

The Japanese Translation of *The Blythes Are Quoted*, *Anne's Days of Remembrance*: An Analysis of its Characteristics, Style and Publication

Yoshiko AKAMATSU[※]

邦訳『アンの思い出の日々』が伝えるもの

——その特質、文体、出版の意義——

赤松 佳子

L・M・モンゴメリ (L. M. Montgomery, 1874-1942) 作の *The Blythes Are Quoted* (『ブライス家がつなぐ物語 (仮題・赤松)』) は、2012 年 11 月に村岡美枝訳で『アンの思い出の日々』(正・続)と題されて新潮社から翻訳・出版された。この原作は、1974 年に改変されて 14 編の短編と 1 篇の詩としてまとめられ、*The Road to Yesterday* (『昨日への道』) という題目が付けられてカナダで出版されたが、それは作者の意図を忠実に表したものではなかった。以前に行われた日本での翻訳・出版も、この *The Road to Yesterday* に基づき、『アンの村の日々』(正・続)と題されて、上坪正穂訳で 1977 年に前半、上坪正穂・山田芳子訳で 1979 年に後半という二冊として篠崎書林から行われた。作者の意図どおりにカナダで出版されたのは、2009 年になってであり、日本における村岡美枝訳『アンの思い出の日々』がこの 2009 年版の翻訳である。全 15 編の短編を中心とする本作品は、アンとウォルターがそれぞれ創作した詩、彼らの詩をめぐるブライス家の会話を含む三つの要素から成っており、二つの世界大戦の影響が明確に意識されている。本稿では 2009 年版の完訳と銘打った村岡美枝訳を分析し、1974 年版の翻訳『アンの村の日々』と共通する部分の比較、村岡花子訳の継承、およびアン・シリーズの最終作品として位置づけられた出版の意味という観点から論じていく。

キーワード：L・M・モンゴメリ、『アンの思い出の日々』、翻訳

I. Introduction

The Japanese translation of *The Blythes Are Quoted* (2009) was released in two volumes by Shinchosha Press on November 1, 2012, three years after the publication of the original. 2012 marked the 70th anniversary of the author L. M. Montgomery's

Key Words: L. M. Montgomery, *The Blythes Are Quoted*, Translation

※ 本学文学部英語英文学科

death (1874-1942), as well as the 60th anniversary of the publication of the first Japanese translation of *Anne of Green Gables*, *Akage no An* (*Red-haired Anne*, 1952), by Hanako Muraoka (1893-1968). In honor of these two milestones, the Japanese publisher had planned to publish this translation in 2012, to the delight of all Japanese Montgomery fans. The translator, Mie Muraoka, is the granddaughter of Hanako Muraoka. The Japanese title is *An no Omoide no Hibi* (*Anne's Days of Remembrance*) which shows a connection to the other *Anne* books, and closely resembles the Japanese title of *The Road to Yesterday* (1974), which is *An no Mura no Hibi*, (*Anne's Village Days*), translated by Masanori Kamitsubo and Yoshiko Yamada and published in two volumes by Shinozaki Shorin Press (1977, 1979).

The two volumes of *Anne's Days of Remembrance* (2012) are included in Shinchosha's *Anne* series of *bunko-bon* (pocket-sized books), and they together became the eleventh book in that series. The first ten of Shinchosha's *Anne* series were translated by Hanako Muraoka, and her granddaughter, Mie Muraoka carries on her grandmother's legacy by having translated the last of the *Anne* books.¹

