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Fostering Inter-cultural Understanding through Translations A Study of Japanese Literary Translations into Sinhala

Samanthika Lokugamage ^{1,*}, Udara Iroshini de Silva ²

¹ Department of Languages, Cultural Studies and Performing Arts,
International Center for Multidisciplinary Studies, Faculty of Humanities and Social Sciences,
University of Sri Jayewardenepura, Sri Lanka.

² Department of Modern Languages, University of Kelaniya, Sri Lanka.

*Corresponding author: samanthika@sjp.ac.lk

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Abstract: Literary translations can directly cater to sustainable development by fostering intercultural understanding, tolerance, mutual respect and the cultural diversity of the speakers of both the source language and the target language. Intercultural understanding is a powerful means of promoting multiple SDGs like Quality Education (SDG4), Peace, in diversity. Global partnerships could be strengthened through various ways and literature is an incomparably effective and sophisticated medium to cultivate such understanding. Translating vocabulary and concepts specific to a certain culture or ethnic group is never an easy task as it involves deep knowledge and understanding of the source language as well as techniques of expressing it in the target language. How to translate cultural aspects of the source language without disturbing the natural flow of the story is a key factor when it comes to fiction. Translatorship has been seen as an individuation of collective schemes related to personal history, the collective history of the source culture, the collective history of the target culture, and their intersections. Further, it is highlighted that Translatorship can be redefined in terms of *habitus*. In this study, a few translated fictions by different translators from Japanese into Sinhala were studied focusing on references to food, clothes, festivals, and religious aspects. The study utilised a content analysis method, and it was captured that each translator has used a different translation method when rendering cultural aspects. Some had added in-text solutions like additions and paraphrasing, whereas some had used out-of-text solutions, i.e., a glossary to give extra cultural knowledge, without disturbing the natural flow of the story. Some had used typological cultural terms. Subsequent to analysis, it was observed that the existence and the identity of the translator emanating from the translated work differ depending on the methods they have adopted to translate cultural aspects. As a common factor in all the translated works analysed, it could be said that translators appear to play an extremely vital social role as cultural ambassadors since the translators in the analysed works have paid extra attention to unique aspects of Japanese culture and how best those factors could be translated into Sinhala in a way the readers could grasp a better understanding of those unique cultural aspects. All in all, it could be said that literary translations could play a major role in fostering inter-cultural understanding that promotes sustainable development and therefore more attention and focus should be given to research on methodologies and techniques utilized in translating cultural aspects.

Keywords: Cultural Ambassadors, Cultural Aspects, Intercultural Understanding, Translating, Translator Existence and Identity

Introduction

Literature is a powerful means of presenting human experiences, thoughts, ideas and feelings. Translation brings literature from around the world to diverse readers transcending linguistic and cultural boundaries. Therefore, it is just to say that literary translations foster intercultural understanding, tolerance and mutual respect. They help the reader to immerse themselves in the cultural diversity of both the source language (SL) and the target language (TL). Intercultural understanding is a multifaceted concept that encompasses the ability to recognise, respect, and appreciate cultural differences while fostering meaningful interactions across diverse communities. As such, intercultural understanding effectively promotes multiple SDGs like Quality Education (SDG 4), Peace, Justice and Strong Institutions (SDG 16) and Partnership for the Goals (SDG 17) as it advocates collaboration and inclusion of diversity. Intercultural understanding fosters inclusive learning environments, different worldviews, critical thinking approaches and knowledge systems which help promote Quality Education (SDG 4). When people understand and learn to appreciate different cultures it creates meaningful dialog between cultures thus laying the foundation for peaceful coexistence which is the core in Strengthening Peace, Justice and Strong Institutions (SDG16). The cultural understanding and sustainable collaborations between partners help navigate cultural barriers that might hinder effective global partnerships being formed and maintained (SDG 17). Literature is an effective and sophisticated means of promoting such understanding.

