would also be elaborated on.

### **(10-2) Literal translation:**

Så det er her!	So this is it!
Både de udrejsende og de hjemrejsende	Both the leaving and the returning
afskedtagen gang på gang	parting time and time again
kendte såvel som ukendte	known as well as unknown
mødes ved Ōsaka barrieren	meet by the Ōsaka barrier

Unlike the metrical translation, this literal translation is not bound by a metre.

*Så* ‘so’ at the beginning of the first line, creates a sense of knowledge of the subject, however not necessarily a sense of familiarity. Had the *så* not been there, it would seem like

the speaker has experienced the subject at least once before. This compares to the English use of “finally” or “at last”, although a literal translation of the word would be “so”.

The second line makes use of one of the set phrases mentioned above: *både...og...* ‘both...and...’. This is a modulation of the ...*mo...mo* as a completely literal rendering would have been *de udrejsende og så de hjemrejsende* ‘the expatriates and the returnees too’. The reason for using a modulation is that the literal rendering is not as commonly used in Danish, therefore it would create a sense of distance between the reader and the text. After discussing with my informant, we both agree that the expression used in the translation is the most accurate way to translate *mo* into Danish in this instance, as even if there had been more subjects in the source text they could have easily been added by using the *både...og...* construction.

The third line needs *gang på gang* ‘again and again’ to express the repetition of the act of separation, as it is not possible to conjugate this into the word in Danish.

In the fourth line, another set phrase is used, ...*såvel som...* ‘as well as’. Unlike *både...og...* which allows for more than two subjects, ...*såvel som...* is limited to two. It creates a pair.

As there are no syllable restrictions like in the metrical translation, adding all desired components for the last line was a lot easier. The reason for including *mødes* ‘meet’ is to make the reader aware of the otherwise lost meaning of *afu* in *afusaka no seki*. Like in the metrical translation above, *Ōsaka* is borrowed directly from the source text.

### (10-3) Free translation:

Det er porten her!	It is the gate here!
Kommende som gående	Coming as going
bekendte som ukendte	known as unknown
hvor man mødes og skilles	where you meet and separate

In this last Danish translation of Poem 10, it is translated for the purpose of both sounding and feeling good when read in Danish, while still staying true to the original.

Starting from the first line, I used *porten* ‘the gate’ to symbolise the *seki* from the fifth line. This is done because otherwise the fifth line would become too long for it to be comfortable to read. Furthermore, by writing like this I hope the meaning of the *uta-makura* will be easier to understand, although not directly included. By including *porten* the reader will also have an answer to the question of “where?” which may arise from not proclaiming where until the final line.

*Kommende som gående* ‘coming as well as going (people)’ switches the places of the original *yuku mo kaheru mo*. This is because the order of these two words are fixed in Danish, therefore it would be unnatural to write them the other way around in the translation. The reason for not choosing other words to describe the actions in the second line is to keep the ambiguity of the original line, where it is only implied, not specifically stated, that it is people that are leaving and returning.

In the fourth line, both the third line of the source text and the meeting aspect of the fifth has been incorporated. This is partially to make the reading experience smoother by making a parallel with the opposites *mødes* ‘meet’ and *skilles* ‘separate’. In addition, it was found likely that most readers of Danish would be confused by *afusaka* or “Ōsaka” which has been used above, without any background knowledge. It is possible that a parallel to a similar phenomenon, speakers of Danish would know of, could have been used to retain the feeling of the original.

**(10-4) Mostow:**

This it is! That  
going, too, and coming, too  
continually separating,  
those known and those unknown,  
meet at the Barrier of Ōsaka.

In the first line of Mostow’s translation (Mostow, 1996:171), he writes “This it is! That” to convey the meaning of *kore ya kono*. As mentioned above, the use of an exclamation mark in the sentence serves to convey the exclamatory feeling the original sentence possesses. Including the “That” serves as a nice bridge to the second line, while also retaining the meaning of the Japanese *kono*, in the sense that it serves as a referent to something later in the poem. It also balances out the length of the line when compared to the other lines, as the first line is by far the shortest of them.