II. Anne books in Japan

It may be useful to explain here the history of Montgomery's *Anne* books in Japan before 2011. As I explained in "Japanese Readings of *Anne of Green Gables*," the *Anne* books were given Japanese titles by Hanako Muraoka referring to Anne's growth, marriage and motherhood (203-4). After the first book *Anne of Green Gables* (1908) was published as *Akage no An* (*Red-haired Anne*) in 1952, the second *Anne of Avonlea* (1909) was named *An no Seishun* (*Anne's Adolescence*, 1954), the third *Anne of the Island* (1915) was titled *An no Aijō* (*Anne's Affection*, 1954), and the fourth *Anne of Windy Willows [Poplars]* (1936) was called *An no Kofuku*, (*Anne's Happiness*, 1957). The fifth *Anne's House of Dreams* (1917) was exactly translated as *An no Yume no Ie* (1958). The sixth *Anne of Ingleside* (1939) was called finally *Rohenso no An* (*Rohen* means Ingleside), though Muraoka published the Japanese translation under another title *An no Ai no Katei*, (*Anne's Beloved Family*) in the same year, 1958. The seventh *Rainbow Valley* (1919) was named *Niji no Tani no An* (*Anne of Rainbow Valley*, 1959) and the eighth *Rilla of Ingleside* (1921) was called *An no Musume Rira* (*Anne's Daughter, Rilla*, 1959). Interestingly, two collections of short stories were included in the *Anne* books. The ninth *Chronicles of Avonlea* (1912) was named *An no Tomodachi* (*Anne's Friends*, 1956) and the tenth *Further Chronicles of Avonlea* (1920) was called *An wo Meguru Hitobito* (*The People around Anne*, 1958). (The latter was the book which L. C. Page had published without Montgomery's permission and the cause of the lawsuit between them, but the book concerning Avonlea was welcomed in Japan.) Almost all the translators who appeared after Hanako Muraoka followed her Japanese titles. After her death, more than thirty translators strove to create new translations, but most of them only translated the first three books.² Today, Yasuko Kakegawa is the only translator

to have completed ten of the *Anne* books, matching Hanako Muraoka's ten. Kakegawa used Muraoka's abandoned title, *Anne's Beloved Family* as her title of *Anne of Ingleside*, but she adopted all of Muraoka's titles for the other nine *Anne* books.

Therefore, there had been ten *Anne* books before the two volumes of *Anne's Days of Remembrance* were released in 2012. In Japan, the books are sold with a removable strip of paper, belted around its covers, with copy aimed at catching the customers' eyes. One such paper on the first volume claimed: "You'll never know the conclusion of *Anne of Green Gables* [the *Anne* books] without reading this last book." It piques the Japanese readers' curiosity to want to know about Anne's life after the First World War. The same paper claimed "For the readers of *Red-haired Anne* who have now grown up" and it shows the target of the readers. It is unfortunate that some Japanese readers were led to believe that *The Blythes Are Quoted* was published in 2009 to coincide with the centennial of *Anne of Green Gables* in 2008.³ However, careful Japanese readers will realize that there is no comment on this point in either Elizabeth Epperly's "Forward" or the editor Benjamin Lefebvre's "Afterward," so the timing would seem to be, simply, a matter of chance. The second volume of the translation is advertised as "the complete translation of the book, which includes the great Montgomery's recently discovered posthumous work." It also claims that the reader will encounter within, "the light and shadow of life that the writer captures with her unique sense of humor and discerning eye." Such words would certainly entice those who are interested in reading Montgomery's books.

The covers of two volumes of *Anne's Days of Remembrance* were drawn by illustrator Ai Noda who drew the covers of the other *Anne* books and the *Emily* trilogy in 2008. The cover of the first volume of *Anne's Days of Remembrance* shows a tea party at the Blythes, two of whom are apparently mature versions of Anne and Gilbert. The second volume shows a scene at a church wedding with the bride and bridegroom leaving the church overseen by over ten attendants, including a mature couple that may be Anne and Gilbert. A red-haired lady is depicted on both covers and suggests that Anne is a character within these volumes. After finishing the two volumes of *Anne's Days of Remembrance*, the readers will finally understand that the cover designs indicate Anne's connection to the poems, vignettes, and short stories within. The first cover gives the readers an imaginary picture of Anne's family and the second cover induces them to imagine a scene from the short story, "Here Comes the Bride."

III. The Complete Translation

As I have written above, *Anne's Days of Remembrance* consists of two volumes and is billed as the complete translation of *The Blythes Are Quoted*. "The complete translation" means that all the elements of the original book have been translated. The emphasis of "completeness" has been important since the 1980s when many Japanese could go abroad and have access to the original books more easily than before.