Shuttleworth & Cowie [1] acknowledge the fact that ‘translation is an incredibly broad notion which can be understood in many different ways’ thus demonstrating the fact that a single definition which can capture all dimensions is impossible. In fact, Hatim & Munday [2, p.6] refer to the ‘ambit of translation’ and define the same in 3 points, 1. ‘the process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context, 2. the written product or the Target Text (TT), which results from that process and which functions in the socio-cultural context of the TL, 3. the cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2’. This demonstrates that translation is a complex process as it involves not only interlingual transfer that involves rendering meaning from a SL text into a TL, but also cultural and pragmatic dimensions embedded in the work, the translator’s role and the intricate processing behind it. Especially, translating a literary work brings into the translator’s table a plethora of vocabulary and concepts distinctive to a certain culture or ethnic group making it an extremely difficult task that involves a deep knowledge and understanding of the SL as well as deciphering techniques of expressing them in the TL. Translating such vocabulary and concepts without jeopardizing the natural flow of the story becomes crucial especially in fiction. Among many approaches to translation studies like linguistic (i.e., Nida E., Catford, J.), cultural and anthropological (i.e., Venuti, L., Lefevere, A., Bassnet, S.), cultural and descriptive (i.e., Toury, G., Holmes J.) and functional (i.e., Vermeer, H., Reiss, K.) and sociological (i.e., Bourdieu, P., Sapiro, G.), we streamlined this study with the sociology of translation approach based on Pierre Bourdieu’s conceptualization of ‘field’ and ‘*habitus*’ focusing on the agents of translation, ‘especially the translators themselves, rather than the text’ [3]. This is quite a novel approach applied into the field of translation studies during the past two decades. In line with this conceptualization, Meylaerts [4, pp.100-101] contends that “translatorship amounts to an individuation of collective schemes related to personal history, the collective history of the source culture, the collective history of the target culture, and their intersections” allowing us the possibility to redefine translatorship in terms of *habitus*.

In this study, we attempt to analyse a few translated fictions by different translators from Japanese into Sinhala focusing on references to cultural vocabulary and concepts such as food, clothes, festivals, and religious aspects in line with the classification proposed by Newmark [5] and to explore how the translators’ *habitus* has influenced each work.

Translation of Culture and the Translator’s *Habitus*

Translation is a complex process as it involves rendering not only a set of linguistic symbols, but also the cultural aspects that are embedded in the source text (ST) as well as the TT. Newmark putting forward general considerations governing translation of all cultural words, contends that the ultimate consideration should be recognition of the cultural achievements referred to in the ST and respect for all foreign countries and their cultures [5].

Dam & Zethsen [6] refer to the fact that even though many studies have concentrated on “translations (the products) and translating (the process), the translators themselves- the people who produce the translated texts and engage in the translation process- have attracted surprisingly little attention so far” [6, p.7]. The role played by the translator can and should not be underestimated as they serve as crucial agents in transferring literary works across cultures, shaping the reception and understanding of foreign literature [7]. As such, this study aligns itself with the sociological paradigm

in translation studies where the translator's *habitus* is the core. This approach, heavily influenced by Pierre Bourdieu's sociology, examines translation through concepts of *habitus*, field, and capital. Key works include Semioni, [8]; Gouanvic, [7]; Inghilleri, [9,10]; Sela-Sheffy [11] and Meylaerts [4, 12]. *Habitus* is the generative principle of responses more or less well adapted to the demands of a certain field, is the product of an individual history, but also through the formative experiences of earliest infancy, of the whole collective history of family and class [13, p.91]. In line with this contention, Maylaerts [4], posits that 'under the influence of social position and individual and collective past, every cultural actor thus develops (and continues to develop) a social identity; a certain representation of the world of those person's position therein' [4, p. 93]. These translators simultaneously play different roles, and they internalise social, cultural, political and linguistic structures around them which becomes their '*habitus*'. Accordingly, translation is influenced by the translators' *habitus*, which shapes their approach to the ST and the target culture, making their choices subconscious reflecting their specific cultural and literary backgrounds [7]. Therefore, understanding the translator's *habitus* is essential for analysing the dynamics of translation and its effects on literary production [7].

