



The Japanese Other in translated literature: paratexts in the translations of Kawabata and Mishima in Spain*

El otro japonés en la literatura traducida: paratextos en las traducciones de Kawabata y Mishima en España

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Abstract: This paper is a case study of the role of translation paratexts in creating or reinforcing the image of the Japanese Other. The aim of this paper is to analyze factors related to stereotyping in order to contribute to a better knowledge of the mechanisms of representation of Otherness. My hypothesis is that a significant number of paratexts include stereotypes and that paratext authorship (translator, publisher etc.) and the types of translation (direct, indirect, retranslation) are factors related to this. The corpus comprises books by Mishima and Kawabata for which there are two or more different translations published in Spain.

Keywords: Otherness, translation, Japanese literature, paratexts, retranslation, representation.

Resumen: Este artículo es un estudio de caso del papel de los paratextos de la traducción en la creación y refuerzo de la imagen del otro japonés. El objetivo es analizar los factores relacionados con la estereotipación para contribuir a un mejor conocimiento de los mecanismos de representación de la alteridad. Nuestra hipótesis es que un número significativo de paratextos incluyen estereotipos y que esto presenta una relación con la autoría (traductor, editor, etc) y el tipo de traducción (directa o indirecta). El corpus incluye libros de Mishima y Kawabata publicados en España que cuentan con dos o más traducciones distintas.

Palabras clave: Alteridad, traducción, literatura japonesa, paratextos, retraducción.

Summary: Introduction; 1. Theoretical framework; 2. Corpus of the study; 3. Factors related to stereotyping and exoticization, 3.1. Mediation and power relations, 3.1.1. Retranslation; 3.2. Paratext authorship, 3.2.1. Translator paratexts, 3.2.2. Paratexts by publishers and other contributors, 3.3.3. Book covers; Conclusions; Primary sources; References.

Sumario: Introducción; 1. Marco teórico; 2. Corpus del estudio; 3. Factores relacionados con el estereotipo y la exotización, 3.1. Mediación y relaciones de poder, 3.1.1. Retraducción, 3.2.

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Autoría de los paratextos, 3.2.1. Paratextos del traductor, 3.2.2. Paratextos del editor u otros, 3.3.3. Cubiertas; Conclusiones; Fuentes primarias; Referencias.

INTRODUCTION

Translation plays an important role in the construction or reinforcement of the image of the Other. The paratexts of a translation are often the first contact that the reader has with a book, which means that they guide the reader's choice, and may also influence the reader's interpretation of the text. Therefore, they are important elements which determine the image of the translated culture offered by translation.

The culture of Japan, as a part of East Asia, has been the object of exoticization for a long time, being widely considered in the category of "oriental", as can be seen in many studies (Blat, 2015; Guarné, 2008; Iglesias, 2019; Rodríguez, 2008). The aim of this paper is to analyze the image of the Other offered in the paratexts of a selection of Japanese translations published in Spain to determine in what way they contribute to the representation of the Japanese Other in Spain. The initial hypothesis is that a significant number of paratexts present a stereotyped Other and that the types of translation (direct or indirect) and paratext authorship (translator, publisher, etc.) are factors that influence the degree of stereotyping.

The choice of the authors Kawabata and Mishima as the object of this study was due to two factors. On the one hand, a corpus with more than one translation available of the same source text would enable comparison between translations. Kawabata and Mishima have been widely translated in Spain, so their books have many retranslations. On the other hand, the fact of these two authors being well-known, Kawabata having even received a Nobel Prize, suggests a high degree of impact of their works in society, which will help to determine the role of paratexts in the representation of the culture of the source text in the target culture. Given the time range of the corpus of this study (1961-2013), the analysis will relate also to the time factor.

This paper is divided into four sections: theoretical framework, corpus, analysis and conclusions. The analysis section of the paper is organized around the factors related to stereotyping and exoticization, having a first subsection for mediation and power relations, which is related to types of translation (including also a section on retranslation),

and a second subsection on paratext authorship, which is in turn divided into a first part on translator paratexts, a second part on paratexts by publishers and other contributors, and a third part on book covers.

1. THEORETICAL FRAMEWORK

This paper explores translation from a sociological and cultural point of view, analyzing its role in the creation or reinforcement of cultural representations, and thus being a central factor in cultural exchanges. Some of the most renowned authors of the Descriptive Translation Studies (Even-Zohar, 1990; Toury, 1995) stressed the importance of social and cultural factors in the study of translation.

The role of translation in cultural mediation has been widely explored, especially since the Cultural Turn in Translation Studies, with the idea that “translation plays a major role in shaping literary systems, that translation does not take place on a horizontal axis, that the translator is involved in complex power negotiations (...)” (Basnett, 2007: p. 14). Several authors have recognized “the usefulness of sociological theories and concepts to probe the impact of translators as social agents” (Kung, 2009: p. 125).

Some authors analyze the role of translation in the formation of cultural images, like Zauberga (2005) in the context of Latvia, and Enríquez-Aranda (2019) who explores the image of Spain in Australia through translation. Focusing on Japan, Clements (2015) explores the relation between culture and translation in early modern Japan, and Leppänen (2013) analyzes peritexts of Japanese literature in Finland.

The social role played by translation in international literary exchanges has been attracting a growing interest. Some theorists, like Heilbron and Sapiro (2007), analyze translation as a part of the world hierarchy of languages, some being central and others peripheral or semi-peripheral. They use these categories to explain translation flows that lead to a large number of translations from central languages and a smaller number from peripheral ones. This theory is used by Marín-Lacarta (2012) to explain the mediation of central languages, not only in indirect translation but even in direct translation, influencing the decision on what to translate (Heilbron, 1999: p. 436) and related decisions such as title and cover texts, as Marín-Lacarta (2012: p. 67) points out.

In the global circulation of literature, ideology implicit in the mediation culture may lead to misrepresentations and reinforce

stereotypes. In the field of cultural studies, postcolonial theories such as the critique to Orientalism by Said (1978) will be useful to analyze the representation of the Other in this corpus of translation of Japanese literature. The work of Said is focused in the Near East, but some of his statements are applicable also to the representation of East Asian cultures like Japan. According to Said, Orientalism presents the Other using “the figures of speech associated with the Orient—its strangeness, its difference, its exotic sensuousness, and so forth” (1978: p. 72). Another of the features of Orientalism found in the present study is the assumption of “an unchanging Orient, absolutely different (...) from the West” (1978: p. 96), and the a-historical perspective:

According to the traditional orientalists, an essence should exist (...) (which) is both “historical” since it goes back to the dawn of history, and fundamentally a-historical, since it transfixes the being, “the object” of study, within its inalienable and nonevolutive specificity (Said, 1978: p. 97).