Faithfulness to the original version of *Anne's Days of Remembrance* is clearer when we compare it with *Anne's Village Days* which was published in two volumes in 1977 and 1979 as I mentioned.

Masanori Kamitsubo and Yoshiko Yamada's translation, *Anne's Village Days* is of all the original fourteen short stories and one poem, "The Canadian Twilight," which makes it a complete translation. However, strictly speaking, it cannot be called an exact translation, because it did not follow the order of the original *The Road to Yesterday*. The order of volume one is, firstly a poem "The Canadian Twilight," and then seven short stories, "The Road to Yesterday," "Retribution," "Fancy's Fool," "Fool's Errand," "Here Comes the Bride," "The Pot and the Kettle," and "Penelope Struts Her Theories." The order of volume two is "An Afternoon with Mr. Jenkins," "The Twins Pretend," "A Dream Comes True," "The Reconciliation," "The Cheated Child," "Brother Beware," and "A Commonplace Woman." The order is quite different from the original. It seems that the Japanese translators did their translation work as they would, not taking care of the orders of the short stories. Japanese readers were not given the chance to consider the implication of the order of the stories. Owing to Lefebvre's publication of *The Blythes Are Quoted*, we know now that *The Road to Yesterday* was a Canadian editor's version of a collection of fourteen short stories and a poem, and that many poems, vignettes and one short story had been cut from Montgomery's original manuscript. It also had lost its time sequence. It is regrettable that Japanese readers were deprived of the opportunity of knowing the original order through an accurate translation.

Despite the arbitrary order, the two translators' Japanese is very natural. Volume one was translated by Kamitsubo and volume two was co-translated by Kamitsubo and Yamada. They change the titles when a direct translation would seem to be difficult for Japanese readers to grasp. In the first volume, "The Road to Yesterday" is renamed "The Road to Remembrance," "Penelope Struts Her Theories" is "Penelope's Method of Child Rearing" and in the second volume, "The Cheated Child" becomes "Patrick's Guardian(s)" (In Japanese, the singular and the plural are ambiguous) and "The Twins Pretend" is given the new title "The Act of Pretending." Their translations of the titles are more faithful to Montgomery's original titles than Mie Muraoka's which I will explain later.

Mie Muraoka's first volume of *Anne's Day of Remembrance* contains Epperly's "Forward" and goes through "Penelope Struts Her Theories." It faithfully follows the order of the original *The Blythes Are Quoted*, though Epperly's "Forward" is placed at the end under the title, "About this book." This was the translator's suggestion so that the readers would approach the book with no preconceptions.⁴ The second volume contains the rest of the original book with Montgomery's granddaughter, Kate Macdonald Butler's message to the Japanese readers and the translator, Mie Muraoka's "Afterward." Japanese readers can be exposed to the whole of *The Blythes Are Quoted*.

In this sense, it can be called a complete translation. However, Mie Muraoka sometimes uses adapted titles for some poems and short stories. In some cases, the English expressions are difficult to translate literally, but in some cases, I do not understand why they should be changed at all. In volume one, five short stories out of seven have new titles. "Some Fools and a Saint" is translated as "The Fields' Ghost," "An Afternoon with Mr. Jenkins" as "An Unexpected Visitor," and "The Twins Pretend" as "The Twins' Act of Pretending" which is similar to Kamitsubo and Yamada's Japanese title "The Act of Pretending." "Fancy's Fool" is renamed "The Garden of Remembrance" and "Penelope Struts Her Theories" becomes "Penelope's Theories of Child-rearing." In volume two, four short stories out of eight are given new titles. "The Cheated Child" is renamed "Where is Pat Going?," "Fool's Errand" is "Fool's Errand of Good Luck," "A Commonplace Woman" is "The Life of an Unremarkable Woman" which emphasizes the title character's commonness, and "The Road to Yesterday" becomes "The Miraculous Encounter." Most of the adaptations are understandable, but the last one "The Miraculous Encounter" seems to be too much of a change. "The Road to Yesterday" symbolizes the path to remembrance, or one's happy past. The literal translation of Kamitsubo and Yamada's could have been a nod to the book's Japanese title, *Anne's Days of Remembrance*. Mie Muraoka explained that she wanted to create titles which did not reveal the plots and that she wanted to avoid repetition of words when naming "The Road to Yesterday,"⁵ so she created an entirely new title "The Miraculous Encounter."