Presenting a critical reframing of descriptive translation studies, Simeoni [8] argues that translation is fundamentally a social practice mediated by deeply embodied cultural dispositions, not just rule-following behavior. He proposes that translator's *habitus* provides a more nuanced framework for understanding how translators navigate in making decisions in the translation process. Inghilleri [9] focusing on political asylum interviews as case study, proposes that without examining the broader social and ideological structures that influence how meaning is constructed and legitimized, it is difficult to fully comprehend interpreting contexts. Using case studies of American literature, Gouanvic [7] illustrates how factors like censorship battles, emergence of specialised translation series, individual translators' social backgrounds shape translation practices. Sela-Sheffy [11] using Bourdieu's concepts of 'field' and '*habitus*' examines Hebrew translations and posits that translators are not passive conduits but active cultural agents who engage in status competition and employ various strategies to accumulate symbolic capital within their field. Through a detailed biographical analysis of two Belgian translators, Maylaerts [4] demonstrates how their different social backgrounds, educational experiences, and cultural positions led to markedly different translation choices and career trajectories, even when working in the same normative framework.

Studies in Sri Lanka analysing translated work from Japanese to Sinhala have primarily focused on the translation process rather than the translator him/herself (i.e., [14, 15, 16]), where the *habitus* oriented sociological approach has rarely been employed. Furthermore, translations from Japanese to Sinhala have not been a frequent object of investigation in the Sri Lankan translation field. Therefore, in this study we attempt to match that gap in the literature and by doing so, we strive to comprehend techniques utilised by different translators and how they are connected to their *habitus* thus paving the way to decipher unique strategies to translation of cultural aspects.

Focus of the Study

In this study, we specifically focus on three Sinhala literary translations/adaptations from Japanese. The specific translations/adaptations were selected purposely, considering the *habitus* of the translators that could be seen in their works. The selected works were closely studied to identify the techniques used by the translators with reference to terms related to cultural aspects. Below are the details of the three translations/adaptations used in this study.

- අලුත් අවුරුද්දට “ඔමොච්චි” *Aluth Auruddhata Omochi* by Kusuma Karunarathne (2002) Wijesuriya Grantha Kendraya [17].
- (This is a collection of 10 Japanese stories especially targeting Sri Lankan children)
- එකමන් එක කාලෙක ජපන් රටේ.... *Ekamath Eka Kaleka Japan Rate....* by Iromi Senarathne, Udara Iroshini de Silva, Samanthika Lokugamage, Sandamali Amarasiri Gunawardana. (2024) Samayawardana Publishers [18].
- (This is an adaptation of 16 Japanese folk stories targeting anyone who is interested in Japanese folk stories)
- වල් බළල්පායේ අකරතැබ්බය *Wal Balalpaye Akarathabbaya* by Dileep Chandralal (2024) Sarasavi Publishers [19].

(This is a translation of the short story *Chumonno Ooi Ryoriten* by Miyazawa Kenji)

Some Details of the Translators

Rather than focusing on the translation process as a single entity, here we focus on the techniques that are used in these translations with reference to how the translators themselves could be seen within the work they have done. In other words, we focus on the work as a holistic result of the *habitus* of the translators. Prior to the analysis, it is absolutely important to look at who the translators are. The following details were gathered by interviewing the translators.

The translator of Aluth *Auruddhata Omochi*, Kusuma Karunarathne has been to Japan for several long-term study programmes where she could study Japanese literature and culture. Her first encounter with the Japanese was with two Japanese officers who were affiliated to the embassy of Japan in Sri Lanka. Being a Sinhala lecturer at the University of Peradeniya, young Kusuma was assigned to teach Sinhala to these officials. She didn't know much about Japanese people or the country until she met these two officers. Consequently, this encounter with the Japanese led her to develop a passion towards Japan and its culture which spurred her to pursue higher studies in Japan. She has visited Japan several times and has stayed long-term for study purposes, where she got extensive exposure to Japanese literature and culture. She has introduced Japanese literature to Sinhala readers by writing several story books. Furthermore, she was involved in several intercultural awareness projects including a series of lectures introducing Sri Lanka and Sinhala literature to the Japanese.

Iromi Senarathna, Udara Iroshini de Silva, Samantha Lokugamage, and Sandamali Amarasiri Gunawardana have been teaching Japanese to Sri Lankan learners at Secondary and University level education as well as outside mainstream education for several decades. Each of them has participated in study tour programmes and teacher training programmes in Japan, where they were able to gain first-hand experience in both traditional and modern cultural aspects. Two of them have completed their MA and PhD in Japan in Japanese linguistics and Japanese language education, which has given them the opportunity to experience not only the linguistic landscape but also the lifestyle of contemporary Japan. As they had prior Japanese language knowledge before going to Japan, it was quite easy for them to understand Japan, Japanese culture and its people.