These stereotypes are a sign of existing ideologies in the process of translation and publication of literature, as examples in this paper will show.

Although Said’s Orientalism referred to the Middle East, many scholars have used his theories to think about Japan. Blat (2015) and Iglesias (2019) admit the peculiarities of applying the theories of Orientalism to the case of this country that was not *de facto* colonized, but even though they use this terminology, among other terms like “Japanism” and “Exoticism”, to analyze the image of Japan in Spain. Many other studies mention Orientalism, such as Guarné (2008), that analyzes Orientalism in the representation of Japan in travel literature, and Rodríguez (2008), that explores the orientalist discourse in a Spanish translation of Nitobe’s *Bushido*, among others.

Another renowned author regarding the representation of the Other is Venuti (1995), who defends an “ethics of difference”, reached through the use of foreignization in translation. However, Venuti’s theory becomes problematic, as Carbonell points out, when trying to apply it to “cultures that fall within the ‘exotic’ category and whose translation tradition has made of foreignization a basic tool of appropriation and exotic categorization” (2003: pp. 152-153). Carbonell considers exotization a barrier for approaching the Other, which becomes reduced

and silenced by the construction of stereotypes that prevent real knowledge of the Other (Carbonell, 1999: p. 265). Stereotypes are defined by Amossy (1991: 30) as pre-fabricated units that show a discourse about the Other, and some recent studies explore the connections between translation and imagology, as in Flynn *et al.* (2016).

In this paper, the representation of the Other in translation will be studied through the analysis of paratexts. This part of the book offers new possibilities in the study of translation and especially its interaction with social and cultural structures, as shown in several studies such as An (2020), Kovala (1996), Rovira-Esteva (2016) and Yuste (2011). Genette states that the function of paratexts is “to *make present*, to ensure the presence of the text in the world, its ‘reception’ and consumption in the form (...) of a book” (1997: p. 1). Although this author was using this concept for literary studies, its use in the field of translation is very productive, being enhanced by the existence of a higher number of agents involved in the final product. Especially in the case of indirect translation, the mediating translation has an important influence on paratexts, reflecting also relations of power between cultures. In this sense the Polysystem Theory (Even-Zohar, 1990) will be useful, alongside the aforementioned social and cultural theories, for analyzing those cases in which more than two cultures are involved in the translation process.

The study of paratexts will be focused on book covers, prefaces and footnotes. As we will see, a few prefaces are written by translators, while editors and other contributors are the more common authors of these paratexts.

Although this study focuses on paratexts (the main texts are not analyzed) some studies show mistakes or problems that appear in indirect or mediated translation¹ and it is a usual topic in the papers on Japanese translations into European languages, as briefly exposed in the following paragraphs.

Fowler (1992: p. 16) exposes that indirect translations result not only in mistakes but also in the spread of English stylistic choices which marks the views on Japanese literature read in other language. Leppänen

¹ The terminology is varied, but the most used terms are “indirect translation” and “mediated translation”, which refers to translation not direct from the original text language, in this case Japanese, but through a translation in other language (mediation language).

(2013, p. 46), who studies Japanese translations in Finland, also points that “the use of intermediate languages may increase the distance between the original text and the target translation”.

As for studies about Japanese translations in Spain, Rubio (2014: 28) considers indirect translation as a bad habit that remains from the past and Mangiron (2006: p. 444) also exposes some mistakes derived from the mediation text of indirect translations, more precisely mistakes derived from a flawed interpretation of the English text. Molodojen (2017) analyzes the translation of cultural references in four Spanish versions of a novel (one direct and three indirect). She shows that the number of translation mistakes is more than double in indirect translations compared to the direct translation (Molodojen, 2017: pp. 272-273). Serra-Vilella (2016: pp. 72-77) also compares some fragments showing stylistic influences and mistakes derived from the mediation text.

Finally, Falero (2005: pp. 13-14) analyzes some of the lexical choices in a Spanish translation of a novel by Tanizaki. He attributes to the Spanish translator the difference between the translated title and the original, although the Spanish title follows the English one, which suggests that the translator was at least inspired by the English title. The fact that this translation is indirect may explain some of the mistakes or translation choices, some of them showing influence of English language. This author concludes that the English mediation has lexical footprints in the translations (Falero, 2005: p. 19).

2. CORPUS

The corpus on which this research is based comprises novels written by two of the most renowned Japanese writers, Mishima and Kawabata, and for which there are two or more translations published in Spain in any of the official languages (Spanish, Basque, Catalan and Galician). Some of the translations were done in Latin America and later published in Spain, but books published only in Latin America have been excluded as delimitation criteria of this corpus.

Due to a lack of knowledge of Basque and Galician, the analysis of the three books published in these languages will be partial, excluding content analysis of the textual paratexts such as prefaces and footnotes, but including analysis of some elements such as book cover images. The corpus of this study includes the translations based on 5 original works

by Kawabata and 4 by Mishima.

Kawabata Yasunari (1899-1972) has been considered one of Japan's major novelists. He studied literature in Tokyo Imperial University and received several awards, not only in Japan but also in Europe, such as the *Goethe Medal* in Frankfurt (1959) and the *Ordre des Arts et Lettres* (1960) and *Prix du Meilleur Livre Étranger* (1961) of France. In 1968 he won the Nobel Prize for Literature.

The translations from Kawabata included in this corpus amount to a total of 13 different translations from 5 original works deriving in 33 different editions.² Below are listed the various translations of every source text, with the English title for reference, and an indication of the target text language, with publication year in parentheses (more than one in case of retranslations):

- (1) *Yukiguni* (雪国, 1947) (Snow Country): Spanish (1961) and Catalan (2009),
- (2) *Senbazuru* (千羽鶴, 1952) (Thousand Cranes): Spanish (1962, 2005),
- (3) *Yama no oto* (山の音, 1954) (The Sound of the Mountain): Spanish (1969, 2007),
- (4) *Koto* (古都, 1962) (The Old Capital): Spanish (1969, 2013),
- (5) *Nemureru bijo* (眠れる美女, 1960) (The House of the Sleeping Beauties): Spanish (1976, 2012), Basque (2006), Catalan (2007) and Galician (2007).