The second line is more or less a literal translation of the line in the source text. *Kaheru* is translated as “coming” in the target text, whereas a dictionary translation would be “to return home” (Nakamura & Yoshida, 2012). “too” appearing after both “going” and “coming” is a direct translation of the repetitive particle *mo*, which appears after the corresponding words in the source text.

In the third line, the version Mostow used of Poem 10 differs from the one seen above. Rather than *wakare te ha*, what he has translated is *wakaretsutsu*. *Tsutsu* here is a conjunction particle indicating continuous repetition (in this case the repetition of going and returning), which is the same as *wakare te ha*.

By using “those” in the fourth line, Mostow manages to keep the vagueness of what or who is known and unknown, while still highly implying it to be people (when in combination with the third and fifth lines).

In the fifth line, Mostow chooses to include the name of the “Barrier”, Ōsaka. He also writes “meet” in his translation, which I suspect is to properly convey the aspect of meeting in the *uta-makura*, which might otherwise have been lost to most English speakers. The *uta-makura* is further elaborated on in the commentary following the translation.

Mostow’s translation does not follow the 5-7-5-7-7 pattern seen in the original. In fact it does not appear to follow a set pattern at all. The first line contains 4 syllables, the second 7 syllables, the third 9 syllables, the fourth 6 syllables, and the fifth line contains 10 syllables, which equals a total of 36 syllables (compared to 31 in the original).

As a poem, the translation is easy to follow and understand, seemingly written in a free form, however still maintaining some resemblance to the source, in that it has five lines. As a translation, it manages to convey the material found in the original, although the *uta-makura* does not carry the same allusions as in the original. However, this is due to the nature of the English language.

**(10-5) Wahlund:**

Ōsaka-passet  
delar de resandes ström –  
Obekant välkänd  
resfärdig återbördad  
mötas här för att skiljas

The Ōsaka-pass  
separates the travellers’ stream –  
unknown well-known  
ready to travel returned  
meets here to separate

Before giving his translation, Wahlund (1988:35) provides the reader with a literal word-for-word translation of the original.

The first line in Wahlunds translation of Poem 10 is the fifth in the original. Unlike all the other translations seen up until this point, he has chosen to rearrange the order in which things are introduced. Similarly, in the second line Wahlund chooses to put both the ones leaving, the *yuku mo*, and the ones returning, the *kaheru mo*, in the same group, namely *de resandes ström* ‘the stream of travellers’. To my understanding, *ström* ‘stream’ in this case contains

both coming and going. In addition, my informant agrees that the sentence must refer to people, unlike the original which does not explicitly state that it is people, although heavily implied.

The third line equals the fourth in the original. It might be worth noting that while in the original the (implied) people the speaker knows appears before those he does not, in this translation it is the other way around. Furthermore, according to my informant the meaning of *obekant välkänd* ‘unknown well-known’ can differ. It may either mean to be unfamiliar with something/someone famous/ well known, or the less likely, something famous for being unfamiliar. What the translator is most likely trying to get across in this line is the meaning of *shiru mo shiranu mo*. Since the translation is accompanied by a word-for-word translation of the source text it is likely the reader will be able to get the meaning where there are both familiar and unfamiliar people.

The meaning of the fourth line (second in source text) brought forth a bit of discussion. My informant thought is sounded a bit out of place, however could not point out why. According to Svenska Akademin (2009), *återbördad* either means to return something (to the rightful owner), or to return to the original environment. I believe the latter reading to be the intended for this translation as the sentence then would mean something like *resfärdig* ‘ready to travel’ and *återbördad* ‘someone who has returned’. This line follows the same pattern as the third, in the sense that both are made from two adjectives with no conjunction between. This could be due to the sentences they each originate from, as they both follow the same pattern.