Dileep Chandralal is a Professor Emeritus at Okinawa University, who has been living in Japan for more than 40 years. He first went to Japan in 1983 for his MA in Linguistics. During this period, Japanese language education was not well established in Sri Lanka, and he faced considerable challenges initially. However, through considerable effort and enthusiasm, he successfully completed his MA in Japanese Linguistics and PhD in Cognitive Linguistics with a focus on Sinhala and published his first book, titled "Sinhala" with John Benjamin Publishing Company. He is also interested in sociolinguistics. He has been playing a key role in introducing Japanese culture to Sri Lanka and vice versa. Many Japanese individuals interested in Sri Lanka and its culture gravitated towards him making him a central figure in the Sri Lankan community in Japan.

Research Methodology

In this study we focused on cultural aspects and references translated in the three translations/adaptations, employing the content analysis method for data collection and analysis. In the first stage, we classified the cultural expressions into five categories, based on the classification put forward by Newmark [5]. After identifying all the cultural expressions in the three translations/adaptations, the second stage involved applying Newmark's [5] translation procedures at the sentence level.

Classification of Cultural Terms- Stage 1

Newmark's [5, p. 95] classification of cultural terms includes the following categories.

- (1) Ecology encompassing flora, fauna, winds, plains, hills.
- (2) Material culture including food, clothes, houses and towns, transport.
- (3) Social culture referring to work and leisure.
- (4) Organisations, Customs, Activities, Procedures, Concepts covering the political and administrative domains, religious and artistic domains.
- (5) Gestures and Habits.

We identified this classification as holistic and comprehensive, making it practically applicable to the analysis in the current study. Table 1 illustrates the number of cultural aspects and references falling into each category deciphered during the analysis. The following section quotes examples from the three translations/adaptations.

Name	Ecology	Material Culture	Social Culture	Organizations, Customs etc.	Gestures and Habits
<i>Aluth</i>	6	16	14	10	10
<i>Ekamath</i>	24	Table 1: Cultural Expressions			03
<i>Wal</i>	0	03	0	03	02

Ecology

E.g., (1) ජපන් රටේ ‘කුමො’ කියලා කියන්න මකුළුවට. ඒ වගේම වලාකුළටත් ‘කුමො කියන නම තමයි පාවිච්චි කරන්නේ. *Aluth* (p.11)

Japan rate ‘kumo’ kiyala kiyanne makuluwata. Eewageema walakulatath ‘kumo’ kiyana nama thamai pavichchikaranne

(In Japan ‘kumo’ means the spider. The cloud is also called ‘kumo’)

(2) ජපන් රටේ හැදෙන ‘කකි’ කියන ගෙඩි ජාතියට ඉංග්‍රීසියෙන් ‘පර්සිමොන්’ කියනවා. *Aluth* (p.21)

Japan rate hadena ‘kaki’ kiyana gedi jathiyata ingrisiyen ‘persimon’ kiyana.

(‘Kaki’ is the Japanese version of English persimmon.)

(3) “මොකද මේ සඳ්දේ ඉවතෙ-භුජි?” කුරකකෙ කන්ද ඇහුවා. *Ekamath* (p.45)

Mokakda me sadde *Iwate fuji? Kurakake* kanda ahuwa.

(What’s this noice Iwate Fuji? Asked mt. Kurakake.)

Material Culture

E.g., (1) *Yosaku* hithuwa me rediwalin ‘*kimono*’ andum atakma mahanna puluwan kiyala. Japan rate aya issara andapu andumata ‘*kimono*’ kiyala kiyanne.