Mishima Yukio (1925-1970) was one of the most prominent Japanese writers of the 20th century, who produced not only novels but also drama, essays and short stories. He was a younger generation than Kawabata, who mentored him. His eccentric life and death probably contributed to the international attention achieved by his notable works.

In Spain, the 4 original works included in this study have been published in 9 different translations and 33 different editions:

² Confusion between reeditions and reimpressions is observed in colophons and book references, so the ISBN number was used as the indicator of different editions. The number of reimpressions would be an indicator of the popularity of a book, but the fact that each impression has no fixed number of books infers on it a low informative value. The number of different editions, on the other hand, is important because every new ISBN number means that a change has occurred, be it the cover image (a common case in this corpus), the inclusion of a new preface or production in a different format (*e.g.* pocket edition).

- (1) *Kinkakuji* (金閣寺, 1956) (The Golden Pavilion): Spanish (1963) and Catalan (2011),
- (2) *Kamen no kokuhaku* (仮面の告白, 1949) (Confessions of a Mask): Spanish (1979, 2010),
- (3) *Gogo no Eikô* (午後の曳航, 1963) (The Sailor Who Fell from Grace with the Sea): Spanish (1980), Catalan (1985) and Basque (1994),
- (4) *Shiosai* (潮騒, 1954) (The Sound of Waves): Spanish (2003) and Catalan (2008).

The complete references of all the editions are included in the corpus list, which includes translator name and translation language at the end of every reference for easier consultation.

3. FACTORS RELATED TO STEREOTYPING AND EXOTIZATION

Compared to translated texts, paratexts, not usually being subject to an original text as translations are, present a higher degree of freedom and creativity, and therefore the ideology of the agent behind it is probably more visible. Stereotyping and exotization are commonplace in the presentation of the Japanese Other, and various factors may be related to this. The analysis will be carried out mainly around two categories: mediation of central languages and the implied power relations, and authorship of the paratexts.

3.1. Mediation and power relations

In this corpus the distribution of translation by type (direct or indirect) over time follows a clear tendency. All but 2 (Kawabata, 1969a; Mishima, 1994a) of the 10 translations done before the year 2000 were indirect (80%), while after this year only 3 out of 12 translations were indirect (25%).

Mediation language in indirect translation is English except for 3 cases, one from German (Kawabata, 1969b) and two from French (Kawabata, 1961; 1962).³ This shows the current power of English as a

³ Determination of mediation language is not easy, as it is not explicitly mentioned in several cases. In this case, source language information derives from the study of Serra-Vilella (2016: pp. 72-77).

mediator between different countries in the circulation of literature. Other languages and countries, such as France and Germany, had more power in the past, which is reflected in the presence of the previously mentioned translations from these languages.

Mediation in indirect translations is visible in footnotes, prefaces, etc., made by the translator of the mediation text, and also in the book title. Most of the translated titles are very close to the original, but they differ in three cases, two of them following the English title, as detailed in table 1:

Table 1. Titles differing from the Japanese original.

Japanese title	English title	Spanish title
千羽鶴 (Senbazuru) (thousand cranes)	<i>Thousand Cranes</i>	<i>Una grulla en la taza de té</i> (a crane in the tea cup) ⁴ (Kawabata, 1962)
眠れる美女 (Nemureru bijo) (the sleeping beauties)	<i>The House of the Sleeping Beauties</i>	<i>La casa de las bellas durmientes</i> (the house of the sleeping beauties) (Kawabata, 1976)
午後の曳航 (Gogo no eikô) (the afternoon towing)	<i>The Sailor Who Fell from Grace with the Sea</i> ⁵	<i>El marino que perdió la gracia del mar</i> (the sailor who lost the grace of the sea) (Mishima, 1980)

This table shows the mediation of the central literary systems in translations of titles. Mediation in the title can be seen even in the direct translations to other languages such as Catalan (Kawabata, 2007c; Mishima 1985a), and Galician (Kawabata, 2007a). The Basque translations, however, each follow Japanese titles (Kawabata, 2006; Mishima, 1994a).

⁴ The newer translation was entitled *Mil grullas*, which can be considered a literal translation of the original title, while the older one is a reelaboration taking the concepts of the crane, from the original title, and tea, one of the major topics in the book. The German translation (Tausend Kraniche) also follows the Japanese so it seems to be a change related only to this version.

⁵ The English title seems the result of a difficulty in translating the original due to a word play on the second word, *eikô*, which means either «tow» or “glory” depending on the characters used (Trumbull: 1965). Although different from the original, pertinence to the content is clear and the effort of creativity has to be acknowledged as successful.

Also in relation to titles, the appearance of the English title in the colophon, even when translations had been done from Japanese, as in Kawabata (2007b), is another trace of mediation. This suggests some kind of mediation of the English literary system, otherwise it would make no sense when the translation has not been done from English.

Mediation is also visible in other paratexts such as prefaces, as we will see in more detail in the next section. In two editions of the same translation of *Snow Country* (Kawabata, 1968a; 2004), there are prefaces from two people, neither being the final translator: the first one is by Armel Guerne, translator of the French version, source of this indirect translation, and the second one is by E. G. Seidensticker, translator of the English version (it should also be noted that the information about these two preface authors being the translators of other versions is not offered). Even when the translation itself was done via French, the preface of the English translator is included in a newer edition instead, which shows the central position of the English literary and cultural system in the circulation of literature and the representation of the Other in peripheral cultures.

A final aspect to note in this section is the distribution of direct translations related to the target language, which presents a clear pattern. The total number of direct translations is 11 out of 22, of which only 4 are into Spanish (Kawabata, 1969a; 2007b; Mishima, 2003a; 2010) while the remaining 7 are into the other official languages: 4 to Catalan (Kawabata, 2009; 2007c; Mishima, 2008a; 2011a), 2 to Basque (Kawabata, 2006; Mishima, 1994a) and 1 to Galician (Kawabata, 2007a). One reason for this may be the fact that the translations into these languages were done later than the Spanish ones, and therefore changes in norms⁶ may have occurred.

Another factor that may also be related is the fact that in the context of a culture such as Basque, Catalan or Galician, the position of their own culture in the periphery of their own country may result in a higher degree of awareness of central systems domination and its effects on cultural appropriation.