In the fifth line, the aspects of both meeting and separating are introduced. The aspect of separation is first brought up in the third line in the source text. Wahlund however, creates a clear contrast between the two words by having them in the same sentence. This contrasting is nothing new as it is seen in both the third and fourth line of Wahlund’s translation, therefore using it in the fifth line as well should come as no surprise to the reader.

Part of the reason for Wahlund’s choice of words and way of expressing what is found in the original, could be that he follows the 5-7-5-7-7 pattern. This undoubtedly limits his options quite a bit, as he must always consider the syllable count for each line. This could also be the reason why he has chosen to stray from the disposition of the source text.

## **Comparison**

In general there seem to be more similarities between the translations than differences. 10-1, 10-2, 10-4 and 10-5 all have the same number of lines, with only 10-3 straying from this

pattern. Opposed to this, the metre is only similar in 10-1 and 10-5, in which both follow that of the source text, while the rest do not.

Starting from the first line, 10-1, 10-2 and 10-4 share the same kind of sentence, which is a more or less literal translation of the first line in the source text. Similar to how 10-1, 10-2 and 10-4 open in the same way, 10-3 and 10-5 both open with mentioning the barrier from the fifth line in the source text.

In the second line of the respective translations, each of them make mention of the notion of travellers. 10-1, 10-2 and 10-5 quite clearly state that it is people travelling, while 10-3 and 10-4, which coincidentally also make use of the same words in their respective language, are a bit more ambiguous as to whether it is people travelling or not.

Moving on to the third line, 10-1, 10-2 and 10-4 are once again quite similar, with each of them making mention of parting as a repetitive act. Neither 10-3 nor 10-5 does this. In 10-3 translation of the notion of parting is not introduced until the fourth line (the final line), which is similar to 10-5 where separation is also brought up in the final line. Rather, both 10-3 and 10-5 make mention of known and unknown, something which is not introduced until the fourth line in the source text.

In the fourth line, 10-1, 10-2 and 10-4 remain similar in that they still follow the disposition of the source text and give a rather literal rendering of it. 10-5 however, specifies what kind of travellers is being referred to in the second line.

In the final line of each translation, 10-1, 10-2 and 10-4 continue to follow the original. 10-2 and 10-4 even has the exact same wording, the only difference being that one is in Danish and the other is in English. 10-3 and 10-5 are once again similar to each other, both of them mentioning parting. The main difference between the two though, is the wording. In 10-3 it is a place where people *mødes og skilles* 'meet and separate', whereas in 10-5 it is *mötas här för att skiljas* 'meet here to separate', thus creating two very different meanings.

As can be observed, 10-1, 10-2 and 10-4 follow the disposition of the original Poem 10. Although both 10-3 and 10-5 strays from the disposition of the source text, the two translations retain a similar disposition to each other, despite the fact that the free translation only possesses four lines.

Another similarity between four out of the five translations is that they use the word *Ösaka*.

The main difference between the Danish translations and the English and Swedish lies in their appearance. Like in the case of Poem 3, 10-4 uses indents when the syllable count of the source text was five, and 10-5 has been centered.



### 3.3 Poem 12

Poem 12 was written by Sōjō Henjō (816-890), a bishop of the Tendai school. In the poem, the speaker asks the wind to close the pathway in the clouds, so that the dancing maidens may stay a little longer. *Wotome* in this poem is a *kakekotoba* referring both to maidens and courtly dancers at the Gosechi festival. (Shirane, 2007; *Chotto sa ga tsuku hyakunin issu kōza*, 2000-2002) The Gosechi festival was held in celebration of the harvest in the eleventh month of the year. At the festival, four to five young and unmarried women would perform. The origin of the dance these maidens performed was believed to come from when Emperor Tenmu (673-686) travelled to Mount Yoshino and saw heavenly maidens dancing in the sky. (Mostow, 1996:178)

天 つ 風  
*ama-tsu kaze*  
heaven/imperial wind

雲 の 通 ひ 路  
*kumo no kayo-hi di*  
cloud (gen.) commuting path

吹き 閉ぢ よ  
*fu-ki to-di yo*  
blowing closing (imp.)