(Yosaku thought eight kimonos could be made with the material. The attire Japanese people wore in the past is called ‘*kimono*’)

(2) ඉතින් මේ සිදුවීම නිසා කන්ද උඩ රාජධානියේ මාලිගාව “හකුමයිජෝ” හෙවත් සුදු සහල් මාලිගාව කියා ප්‍රසිද්ධියට පත්වුණා. *Ekamath* (p.32)

Ithin me siduwima nisa kanda udarata rajadhaniye maligawa “*hakumayijo*” hewath sudu sahal maligawa kiya prasiddhiyata pathwuna

(Therefore, because of this incident, the castle of the hilltop kingdom was popularly known as ‘Hakumaijo’: the castle of white rice.)

(3) ආච්චි මොමොතරෝට කන්න කිබි දංගො ගුලි හදලා දුන්නා. *Ekamath* (p.107)

Achchi *Momotarota* kanna *kibi dango* guli hadala dunna.

(Grandma made *Kibi dango* dumplings for *Momotaro* to eat.)

(4) බටකොළ තොප්පිය පැළඳගත් දඩයක්කාරයා... *Wal* (p.49)

Batakola thoppiya palandagath dadayakkaraya....

(The hunter who is wearing a bamboo leaf hat....)

(5) දඩයක්කාරයා උදුබෝල ගෙනවිත් තිබිණි. **Wal** (p.49)

Dadayakkaraya undu bola genawith thibini.

(The hunter had brought in undu bola.)

Social Culture

E.g., (1) අන්තිමේදි පුතා අම්මන් අරගෙන කන්ද නැගලා ගිහින් හොඳට හෙවණ නියන ගහක් යට අම්මා බිමින් කියලා කියනව, “ඔකාසං,” ඒ කියන්නෙ ජපන් භාෂාවෙන් අම්මට කියන නම. **Aluth** (p.73)

Anthimedi putha ammath aragena kanda nagala gihin hondata hewana thiyana gahak yata amma bimin thiyala kiyana, “okasan” e kiyanne japan bhashawen ammata kiyana nama.

(Finally, the son climbed the hill carrying his mother, and kept her under a shady tree, and then said, “okasan”, that is the word which refers to mother in Japanese.)

(2) දුවගෙන දුවගෙන යනකොටම එකපාරටම ඇතින් ඔදෝ දේවාලයක් තියෙනවා දැක්කා. **Ekamath** (p.65)

Duwagena duwagena yanakotama ekaparatama athin odo dewalayak thiyenawa dakka.

(While he was on the run he saw an odo shrine far away.)

(3) මට යෙන් 2800ක පාඩුවක්. **Wal** (p.22)

Mata yen 2800ka paduwak.

(I’ve lost 2800 yen)

(4) තෝකියෝවට ගිය පසු ඔවුහු උණු වතුරේ බැස නා ගත්හ. **Wal** (p.49)

Tokiyowata giya pasu owuhu unu wathure basa na gathha.

(They soaked in hot water after going back to Tokyo.)

Organisations

E.g., (1)යොසකු ගෙදර ගිහින් නාන බාල්දියට බැහැල හොඳට උණු වතුරෙන් නාගත්ත. වතුර බාල්දියෙ හරි වැකියෙ හරි බැහැල වික වෙලාවක් ඉඳන් නාගන්න එකත් ජපන් රටේ මිනිස්සුන්ගෙ සිරිතක්. **Aluth** (p.12)

...Yosaku gedara gihin nana baldiyata bahala hondata unu wauthren nagaththa. Wathura baldiye hari tankiye hari bahala indala tika welawak indan naganna ekath Japan rate minissunge sirithak.

(Yosaku went home and had a hot bath in the bath tub. It is customary for the Japanese to have a bath immersing themselves sometime in the bath tub.)

(2) කිබි දංගො ගුලි කැවම ඇහට හොඳ ශක්තියක් එන නිසා. **Ekamath** (p.107)

Kibi dango guli kawama angata honda shakthiyak ena nisa.

(Since, eating kibi dango dumplings will bring you physical strength.)

Gestures

E.g., (1) ජපන් ජාතිකයෝ හොඳට කළගුණ දන්න අය. කවුරුහරි උදව්වක් කළොත් දෙකට නැමිල ඒකට ස්තූති කරනවා. **Aluth** (p.12)

Japan jathikayo hondata kalaguna salakanna danna aya. Kawuruhari udawwak kaloth dekata namila ekata sthuthi karanawa.

(The Japanese are a grateful people. If someone helps them, they will bow and show their gratitude.)