As for the vignettes and poems, they are quite new for Japanese readers. The topics in the vignettes link to the other *Anne* books naturally. The poems are translated into refined Japanese, sometimes with new titles, because of the difficulty of literal translation. All in all, Mie Muraoka's translation is understandable without the feeling that something is out of joint. She invites the readers to remember her grandmother's style of translation through her own translation.

IV. Hanako Muraoka's Legacy and its Revision and Expansion by Mie Muraoka

The legacy of Hanako Muraoka's translation is great. She was not only the first translator of *Anne of Green Gables* and its sequel, but also the translator for most of Montgomery's books. Abridged versions of *Anne of Green Gables* for younger generations were published at the same time and contributed to the spread of the story. From 1959 to 1966, the episode of "Anne's Apology" and the lost amethyst brooch was used in Japanese junior high school textbooks.⁶ Muraoka translated many books of English-language classics, which were widely read, although most are now out of print. Yumiko Taniguchi claims that "what made Hanako Muraoka most famous was [the translation of] *Anne of Green Gables*, and at the same time, what made this book most famous was the name of Muraoka."⁷ It is true in a sense, but at the time of the translation of the *Anne* books, the name Muraoka was more influential than it is in the

present day. Hanako Muraoka was one of the first Japanese radio announcers, a poet and editor of a Christian literary magazine, as well as a translator. She also was Helen Keller's interpreter when she came to Japan. Books under Hanako Muraoka's name were recognized as good books to read. In 2008, Mie Muraoka, Hanako's granddaughter filled in such gaps in her grandmother's translation, under Hanako's name. She selected the way of preserving her grandmother's legacy. Hanako's translation was given new life thanks to Mie. Mie's sister Eri wrote her grandmother's biography, *An no Yurikago: Muraoka Hanako no Shogai (Anne's Cradle: the Biography of Hanako Muraoka)* in 2008, which played an important role in promoting Hanako's legacy. Ten *Anne* books and the *Emily* trilogy were revised by Mie and released in the year of the centennial of the original *Anne of Green Gables* (2008). These works led to Mie's translation of *The Blythes Are Quoted*.

Mie and Eri Muraoka open Hanako Muraoka's Study Room to the public several times a year and host a website under the name of "*Akage no An Kinenkan / Muraoka Hanako Bunko*," "The Memorial Hall of Red-haired Anne and Hanako Muraoka's Library." They are carrying on the work that their mother, Midori Muraoka, Hanako's daughter, began in 1991.⁸ The granddaughters are maintaining the legacy of Hanako Muraoka and managing copyright issues when they arise. After the great disaster of the Tohoku Earthquake and Tsunami in 2011, they collected contributions under the name of "Red-haired Anne Funds" to help orphans of the disaster. In March, 2013, the one hundred and twentieth year of Hanako's birth, a book named *Muraoka Hanako to Akage no An no Sekai (Hanako Muraoka and the World of Red-haired Anne* [my translation]) published by Kawade Shobo Shinsha Press.⁹ In Spring, 2014, "*Hanako to An* (Hanako and Anne)," a serial morning drama, adapted from Hanako Muraoka's biography by Eri Muraoka is to be broadcast by NHK (Nippon Hoso Kyokai) over the course of half a year.¹⁰ This TV drama will focus on the translator's encounter with *Anne of Green Gables* and the extent of her legacy. 2014 will mark the 140th memorial year of the birth of L. M. Montgomery.

After finishing her master's degree in American Literature at Japan Women's University, Mie Muraoka began her career as a translator in 1989 when she translated an American writer Elizabeth Winthrop's book, *Belinda's Hurricane* (1984). She published the translations of several other books, as well as the revisions of Hanako's *Anne* books and the *Emily* trilogy and her grandmother's translations of other books beside Montgomery's.