⁶ Toury mentions “directness of translation” as one of the factors included in translation policy considerations, among its “preliminary norms” (1995: p. 58). For an overview of the concept of norms by different authors, see De Felipe Boto (2004).

3.1.1. Retranslation

Indirect translations, especially in the literary field, suffer from a negative image which, together with the growing availability of translators even from distant languages, would lead to the expectation that newer translations would be mostly direct, especially in retranslation when a previous translation already exists.

Retranslation hypotheses is based on the assumption that “later translations tend to be closer to the source text” (Chesterman, 2004: p. 8), although several studies go beyond and explore several motivations, like changes in norms, as in Desmidt (2009) and Alvstad and Assis Rosa (2015). Some of the norms that could have changed would be the inclination towards the source text rather than target text culture (*foreignization* in terms of Venuti [1995]), and a subsequent lower tolerance for indirect translation, as stated in Assis Rosa, Pięta and Bueno Maia (2017).⁷ However, this expectation is not always met, as these authors point out, and as we can see in table 2 many of the retranslations are indirect.

The five books that have been retranslated are 4 novels of Kawabata and one of Mishima. English titles are offered in table 2 for reference and source language indicates whether it is a direct or indirect translation (target language is Spanish in all the cases).

Table 2. Retranslations with year and source language.

Title in English	First translation	Second translation
<i>Thousand Cranes</i>	Kawabata 1962 (FR)	Kawabata 2005a (EN)
<i>The Sound of the Mountain</i>	Kawabata 1969a (JA)	Kawabata 2007b (JA)
<i>Kioto</i>	Kawabata 1969b (DE)	Kawabata 2013a (EN)
<i>The House of the Sleeping Beauties</i>	Kawabata 1976 (EN)	Kawabata 2012a (EN)
<i>Confessions of a Mask</i>	Mishima 1979 (EN)	Mishima 2010 (JA)

⁷ “It is also claimed that ITr (Indirect Translation) is followed by direct translation, whenever retranslation occurs (but ample proof against this also abounds)” (Assis Rosa, Pięta and Bueno Maia, 2017: p. 114).

As seen in table 2, among the first translations only one was direct, but a high increase in direct translations is not found in later versions: only 2 of them are direct. First translations were made in the 1960s and '70s, which is no coincidence, as the Nobel Prize was awarded to Kawabata in 1968. Newer translations were made after the year 2000, an average of 39 years after the first ones. Although finding the reasons for this recurrence of indirect translation is not among the objectives of this paper, it is indeed an interesting fact that requires more research. The inconsistency with the expected preference for direct translation is also found in Chinese translation, which is analyzed in depth by Marín-Lacarta (2008).

This finding shows that, in spite of the availability of translators for direct translation, mediation of the central literary systems has remained important over time, and thus dominant ideologies in the central system influence communication between peripheral cultures. Although this study has analyzed only paratexts, not the translated text itself, one of the texts (*Mil grullas*, by Kawabata) was partially analyzed in Serra-Vilella (2016: pp. 72-77), who found some stylistic choices and mistakes influenced by the mediation of French. As stated in the theoretical framework, many authors shed light on the issues derived from indirect translation of Japanese literature (Falero, 2005; Mangiron, 2006; Molodojen, 2017).

3.2. Paratext authorship

Authorship of the main text of a book is usually found on the cover and is granted great relevance, but authorship of paratexts is multiple and often unclear. There are various agents such as graphic designers and revisers, but in this paper two main categories, translator and publisher, will be used to analyze paratext authorship.

3.2.1. Translator paratexts

Translator name usually appears in the title page or the colophon. On some occasions it can appear also in the cover (Kawabata, 2009), although that is less common. Translator paratexts are mainly footnotes and prefaces although, as we will see, in this corpus translator authorship is not the norm. In footnotes some confusion is found in indirect

translation, as they may be done by the translator of the target text or that of the mediation text.

Authorship in footnotes may be stated through the indication “translator's note”, but in other cases no authorship indicator is found. In one of the books (Kawabata, 1962) the two strategies are merged: the tenth footnote (Kawabata, 1962: p. 110) has the indication “translator's note” while in the other footnotes authorship is not specified. Footnotes are clearly not from the original Japanese edition,⁸ which suggests that some were made by the final text translator and others (most of them) by the mediation text translator.

The preface (called *introducción* or *prólogo* in Spanish) and the afterword, the longest textual paratexts, are the best places for the translator to become visible. This is a potentially good source of information about the translation strategies followed and thus the norms and the ideology that have influenced the translation. However, in the case of this corpus, a high percentage of this kind of textual paratext has not been written by translators. The total number of books containing preface, foreword or afterword is 16 out of 29.⁹ The authorship of these is as follows:

- final translator: 4 (Kawabata, 1971a; 2005a; 2006; Mishima, 1985a),
- mediation text translator: 2 (Kawabata, 1968a; 2004).
- well-known writer or another person from the target text culture: 8 (Kawabata 1962; 1989; 2013a; Mishima, 1979; 1986b; 1990; 2002; 2007a),
- well-known writer from the source text culture: 2 (Kawabata, 1976; 2005c).

This shows that, even in the event that the translator aimed to avoid stereotypes and bring the translated culture closer to the reader, most paratexts are made by people related to the source text culture who may have different ideas about the translated Other. Peña (1997: 45) also

⁸ The content of some of the notes shows they are clearly intended for a non-Japanese reader, as in “(1) En el Japón se sigue la costumbre de colocar siempre el apellido antes del nombre” (in Japan the custom is to place the surname before the first name) (Kawabata, 1962: 11).

⁹ The total number of different translations is 22, plus 7 editions that, although being the same translations have a different preface, making a total of 29 editions. It has not been possible to check 2 of the editions (Kawabata, 2007a; Mishima, 1994a).

claims that although translator prefaces contain much valuable information about the translation process, prefaces written by a third person abound. This is confirmed in this corpus, where only 25% of the prefaces were written by the final translator.

So, as we have seen, the degree of translator authorship in paratexts is low compared to other agents, and thus their contribution in the representation of the Other in paratexts is limited. However, on examining translator paratexts, efforts to avoid stereotyping and enhance real communication have been found:

En cuanto a nosotros, nos daríamos por bien pagados si el lector no quisiera buscar en esta traducción un exotismo demasiado fácil (...) (As for us, we would feel satisfied if the readers don't find in this translation an easy exoticism) (Kawabata, 1968a: p. 12);

En aquesta novel·la, les paraules japoneses no adaptades al català no estan transcrites en cursiva per voluntat expressa del traductor (In this novel, Japanese words not adapted to Catalan are not in Italics by express wish of the translator) (Kawabata, 2009: p. 8).