をとめ の 姿  
*wotome no sugata*  
maiden/courtly dancer at Gosechi Festival (gen.) figure

しばし とどめむ  
*shibashi todome-mu*  
for a short period stop (int. aux. v.)

#### (12-1) Literal translation:

Himlens vinde  
passagen gennem skyerne  
blæs den lukket!  
Jomfruernes fremtræden,  
jeg vil fastholde dem et øjeblik

Heaven's winds  
the passage through the clouds  
blow it shut!  
The maidens' appearance  
I want to detain it for a moment

In the first line, *himlen*, which can refer to both the sky and heaven, has been used. In this translation the intended meaning is that of heaven.

In the second line, *kayohi di* was translated as *passagen* ‘the passage; pathway’ with the help of a native Japanese speaker. *Gennem skyerne* ‘through the clouds’ serves to describe the way that this pathway leads. Surprisingly, this was by far the hardest line to translate in Poem 12.

*Den* ‘it’ in *blæs den lukket* ‘blow it shut’ as seen in the third line, refers back to pathway in the second line. The speaker is willing the winds to close it. The exclamation mark has been included to substitute the imperative *yo* seen in the source text.

*Wotome* appearing in the fourth line of the source text has been translated into *jomfru* ‘maiden; virgin’. This does not reflect the courtly dancers of the Gosechi Festival though, however, the word *fremtræden* ‘appearance; performance’ can. By combining *fremtræden* with *jomfruernes* ‘the maidens’ as is done in the translation, the meaning of *fremtræden* has been left undetermined and is capable of meaning both, much like *wotome* both means maiden and refers to a dancer in the source text.

In the last line a subject (*jeg* ‘I’) has been added in order to enable the expressing of intention. *Vil* ‘will’ both expresses the intention and desire of the speaker founded in keeping the maidens for a moment longer. By writing *dem* ‘them’ instead of *den* ‘it’ in *fastholde dem et øjeblik* ‘detain them for a moment’ makes the *jomfruene* the object of the fifth line, rather than *fremtræden*. This is an active choice, as their *fremtræden* cannot be detained without the maidens remaining.

### **(12-2) Metrical translation:**

Himmelens vinde!	Heaven’s winds!
Vejen gennem skyerne,	The road through the clouds
blæs den lukket!	blow it shut!
Fasthold den et øjeblik,	Detain it for a moment,
jomfruernes fremtræden	the maiden’s appearance

In this metrical translation of Poem 12, the disposition has been altered a little compared to the original. More precisely, what can be considered the fourth line in the source text has traded places with what can be considered the fifth line in the source text. This change has been made in order to create a build-up, a sense of anticipation for the reader, by withholding what it is the speaker wishes to detain even if just for a moment, even though the translation does allow for each line to be written in the place it would have corresponded to in the original.

The first line incorporates an exclamation mark. This exclamation mark has been added to make it clear that the speaker is addressing the winds, as well as to make it seem like a prayer to them. In this line we also see another way of writing ‘heaven’s’ in Danish. The difference between *himmelen* ‘the sky; heaven’ and *himlen* ‘the sky; heaven’ (seen in the literal translation above) other than syllable count and spelling, is the age of the words. *Himlen* is a newer way of spelling *himmelen*, however, both are still frequently used. In this case *himmelen* has been used to reach the desired syllable count for the first line.

The second line, uses the word *vejen* ‘the road/the way’. This is both to denote that it is travelled upon, as well as it not merely being a physical road, rather the way to travel between the clouds.

The third line serves as a continuation of the second line. It turns to the addressee of the first line, namely the winds, and asks them to close the way through the clouds as is introduced in the second line. *Blæs* ‘blow’ is the imperative form of the verb *at blæse* ‘to blow’ in Danish, this combined with the exclamation mark at the end creates a strong wish.