IV. Conclusion

In "The Translator's Afterward" Mie Muraoka wrote that Montgomery might have felt the need to express the merciless pain and damage that war inflicts on the lives of ordinary, innocent people, and her ardent hope for peace. "Montgomery left a message of peace to the next generation through Anne and her family when she

knew the end of her life was near. She leads us to realize what is the most important for human beings and shines a light on it for us. We, living life in the present, should inherit the wish Montgomery had,” said Mie (481). She felt that Hanako Muraoka had the same wish as Montgomery because Hanako had translated *Anne of Green Gables*, longing for peace while bombs rained down upon Tokyo during the Second World War. Finally, Mie wishes that long-time fans of Anne will find a new sparkle in *The Blythes Are Quoted* and that new readers who encounter Anne for the first time will have a chance to go back and read the earlier *Anne* books. One Japanese reader wrote that *Anne’s Days of Remembrance* is more suitable for mature audiences who have already had their own experience of worldly matters.¹¹ She said that the more readers have come to know of Montgomery’s personal struggles and suffering through her published journals (1986-2004), the more they can savor the depth of *The Blythes Are Quoted*. I recognize that Mie Muraoka’s translation has conveyed the spirit of the original and do hope Mie’s wish will be fulfilled by many Japanese readers.

Acknowledgements

I would like to express my sincere thanks to Ms. Mie Muraoka who replied to my questions on her translation, and to my colleague and friend, Ms. Lyn Swierski, who checked my English and gave useful advice.

Notes

¹ In an e-mail dated February 8, 2013, Mie Muraoka explained that she suggested this plan and the publisher agreed with her.

² For example, Sumiko Ishikawa published her translation of the first three books in Tokyo Shoseki Press (1989, 1990, 1991). Yuko Matsumoto may continue her translations, but she shows no sign of it after having completed the first three books (1993, 2001, 2008).

³ Mie Muraoka said in an e-mail dated February 8, 2013 that the reason Shinchosha claimed *The Blythes Are Quoted* was published in 2009 is because of the centennial anniversary of *Anne of Green Gables*. They probably wanted to connect the publication of *The Blythes Are Quoted* and the centennial of *Anne of Green Gables* for their own benefit, but it may just likely be a coincidence.

⁴ In an e-mail dated February 8, 2013, Mie Muraoka explained the reason of the replacement.

⁵ In an e-mail dated January 26, 2013, Mie Muraoka explained how she came up with the adapted titles.

⁶ This textbook was included in one of five volumes of a collection of textbooks: *Mitsumura Library: Junior High School Japanese Textbooks, Vol.2: The Conductor’s Duty* (My translation), 47-66. In the commentary of this volume by Yoichi Tanaka, another excerpt from *Red-haired Anne*, was also used as a part of a Japanese textbook

from 1972 to 1978 (Unfortunately there is no further explanation of the topic). As the textbooks used for junior high school were different in each of Japan's forty-seven prefectures, the junior high school students who encountered Anne in the textbook were very lucky. Unfortunately, I had no such experience in my junior high school days in Okayama Prefecture. In Canada, I overheard it said that the reason why so many Japanese people know *Anne of Green Gables* is that all Japanese students have read parts of the book in their school textbooks, but it is not true.

⁷ In the same book, Sumiko Yokokawa stated that Japanese readers from 1950 to 1960 read *Anne of Green Gables* through the filter of Hanako Muraoka. It is, however, not true, because the second translator, Sakiko Nakamura's *Red-haired Anne* was published by Kadokawa Press in 1957. Both translations sold well and some Japanese readers enjoyed comparing them.

⁸ See the website http://club.pep.ne.jp/~r.miki/greet_j.htm

⁹ I contributed an article "L. M. Montgomery's *Emily* Trilogy and Hanako Muraoka" (My translation) to this book. The editor is Eri Muraoka.

¹⁰ This news was announced in June, 2013.