The first example was written by the translator of the French version on which the final translation was based, and shows the translator's explicit wish to avoid exoticism. The second one shows the translator's aim to present the Other on its own terms, using some loanwords from Japanese, but avoiding the use of italics which would add a sense of foreignness, and instead presenting the new concepts as normal words. This strategy shows an effort to go beyond Venuti's dichotomy of an ethics of difference or sameness, and a wish to find a conciliation point to approach the Other without "domesticating" it. In this sense, it is interesting to take account of the work of Carbonell, who explores the difficulty of finding an intermediate point in the concept of foreignization, that ranges "from a problematic literalism which tends to exoticism, to a welcome but rarely achieved 'othering' understood as an ethical act of respect for the other's specificity" (Carbonell, 2003: p. 145).

In fact, the use of foreign words is not a guarantee that the Other is truthfully represented, as can be seen in some of the translators' footnotes. While intended to offer information on the source culture, if the information contained is not clearly relevant (not necessary to

understand the text) or even misrepresentative (tending to stereotyping), it will produce an exotic image of the Other, rather than being an effective approach. One example of this is a footnote on *juban* in the novel *The Sound of the Mountain*: “Quimono fino que asoma por el cuello y en las mangas, y debe armonizar con el quimono exterior (N. de la T.)” (Thin kimono that shows through at the collar and sleeves, and has to harmonize with the outer kimono [Translator’s note]) (Kawabata, 2007b: 206). In this explanation, the closest concept to a definition has to be deduced: the *juban* could be defined simply as an “inner kimono”, as suggested by the last words of this note. Being thin, although usual, is not a *sine qua non*, and to harmonize it with other pieces of clothing, although it may be considered a custom of this culture, it is rather an option left to the wearer, as for any garment in Japan, or in Spain. Nevertheless, other notes in the same edition are in general very concise, so this example may be related to the sources of information the translator used for terminology rather than to the translator's ideology.

To sum up, translator paratexts have shown translators' awareness of their role in presenting the Other and, even if not always achieved, efforts not to misrepresent the Other have been observed.

3.2.2. Paratexts by publishers and other contributors

As seen in the previous section, most of the prefaces were not written by the translator. Most were made by writers other than the author: Clara Sánchez (Mishima, 1990), Luis Antonio de Villena (Mishima, 2007a), Mario Vargas Llosa (Kawabata, 1989), Mishima Yukio (Kawabata, 1976; 2005c) and Silvio Mattoni (Kawabata, 2013a). Two were by professionals with other main careers while being known also as writers: the philosopher Fernando Savater (Mishima, 1986b) and the psychiatrist Juan Antonio Vallejo-Nágera (Mishima, 1979). Finally, one was only identified as “the editor” (Mishima, 2002), without the name appearing in the colophon, and one was by Isabel Serra Iba (Kawabata, 1962), a person whose background remains unknown.

In the writings of these authors, different trends have been seen, as shown in the example in the previous section, but many examples showing exoticism have been found, such as:

Es una típica novela japonesa, en el sentido de que la estética trasciende, como valor supremo, lo moral y lo llamado humano, tal vez como

proyección de una cultura que tiene muchos dioses pero ningún dios absoluto. (It is a typical Japanese novel, in the sense that aesthetics, as supreme value, go beyond morals and human nature, maybe as a projection of a culture that has a lot of gods but not an absolute God) (Kawabata, 1989: p. 147).

This sentence by the writer Josep Maria Carandell in a biographical appendix at the end of a novel (Kawabata, 1989), presents this book as a “typical Japanese novel”, thus making it representative of the whole literature of its culture. It even tries to explain the fact of going “beyond morals” by relating this to the polytheism of its culture and suggesting a sense of supremacy of those cultures which have “an absolute God”.

The fact of making a literary work a representative of a whole culture, even with the knowledge that a novel is a fiction genre, is also visible in a text used by the publisher for the back of the dust jacket of *Kioto* (Kawabata, 1969b): “Ha presenciado todas las tempestuosas fases de la evolución del Japón durante el siglo XX, de la que su obra es fiel reflejo” (He has experienced all the tempestuous phases of the evolution of Japan during the 20th century, of which its work is a faithful image).

It would be expected that the sensitivity towards other cultures would grow with time and that exoticism would decline, but this has not been observed in this corpus. The most representative examples are the prefaces of two editions of the same translation, by Vallejo-Nágera (Mishima, 1979) and Villena (Mishima, 2007a). Vallejo-Nágera was a psychiatrist and writer and had written a biography of the author, Mishima. His preface shows no signs of exoticism. Instead, some familiarizing expressions are used to present the Other. On the other hand, the preface of Villena in Mishima (2007a) uses many expressions exoticizing the Other, as in the following example:

Yukio Mishima (...) sufrió —como tanta gente de su generación, y aún se sigue sufriendo en su país— el embate de dos modelos de cultura, dos vientos casi opuestos, la cultura occidental (...) y la cultura oriental japonesa, tan singularmente propia (...). (Yukio Mishima suffered—as so many people of his generation, and his country continues to suffer to this day—the hardships of two models of culture, two winds nearly opposed, the Western culture and the Eastern Japanese culture, so singularly characteristic) (Mishima, 2007a: 9).

Publisher paratexts (whose authorship is not specified and thus has

to be attributed to the publisher) are especially abounding in signs of exoticism. The features of Orientalism according to Said (1978) seem useful to classify some of the examples found, such as the recurrent use of sensuousness and ignoring history of a nation by reducing it to an ideal and prosperous past from which they were unable to progress and therefore became decadent:

Una sociedad ya irremediamente convulsionada y **despojada de su primigenia armonía** tras la traumática derrota en la segunda guerra mundial. (A society irremediably convulsed and **divested of its original harmony** after the traumatic defeat of World War Two) (Mishima, 2003b, back cover, bold type is by the author of this paper).