In the fourth line, both *fastholde* ‘detain’ and *øjeblik* ‘moment’ that are also seen in the literal translation has been used. *Fastholde* however, has been changed to its imperative form. This change induces a certain loss of meaning as the line has gone from showing intention to demanding. However, this was inevitable as the metre is bound to that of the original. Unlike in 12-1, *den* ‘it’ has been used instead of *dem*. This makes the speaker refer to the performance/appearance of the maidens, rather than the maidens themselves.

The fifth line follows the same reasoning as the fourth line in the literal translation above.

### **(12-3) Adaption:**

Himmelske vinde!	Heaven’s winds!
Passagen blandt skyerne	The passage among the clouds
blæs åbningen i!	blow the opening closed!
Nymfernes flygtige form	The volatile form of the nymphs
lad mig få et glimt af dem	let me catch a glimpse of them

This is without a doubt the translation that differs the most both from what has been seen thus far, as well as from the original as it uses adaption (see section 2.4.2 Tang (2013)). The thought of maidens/dancers travelling between the earth and the sky might seem a bit foreign to most speakers of Danish, therefore a more familiar setting has been made for the sake of this translation. As nothing suitable was found in northern mythology to take the place of

these maidens, Greek mythology has been used instead as it is something speakers of Danish usually are familiar with, at least to some degree.

In Greek mythology, Mount Olympus has its summit above the clouds. It is a place where humans cannot tread, nymphs however can. Nymphs were considered minor goddesses who inhabited the earth, however they did not live where humans would usually find them.<sup>5</sup>

While this translation does stray from the original, it retains a connection in that it still follows the 5-7-5-7-7 pattern.

In the first line, *himmelske* 'heavenly' is used, which is yet another way of denoting the winds' connection with heaven. As is seen in the metrical translation above an exclamation mark has been incorporated to make it seem more like a prayer.

The second line speaks of a passage, like in the literal translation. However, unlike in the literal translation the passage is *blandt* 'among' the clouds, rather than traversing through them. This change is mainly due to the line needing seven syllables.

The third line asks the winds to close *åbningen* 'the opening' to the passageway, rather than the actual passage itself, which differs from the other translations. *I* 'in' is what creates the meaning of closing in the sentence.

In the fourth line the nymphs are introduced. Instead of using *fremtræden* as have been seen up until now, their *form* 'form; figure' is described as *flygtige* 'fleeing; volatile'. This describes their appearance rather than what they are doing. However, as they are fleeing, making out exactly what they are doing can be deemed difficult.

The fifth line is a little different from that of the original. In this translation, the speaker is asking the winds to let him catch a glimpse of the nymphs, rather than to detain them for another moment. If the syllable count had allowed it, *endnu* 'here: yet another' could have been added before *glimt* 'glimpse' to make the meaning more similar to that of the original. The last line can be tied to the first, as the final wish of the prayer.

**(12-4) Mostow:**

O heavenly breeze,  
blow so as to block  
their path back through the clouds!  
For I would, if but for a moment,  
detain these maidens' forms.

<sup>5</sup> Theoi Greek Mythology. (n.d.). Retrieved May 03, 2017, from <http://www.theoi.com/>

In the commentary provided with this translation, Mostow (1996:178) focuses on the source text rather than adding anything concrete to his own translation.

While the translation does not follow the 5-7-5-7-7 pattern, it does have 31 syllables in total.

In the first line, Mostow has written “O”, which indicates that the speaker is communicating with the “heavenly breeze”, while adding an element of worship or praying.

The second and third lines function as one sentence with no break in between. “blow so as to block” is the translation of the third line in the original while the “their path back through the clouds!” corresponds to the second line. “their” introduces the existence of the maidens, otherwise first seen in the fifth line of Mostow’s translation. “back” also serves to make it very clear that the maidens are already where the speaker is.

The fourth line contains two of the elements found in the fifth line originally, namely *shibashi* and the notion of intention. “For I would” indicates intention as well as desire, while “if but for a moment” contains the meaning of *shibashi*.

The fifth and final line, introduces the maidens’ form, however not the concept of them dancing. It also contains the final element of the fifth line in the source text, *todome*, which Mostow has translated as “detain”.