¹¹ This is from Yoshiko Takayama's response to *Anne's Days of Remembrance*, in an e-mail dated February 11, 2013.

Works Cited

- Akage no An Kinenkan/Muraoka Hanako Bunko* (The Memorial Hall of Red-haired Anne and Hanako Muraoka's Library). February 8, 2013
<http://club.pep.ne.jp/~r.miki/greet_j.htm>.
- Akamatsu, Yoshiko. "Japanese Readings of *Anne of Green Gables*." Gammel and Epperly, eds., *L. M. Montgomery and Canadian Culture*. 201-12.
- _____. "We forget because we must": The Problems of Remembering and Forgetting in *The Blythes Are Quoted*. *Notre Dame Seishin University Kiyo* Vol. 37 (2013): 1-12.
- Epperly, Elizabeth. "Foreword." Montgomery, *The Blythes Are Quoted*. ix-xiv.
- Gammel, Irene, and Elizabeth Epperly, eds. *L. M. Montgomery and Canadian Culture*. Toronto: University of Toronto Press, 1999.
- Lefebvre, Benjamin. "Afterward." Montgomery, *The Blythes Are Quoted*. 511-20.
- _____. *Notes toward Editing L. M. Montgomery's The Blythes Are Quoted*. Guelph, ON: The University of Guelph. 2001.
- Montgomery, L. M. *Among the Shadows*. Ed. Rea Wilmshurst. Toronto: McClelland & Stewart, 1990.
- _____. *An no Mura no Hibi (Anne's Village Days [The Road to Yesterday])*. Vol. I. Trans. Masanori Kamitsubo. Tokyo: Shinozaki Shorin Press, 1977.
- _____. *Zoku An no Mura no Hibi (Anne's Village Days [The Road to Yesterday])*. Vol. II. Trans. Masanori Kamitsubo and Yoshiko Yamada. Tokyo: Shinozaki Shorin Press, 1979.

- _____. *An no Omoide no Hibi (Anne's Days of Remembrance [The Blythes Are Quoted])*. 2 vols. Trans. Mie Muraoka. Tokyo: Shichosha, 2012.
- _____. *The Blythes Are Quoted*. Ed. Benjamin Lefebvre. Toronto: Viking Canada, 2009.
- _____. *The Road to Yesterday*. Toronto: McGraw-Hill Ryerson, 1994.
- Muraoka, Eri. *An no Yurikago: Muraoka Hanako no Shogai (Anne's Cradle: Biography of Hanako Muraoka)* (My translation). Tokyo: Magazine House, 2008; Shinchosha, 2011 [Revised edition of 2008.]
- Muraoka, Mie. "The Translator's Afterward." *An no Omoide no Hibi (Anne's Days of Remembrance)*. Vol. 2. 477-82.
- _____. ed. *Muraoka Hanako to Akage no An no Sekai (Hanako Muraoka and the World of Red-haired Anne)* (my translation). Tokyo: Kawade Shobo Shinsha Press, 2013.
- Tanaka, Yoichi. "Commentary." *Mitsumura Library: Junior High School Japanese Textbooks, Vol.2: The Conductor's Duty* (My translation). Ed. Yoichi Tanaka and the General Editors of Mitsumura Tosho Press. Tokyo: Mitsumura Tosho Press, 2005. 116-7.
- Taniguchi, Yumiko. "Hanako Muraoka: The One who Gave Birth to *Red-haired Anne*." *The Illustrated Dictionary of Children's Literature and History of Japanese Translations* (My Translation). 77.
- Yokokawa, Sumiko. "Various Unbalances: The History of Translations of Canadian Juvenile Literature." *The Illustrated Dictionary of Children's Literature and History of Japanese Translations* (My Translation). 203.
- Zusetsu Kodomo no Hon / Honyaku no Ayumi Jiten (The Illustrated Dictionary of Children's Literature and History of Japanese Translations)* (My Translation). Ed. *Kodomo no Hon / Honyaku no Ayumi Kenkyukai* (The Study Group of Children's Literature and History of Japanese Translations) (My translation). Tokyo: Kashiwa Shobo, 2002.