Sensuality is also present, especially in visual paratexts, as we will see in the next section, but also in other parts of the book. In Kawabata 1995, some pictures of the author are displayed, full page, in the first pages of the novel, and the final eight pages have full-page pictures of ukiyo-e (Japanese painting genre that became popular in the 17th century).¹⁰ These pictures show Japanese women (two as ghosts and one flirting with a man), and are presented in a few lines that include: “El arte japonés es pródigo en temas de fina sensibilidad erótica y delicada factura” (Japanese art abounds in themes of refined erotic sensitivity and delicately made) (Kawabata, 1995: p. 159). The only connection of these images with this novel is that they are both Japanese art, which suggests the aim of presenting the book as a representative of the whole culture from which it comes. Furthermore, these images, presented as representative of Japanese art, are described by alluding to eroticism as a main feature.

3.2.3. Book covers

Cover images are part of the publisher's contribution and they are often the reader's first contact with the book, which may be related to a high degree of exoticism in covers to attract the attention of buyers. Therefore, economic and marketing criteria have great relevance in the making of this kind of paratext.

¹⁰ Among ukiyo-e genres, one especially popular in Western countries is that depicting the women of the «pleasure quarters», *i.e.* sensual feminine figures or erotic scenes. For more details on ukiyo-e, see Shiraiishi (2010: p. 288).

For the analysis of the pictures in covers, first of all they were classified in two wide groups: those with a clear cultural specificity¹¹ (mostly being related to Japan, but also to East Asia in general in some cases) and those where Otherness cannot be perceived when looking at the image (although obviously other elements in the cover, *e.g.* the name of the author, would reveal immediately the foreign origin of the book). The number of covers identifiable as representing an Other was 35, while those not evoking any specific culture was 15. Thus, 70% of the book covers present the book as coming from a foreign culture. Nevertheless, foreignness is not necessarily equivalent to exoticism, so the content of these pictures was further examined.

The visual elements were selected upon recurring appearance and the number of appearances of each one was counted. This categorization is not exclusive, unlike the previous one, so one cover can have more than one element, thus belonging to different categories. The elements repeatedly found were (either in the form of photography or illustration):

- women wearing traditional clothing, hairstyle or make-up (and therefore presumably identifiable by the general public as “geisha”):¹² 19,
- men in traditional outfit: 5,
- typical elements of landscape (*e.g.* Mount Fuji, temple or shrine gates...): 9,
- Ukiyo-e images: 11.

As seen, images of women with traditional outfit appear in a high number of covers, followed by the use of ukiyo-e and traditional landscapes. Men appear much less often than women, which reinforces the idea of a sensual woman as a symbol of the Orient. The recurrence of traditional elements shows an essentialization of the Other, depicting it as situated in an unchanging past.

Especially interesting is the use of ukiyo-e art, even when a

¹¹ Notion used by Serra-Vilella (2018).

¹² It would be difficult, and clearly beyond the purpose of this paper, to identify what is a real geisha, or a picture imitating a geisha, or a woman in traditional outfit belonging to a different category, such as an *Oiran* (word used during some periods of history for high ranked prostitutes). Nevertheless, we considered it appropriate to include all these images in one category, all of them having in common the fact of being presumably recognized by the general public as “geisha”, and therefore reinforcing a stereotyped image of Japanese women.

relationship between the image and the book content is not clear, or it is even clearly unrelated as in Mishima (2008a). The image used in this cover (figure 1) is an 18th century ukiyo-e picture by Utamaro (titled *Lovers in an Upstairs Room*) depicting a reclining woman kissing a man. It is difficult to relate this picture to the novel, a simple story of love between a young boy and girl in a fishing village at the beginning of the 20th century. The use of exactly the same image in another book cover (Kawabata, 2007c) shows a presentation of the book not as itself but as a part of a stereotyped Other. Said mentioned sensuality (1978: p. 205) and a lack of historical perspective as means of essentializing the Other, features that were both found in the book covers of this corpus. Sensuality is present in most images of women, while a lack of historical perspective is present in the cases where the date that the image was created or is depicting and that of the story's setting are clearly unrelated, which shows no sense of temporality regarding the Other.



Figure 1. Book covers of Mishima (2008a) and Kawabata (2007c).

Special mention is needed also of the covers of two editions of *The Golden Pavilion* by Mishima. Most of the editions based on this source text show a picture of the building upon which the title is based, one of the most famous temples of Kyoto, as the left one in figure 2 (Mishima, 2011a). One edition (Mishima, 1986c) shows also a burning photograph of a temple (fire is a central element in this novel), but this temple is not the Japanese one that gives title to the novel, but the Temple of Heaven of Beijing. The non-relation between the book's story and the Chinese temple depicted in the cover is a clear sign of a lack of knowledge about the source culture, and besides, represents a reductionism by which a

temple of “East Asia” is deemed a proper picture for the cover of a book written in “East Asia”, thus ignoring the multicultural reality existing beyond stereotypes. Another edition of the same translation (Mishima, 2004b) uses in the cover a photograph of the praying hands of a golden statue. On the left side of the cover the name of the collection (“Biblioteca Oriental” (Oriental Library)) is displayed in vertical. The appearance in the cover of the name of the collection in which the book is published is not uncommon, but the exceptional fact in this cover is that the word Oriental is displayed in a font far larger than that used for the author’s name or the book title. This shows the aim of the publisher of presenting the book as a part of a category created in the target culture rather than emphasizing the author or the work per se. This collection includes books by the American of Chinese descent Amy Tan who writes in English, and the Indian-American writer Vikram Chandra, so this publisher’s concept of Oriental is clearly wide. This shows the misrepresentation resulting from the recreation of the image by someone of the target culture who does not have a deep knowledge of the culture of the text being published.



Figure 2. Book covers of Mishima novel (2011a; 1986c; 2004b).

CONCLUSIONS

The paratexts of the corpus of this study have shown the prevalence of English in the mediation between literary systems, not only in indirect translations but also in direct translations. This means that stereotypes created in the mediation system are transported to the final translation,

supported by the prestige associated with the central system, as a legitimated presenter of the Other. This has been seen, for example, in the use of English titles even in colophons and title choices of direct translations. Although this study analyzes paratexts but not the translated texts, the influence of the mediation texts seen in paratexts points to a possible influence also in the texts, as revealed in some studies that analyze indirect translations from Japanese (Falero, 2005; Mangiron, 2006; Molodojen, 2017, Serra-Vilella, 2016). Thus, the result of the study of paratexts reinforces the statements about the effects of a third culture mediation in the reception of Japanese literature in Spain, which sometimes leads to exoticism, misrepresentations and even mistakes.