**(12-5) Wahlund:**

O himmelska vind	O heavenly wind
var god och tillslut alla	please close all the
revor i molnen	tears in the clouds
så jungfrudansen en stund	so the maiden dance for a while
kan hållas kvar härnere	can be kept down here

As with the other two translations by Wahlund (1988:39), he has adhered to the metre seen in the source text. While this translation is divided into five lines, it is essentially one sentence. Therefore, from the second line the translation will be analysed with that in mind. Additionally, he explains in the notes for the translation both the dance and its origins to the reader.

Like Mostow, Wahlund opens up with *O* ‘O’ indicating that the speaker addresses the wind directly. Like in Mostow’s translation it adds an element of worship and prayer, as well as making the poem sound more formal and old.

Starting from the second line, Wahlund strays a bit from the source. The speaker asks the wind to close all the tears in the clouds, not to close the passage. As Wahlund clearly states in

his translation that the dance is *härnere* ‘down here’ understanding that these tears the speaker wants closed is the way back, or at least the way through which it will escape the speaker.

*Jungfrudansen* ‘the maiden dance’ serves to introduce both the maidens and the fact that they are dancing. According to my informant, *jungfru* in Swedish is synonymous with *jomfru* in Danish. *En stund* ‘a while’ is the translation of *shibashi* seen in the fifth line in the source text, here in the fourth. *Todomeru* has been translated as *kan hållas kvar* ‘can be detained’. If intention is shown anywhere in the translation, it is to both my informant’s and my understanding that it would be expressed in *så* ‘so’ which serves as a bridge in connecting the closing of the tears and having the maiden dance detained.

While Wahlund’s wording differs from that of the original, the contents are essentially the same.

### **Comparison**

Like with the other two poems, the appearance of 12-4 and 12-5 differ from those of the Danish translations. While this is arguably due to the style of the individual translator or possibly the editor of the books they are respectively published in, the appearance does affect how the reader perceives the translation.

Overall the translations of poem 12 have more similarities than differences. 12-2, 12-3 and 12-5 all follow the metre seen in the original. While 12-4 does not do this, it does have 31 syllables, making the literal translation the odd one out as it has no connection to the source text in form of syllables.

Starting from the first line, all the translations open up with the speaker addressing the wind. 12-4 and 12-5 both make use of “O” while keeping wind in singular. In the Danish translations, the wind is in plural. The cause of this difference could lie in how the translator perceives *kaze* ‘wind’ in the source text, as there is no plural in Japanese.

In the second and third lines, the Danish translations follow the disposition of the source text, while both 12-4 and 12-5 switch their placements. Once again, this choice lies with the translator. In 12-5 it might arguably have been done this to better be able to follow the metre of the source text, while still retaining the same amount of meaning.

In the fourth line, the concept of maidens (in the case of the 12-3, nymphs) is introduced in three of the five translations, namely 12-1, 12-3 and 12-5. In both 12-4 and 12-5 a mix of the fourth and fifth lines of the original have been used, dividing them where it is fitting.

In the fifth line, three out of the five translations mention detaining, 12-1, 12-4 and 12-5. 12-3 differs from the rest, as it does not mention detaining at all, instead the speaker wishes to

catch a glimpse of the nymphs, which is a completely different meaning from that of the original.

Lastly, 12-5 is the only one to mention dance explicitly in the translation. In 12-3 and 12-4 *sugata* has been translated as “form”, however neither mentions dancing, nor what the maidens (nymphs) are doing.

### **3.4 Final comparison**

In this section, the different types of Danish translations will be compared to each other.

#### **Metrical translation**

Starting from the metrical translations (this will include 12-3 to some extent as it follows the metre as well), the main similarity between these is that all of them follow the metre seen in the original. Further similarity between them can be seen in the form of the choice of words being limited by the syllable count, e.g. in 10-1, *mødernes høj, Ōsaka*. Ideally the idea of there being a barrier should have also been included, however due to there not being enough syllables available the *uta-makura* has been explained, while the barrier has been left out. This has inevitably led to loss of meaning in the final translation. The same goes for 12-3, *nymfernes flygtige form*. In the translation process, other ways of expressing this line was considered, however ultimately discarded due to syllable count limitations. Following the metre does not only limit the word choice in that the line has to be short enough, the opposite is true as well. The translator sometimes has to change the wording of the translation, as it may otherwise not be long enough.

The main difference between the metrical translations (disregarding 12-3) was that while 10-1 follows the disposition of the source text, 12-2 does not.

#### **Literal translation**

The main difference between the literal translations seen in this thesis, is that translation 3-2 only has four lines, while 10-2 and 12-1 both have five. The three of them are supposed to be literal renderings of their respective source text. None of them follow the metre, nor do any of them possess exactly 31 syllables; 10-2 and 12-1 both contain more, while 3-2 contains less. As they are literal renderings, they do not stray from the disposition or the wording of their source text, although, *mødes ved* in the fifth line of 10-2 might be considered as an expansion as it serves to translate the meaning of *Ōsaka*.

In 12-1, *himlens vinde* seen in the first line has wind in plural. This is an assumption made entirely by the translator.

Another similarity between the two literal translations is that 10-2 tries to incorporate the full meaning of the *uta-makura* seen in the source text, while 12-1 attempts to include both meanings of the *kakekotoba wotome*. On the other hand, in 3-2 the *makura-kotoba* has been left out completely.

### **Free Translation**

3-1 and 12-3 will be included in this comparison. Even though they follow a certain way of translation, they are free in the sense that the translator takes liberties.

Unlike the literal translations, the free translations mainly differ from each other. This however, can only be considered natural as they are free, meaning they do not necessarily have to adhere to the source text or any other rules in the same ways as the other translations.

Out of the four translations included in the free translation comparison, two have five lines, while the other two only have four lines. Both of the free translations with five lines, namely 3-3 and 12-3, have 31 syllables like their respective source texts. In comparison, 3-1 and 10-3 both have less syllables.

The main similarity between all of the free renderings is that none of them use the same disposition as is seen in their respective source text. In 3-1, while the order of occurrences is the same as in Poem 3, a line not found in the source has been added. 3-3 too adds something not found in the original, while also changing the order of the lines when compared to the source. In 10-3 the notion of separation is moved from the third line of the original, to the fourth and final one. Lastly, while each corresponding line is in the same place in the translation as in the original, 12-3 completely changes the meaning of two of the lines.

Between 3-1 and 12-3 yet another similarity can be found, in both of them adding elements to the poem.



#### **4. Conclusion**

In this chapter the questions posed in Chapter 1 will be answered.

##### **What are the difficulties of translating the *Ogura Hyakunin Isshu* into Danish?**

The difficulties vary from translation to translation, however in general it can be said to be decided by the skopos of the translation.

Depending on what the purpose of the target text is, the translator will be faced with different problems. In this thesis, all the translations in Danish were made for the purpose of finding answers to these questions. This makes them a little different from the translations made by Mostow and Wahlund, whose purpose can likely be said to convey the contents of the source text as accurately as possible.

Five types of translation were used in this thesis, literal translation, metrical translation, free translation, rhyme translation and adaption.

There were three literal translations, which were in a sense the easiest to make. At the same time, while making those a problem not seen with the other translation types arose, namely the need to remain entirely faithful to the source text at all times. None of the three translations are faithful to the form of the source text, instead they focus solely on conveying the contents as faithfully as possible.

In the case of metrical translation, there are two translations available (not counting 12-3). As is written in section 2.2.7, the translator's aim in a metrical translation is to remain faithful to the metre of the source text.

When translating freely, the translator is only bound by self-imposed rules. This can either make it easier (no rules) or more difficult (self-imposed rules) depending on what choices are made. What the free translator must be careful of however, is to not go so far as to stray completely from the source text. Layfield (2011) discussed in his thesis, innovative translation, this can be said to be free translation. As Layfield mentioned, there is a risk of things such a grammatical properties being lost. In addition to this, there is a risk of the nuancing of the source text being lost as well.