The analysis of retranslations has shown, on the one hand, the importance of power relations in the mediation of translations, being English the main culture that leads international literary exchanges. On the other hand, it has revealed the fact that mediation is still a widely used option in the newer representations based on the same source text, especially in the case of canonical authors that reach a large audience. Therefore, time has not been seen as a factor related to the degree of stereotyping. Type of translation is related to stereotyping to a higher degree in indirect translations, though mediation of third cultures has also been seen in direct translations, to a lesser degree. The factor most closely related to the degree of stereotyping has been shown to be the authorship of paratexts.

Although authorship of translators in paratext is lower than that of publishers or other contributors, efforts to create a truthful representation of the Other have been found to a higher degree in their paratext examples. Paratexts by other contributors, mainly prefaces by writers of the source text culture with an authoritative literary voice, present both positions: examples of a faithful approach and examples of exoticism. Publisher paratexts include a higher number of examples of exoticism, mainly in the back cover texts and in the selection of images for the cover. 70% of covers presented an image clearly identifiable with a Japanese or oriental Other, among which more than half depicted a woman in traditional outfit, corresponding to the image of a *geisha* or reminiscent of one. Exotic images have been found in both older and newer translations, without a pattern of distribution over time.

Further studies would be necessary to deepen understandings of the ways in which representations of the Other are translated from Japanese literature, and the reasons beyond the exoticism that seems to abound

would also need to be further explored. This paper represents a contribution to a field that sheds light on the representations of the Other in specific paratexts. Although the limited corpus does not allow to extrapolate the results to all the translations from Japanese, the fact of choosing well-known authors ensures that their works reached a wider audience, compared to other Japanese books, leading to higher possibilities of contribution to the formation of cultural images. Furthermore, the fact that traces of the mediation of third cultures are remarkable (mainly from the Anglophone system) coincides with several other studies on Japanese translation in Spain. This confirms that the findings of this paper are not isolated but are paradigmatic of wider trends.

To sum up, the paratext has proved to play an important part in the formation or reinforcement of the representation of the Other in translations, paratext authorship being the main factor related to a higher or lower degree of stereotyping. Therefore, more attention to paratexts is necessary to ensure the role of translation as a tool for a real communication and understanding of other cultures.

CORPUS OF THE STUDY¹³

Kawabata, Yasunari (1961), *País de nieve*, trans. César Durán (FR>ES), Barcelona, Zeus.

Kawabata, Yasunari (1962), *Una grulla en la taza de té*, trans. Luis de Salvador (FR>ES), Barcelona, Vergara.

Kawabata, Yasunari (1968a), *País de nieve*, trans. César Durán (FR>ES), Barcelona, Zeus.

Kawabata, Yasunari (1968b), *Una grulla en la taza de té*, trans. Luis de Salvador (FR>ES), Barcelona, Círculo de Lectores.

Kawabata, Yasunari (1969a), *El clamor de la montaña*, trans. Jaime Fernández and Satur Ochoa (JA>ES), Barcelona, Plaza y Janés.

¹³ For language codes, ISO 639-1 has been used: CA (Catalan), DE (German), EN (English), ES (Spanish), EU (Euskera), FR (French), GL (Galician), and JA (Japanese).

- Kawabata, Yasunari (1969b), *Kioto: La danzarina de Izu*, trans. Ana María de la Fuente Rodríguez (DE>ES), Barcelona, Plaza y Janés.
- Kawabata, Yasunari (1971a), *El clamor de la montaña*, trans. Jaime Fernández and Satur Ochoa (JA>ES), Barcelona, GP.
- Kawabata, Yasunari (1971b), *Kioto: La danzarina de Izu*, trans. Ana María de la Fuente Rodríguez (DE>ES), Esplugues de Llobregat, Barcelona, GP.
- Kawabata, Yasunari (1972), *País de nieve*, trans. César Durán (FR>ES), Barcelona, Zeus.
- Kawabata, Yasunari (1973), *Kioto: La danzarina de Izu*, trans. Ana María de la Fuente Rodríguez (DE>ES), Barcelona, Plaza y Janés.
- Kawabata, Yasunari (1976), *La casa de las bellas durmientes*, trans. Pilar Giralt Gorina (EN>ES), Barcelona, Noguier y Caralt.
- Kawabata, Yasunari (1982), *País de nieve*, trans. César Durán (FR>ES), Barcelona, Planeta.
- Kawabata, Yasunari (1983), *La casa de las bellas durmientes*, trans. Pilar Giralt Gorina (EN>ES), Barcelona, Orbis.
- Kawabata, Yasunari (1989), *La casa de las bellas durmientes*, trans. Pilar Giralt Gorina (EN>ES), Barcelona, Círculo de Lectores.
- Kawabata, Yasunari (1995), *La casa de las bellas durmientes*, trans. Pilar Giralt Gorina (EN>ES), Barcelona, Círculo de Lectores.
- Kawabata, Yasunari (2004), *País de nieve*, trans. César Durán (FR>ES), Barcelona, Emecé.
- Kawabata, Yasunari (2005a), *Mil grullas*, trans. María Martoccia (EN>ES), Barcelona, Emecé.

- Kawabata, Yasunari (2005b), *La casa de las bellas durmientes*, trans. Pilar Giralt Gorina (EN>ES), Barcelona, Círculo de Lectores.
- Kawabata, Yasunari (2005c), *La casa de las bellas durmientes*, trans. Pilar Giralt Gorina (EN>ES), Barcelona, Noguer y Caralt.
- Kawabata, Yasunari (2005d), *País de nieve*, trans. César Durán (FR>ES), Barcelona, Planeta-De Agostini.
- Kawabata, Yasunari (2006), *Loti ederrak*, trans. Ibon Uribarri Zenekorta (JA>EU), San Sebastián, Elkar.
- Kawabata, Yasunari (2007a), *A casa das belas adormentadas*, trans. Mona Imai (JA>GL), Cangas do Morrazo, Spain, Rinoceronte.
- Kawabata, Yasunari (2007b), *El rumor de la montaña*, trans. Amalia Sato (JA>ES), Barcelona, Emecé.
- Kawabata, Yasunari (2007c), *La casa de les belles adormides*, trans. Albert Mas-Griera y Sandra Ruiz Morilla (JA>CA), Barcelona, Viena.
- Kawabata, Yasunari (2009), *País de neu*, trans. Albert Nolla Cabellos (JA>CA), Barcelona, Viena.
- Kawabata, Yasunari (2010a), *A casa das belas adormentadas*, trans. Mona Imai (JA>GL), Cangas do Morrazo, Spain, Rinoceronte.
- Kawabata, Yasunari (2010b), *El rumor de la montaña*, trans. Amalia Sato (JA>ES), Barcelona, Austral.
- Kawabata, Yasunari (2012a), *La casa de las bellas durmientes*, trans. M. C. (EN>ES), Barcelona, Austral.
- Kawabata, Yasunari (2012b), *Mil grullas*, trans. María Martoccia (EN>ES), Barcelona, Austral.
- Kawabata, Yasunari (2013a), *Kioto*, trans. Mirta Rosenberg (EN>ES), Barcelona, Emecé.

- Kawabata, Yasunari (2013b), *La casa de las bellas durmientes*, trans. M. C. (EN>ES). Barcelona, Emecé.
- Kawabata, Yasunari (2013c), *País de nieve*, trans. César Durán (FR>ES), Barcelona, Austral.
- Kawabata, Yasunari (2014), *Kioto*, trans. Mirta Rosenberg (EN>ES), Barcelona, Austral.
- Mishima, Yukio (1963), *El pabellón de oro*, trans. Juan Marsé (EN>ES), Barcelona, Seix Barral.
- Mishima, Yukio (1979), *Confesiones de una máscara*, trans. Andrés Bosch Vilalta (EN>ES), Barcelona, Planeta.
- Mishima, Yukio (1980), *El marino que perdió la gracia del mar*, trans. Jesús Zulaika Goicoechea (EN>ES), Barcelona, Bruguera.
- Mishima, Yukio (1983), *Confesiones de una máscara*, trans. Andrés Bosch Vilalta (EN>ES), Barcelona, Planeta-De Agostini.
- Mishima, Yukio (1985a), *El mariner que va perdre la gràcia del mar*, trans. Josep M. Fulquet (EN>CA), Barcelona, Proa.
- Mishima, Yukio (1985b), *Confesiones de una máscara*, trans. Andrés Bosch Vilalta (EN>ES), Barcelona, Seix Barral.
- Mishima, Yukio (1986a), *El marino que perdió la gracia del mar*, Jesús Zulaika Goicoechea (EN>ES), Barcelona, Bruguera.
- Mishima, Yukio (1986b), *El marino que perdió la gracia del mar*, trans. Jesús Zulaika Goicoechea (EN>ES), Barcelona, Círculo de Lectores.
- Mishima, Yukio (1986c), *El pabellón de oro*, trans. Juan Marsé (EN>ES), Barcelona, Seix Barral.
- Mishima, Yukio (1990), *El marino que perdió la gracia del mar*, trans. Jesús Zulaika Goicoechea (EN>ES), Madrid, Debate.

- Mishima, Yukio (1994a), *Arratsaldeko atoiuntzia*, trans. Yoshida Hiromi (JA>EU), Euba, Spain, Ibaizabal Edelvives.
- Mishima, Yukio (1994b), *El pabellón de oro*, trans. Juan Marsé (EN>ES), Barcelona, Seix Barral.
- Mishima, Yukio (1996), *El pabellón de oro*, trans. Juan Marsé (EN>ES), Barcelona, RBA.
- Mishima, Yukio (1997), *El pabellón de oro*, trans. Juan Marsé (EN>ES), Barcelona, Planeta-De Agostini.
- Mishima, Yukio (2002), *Confesiones de una máscara*, trans. Andrés Bosch Vilalta (EN>ES), Madrid, Espasa-Calpe.
- Mishima, Yukio (2003a), *El rumor del oleaje*, trans. Jordi Fibla and Keiko Takahashi (JA>ES), Madrid, Alianza.
- Mishima, Yukio (2003b), *El marino que perdió la gracia del mar*, trans. Jesús Zulaika Goicoechea (EN>ES), Madrid, Alianza.
- Mishima, Yukio (2003c), *Confesiones de una máscara*, trans. Andrés Bosch Vilalta (EN>ES), Madrid, El País.
- Mishima, Yukio (2004a), *El pabellón de oro*, trans. Juan Marsé (EN>ES), Barcelona, Círculo de Lectores.
- Mishima, Yukio (2004b), *El pabellón de oro*, trans. Juan Marsé (EN>ES), Barcelona, Planeta-De Agostini.
- Mishima, Yukio (2004c), *El rumor del oleaje*, trans. Jordi Fibla and Keiko Takahashi (JA>ES), Madrid, Alianza.
- Mishima, Yukio (2005), *Confesiones de una máscara*, trans. Andrés Bosch Vilalta (EN>ES), Barcelona, Planeta-De Agostini.
- Mishima, Yukio (2006), *El rumor del oleaje*, trans. Jordi Fibla; Keiko Takahashi (JA>ES) Madrid, Alianza.

- Mishima, Yukio (2007a), *Confesiones de una máscara*, trans. Andrés Bosch Vilalta (EN>ES), Pozuelo de Alarcón, Madrid, Espasa-Calpe.
- Mishima, Yukio (2007b), *El rumor del oleaje*, trans. Jordi Fibla and Keiko Takahashi (JA>ES), Madrid, Alianza..
- Mishima, Yukio (2008a), *La remor de les onades*, trans. Joaquim Pijoan and Ko Tazawa (JA>CA), Badalona, Barcelona, Ara Llibres.
- Mishima, Yukio (2008b), *El marino que perdió la gracia del mar*, trans. Jesús Zulaika Goicoechea (EN>ES), Madrid, Alianza.
- Mishima, Yukio (2010), *Confesiones de una máscara*, trans. Carlos Rubio and Rumi Sato (JA>ES), Madrid, Alianza.
- Mishima, Yukio (2011a), *El temple del pavelló daurat*, trans. Joaquim Pijoan and Ko Tazawa (JA>CA), Badalona, Barcelona, Ara Llibres.
- Mishima, Yukio (2011b), *Confesiones de una máscara*, trans. Carlos Rubio and Rumi Sato (JA>ES), Madrid, Alianza.
- Mishima, Yukio (2011c), *El rumor del oleaje*, trans. Jordi Fibla and Keiko Takahashi (JA>ES), Madrid, Alianza.
- Mishima, Yukio (2011d), *La remor de les onades*, trans. Joaquim Pijoan and Ko Tazawa (JA>CA), Badalona, Barcelona, Ara Llibres.
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