When making a rhyming translation there are several things the translator must take into account. First, he needs to pick a rhyme scheme. Then, he needs to incorporate rhymes into the translation while still remaining somewhat faithful to the source text.

When making an adaption the translator makes use of a similar phenomenon as the one seen in the source text. This is done in order to translate the cultural aspects of the source text into the target language. To do this, it is necessary for the translator to not only have

knowledge of the phenomenon depicted in the source, but also in the phenomenon he chooses to use instead. Like in the case of free translation, the translator has to be careful so as not to stray too far from the source text.

Another difficulty the translator needs to tackle is if the source text has some special feature, e.g. *makura-kotoba* (Poem 3), *uta-makura* (Poem 10) and *kakekotoba* (Poem 12)

### **What can be done if these problems occur?**

The difficulties mentioned above that will be addressed in this question are as follows:

- Remaining faithful to the metre.
- Not straying too far from the source text in free translation and adaption.
- Incorporating rhyme into the translation.
- Dealing with special features of the source text.

When remaining faithful to the metre of a text, the translator may be forced to use words he would have abstained from under normal circumstances, e.g. using an archaic word or something not found in the source text (an example of this can be found in 10-1), in addition to changing the disposition of the target text.

One way for the translator to create an obvious connection between source text and target text is to make the translation metrical (see translation 12-3). If however, the translator is making a free translation this might not suit them well. In such a case, the translator can elect to have 31 syllables in the finished translation, e.g. in 3-3, it was decided that while the translation would not follow the metre, the final translation should still have 31 syllables, this was a self-imposed rule in order to make the translation a little closer to the original.

When incorporating rhyming into a translation, it may be necessary for the translator to add content to the translation, as is seen in the first line of 3-1. Changing the disposition from that of the source text is also one of the ways in which rhyming has been incorporated into 3-1.

Lastly, how to handle any special features the source text may possess varies depending on what it is. The *makura-kotoba* seen in Poem 3 was omitted in 3-1 as well as 3-2, while the free translation tries to incorporate it by explicitly stating that the pheasant is dragging its drooping tail (line 3: *der hængende slæbes efter* ‘that is droopingly dragged behind’).

In Poem 10, the *uta-makura* has been translated. While the literal translation is the only one to incorporate both the barrier, Ōsaka, as well as the notion of meeting, both the metrical translation and the free translation incorporate meeting into the translation.

Lastly the word *wotome* in Poem 12, is supposed to refer both to maidens and courtly dancers. In all the Danish translations it has been translated into something that can only allude to maiden. However, in the literal translation as well as the metrical translation, *fremtræden* that can mean both appearance and performance has been incorporated to substitute the loss there would have otherwise been in the form of double meaning. The adaption did not do this however. Instead what the nymphs were doing was never described as the speaker had yet to even catch a glimpse of them.

### **Do English and Swedish translations differ from the ones in Danish? If so, in what way?**

As can be seen in the comparisons in chapter 3, there are generally more similarities between the translations than differences. The main difference between the Danish and English/Swedish translations other than them being written in different languages, lies in their form. Both Mostow and Wahlund (or an editor) have used a different layout in all of their translations compared to the translations in Danish. While it does impact the way the reader perceives the translation, it can be said to be a stylistic choice made by the translator. Wahlund has made metrical translations, which have also been provided in the Danish translations, whereas Mostow's translations were freer in their form, with two of them possessing exactly 31 syllables. None of the translations in English or Swedish used rhyming or the adaption method explored in the Danish translations.

All in all, translations made in Danish do not seem to differ very much from those made in English or Swedish. In the future, it would be interesting to examine translations of other languages as well. In the case of continuing with Danish as the focus, a comparison with Norwegian in addition to Swedish could prove very interesting. Furthermore, language such as Chinese (as explored by Tang (2013)) and Greek could also bring interesting aspects of translation of classical Japanese poetry to light.

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