Furthermore, apart from the cultural word categories above, onomatopoeia (mimic words) was observed in the translations. Onomatopoeia represents a significant element in the Japanese language, frequently used across a wide range of contexts from daily conversations to formal written discourse, and requires extra attention during translation. Therefore, this category must be considered when translating from Japanese.

E.g., (1) ඔන්න ඉතින් ආව්වී ගහට ගිහින් රෙදි හෝද හෝද ඉන්නකොට, ‘ජබු.... ජබු....’ කියලා ලොකු සද්දයක් එක්ක ලොකු මොමො ගෙඩියක්....**Ekamath** (p.105)

Onna ithin achchi gangata gihin redi hoda hoda innakota, 'jabun....jabun....'kiyala loku saddayak ekka loku momo gediyak.....

(When grandma was washing clothes in the river, a big momo fruit came flowing down the river with a rushing sound.)

(2) “බෲස්” යන හඬින් එකවරම හමා ආ සුළඟින්, වැඩුණු තණපත් “සර සර” යන හඬින් සෙලවිණි. “සිලි සිලි” හඬ නගමින් ගස්වල කොළ එකිනෙක ඇතිල්ලී ගියේ “කරිස් කරිස්” හඬ නගමිනි. *Wal* (p.23)

“brus” yana handa nagamin ekawarama hama a sulangin, wadunu thanapath “sara sara” yana handin selawini. “sili sili” handa nangamin gaswala kola ekincka athilli giye “kris kris” handa nagamini.

(There was a swift sound in the wind, which swished the grass. Tree leaves rustled touching each other.)

Translation Procedures- Stage 2

In the second stage, the expressions extracted in the first stage were analysed according to the sentence-level translation procedures employed. Newmark [5] proposes that ‘translation procedures’ are used for sentences and other smaller units of language as opposed to translation methods which are used for whole texts.

- **Transference** (emprunt, loan word, transcription) involves directly transferring a source language word into the target language text.
- **Naturalisation** is a procedure which succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL
- **Cultural Equivalent** is an approximate translation where a SL cultural word is translated by a TL cultural word.
- **Functional Equivalent** is a common procedure, applied to cultural words, and requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the SL word; and sometimes adds a particular.
- **Descriptive Equivalent** in translation, description sometimes has to be weighed against function.
- **Synonymy** is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text.
- **Through-Translation** is the literal translation of common collocations, names of organizations, the components of compounds and perhaps phrases.
- **Shift or transposition** is a translation procedure involving a change in the grammar from SL to TL.
- **Modulation** is a variation through a change of viewpoint, of perspective {eclairage} and very often of category of thought.
- **Recognised Translation** is the official or the generally accepted translation of any institutional term.
- **Translation Label** is a provisional translation, usually of a new institutional term, which should be made in inverted commas, which can later be discreetly withdrawn.
- **Compensation** is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence.
- **Componential Analysis** is the splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translations.
- **Reduction and Expansion** are rather imprecise translation procedures, which you practise intuitively in some cases, ad hoc in others.
- **Paraphrase** is an amplification or explanation of the meaning of a segment of the text. It is used in an ‘anonymous’ text when it is poorly written or has important implications and omissions.
- **Couplets**, triplets, quadruplets combine two, three or four of the above-mentioned procedures respectively for dealing with a single problem. They are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent.
- **Notes, Additions and Glosses** are the additional information a translator may have to add to his version. [5, pp. 81-93]

Cultural expressions classified in the first stage of the analysis were examined using the translation procedures outlined above to identify the techniques employed by the translators of the three works in consideration and the following procedures were identified. As Newmark [5] notes, determining which specific procedure has been applied can be challenging, as translators often employ couplets-combinations of multiple procedures. The following examples are drawn from the three translations/adaptations.

Cultural Equivalent

E.g., お団子 odango= උදුබෝල *Wal* (p.49) undubola

Here the word “odango” is translated as “udubola” as an equivalent.

Functional Equivalent

E.g., (1) 下駄 geta= ගොනා ලී සෙරෙප්පු *Aluth* (p.46) geta li sereppu

Geta wooden slippers

下駄 geta= ගොනා සෙරෙප්පු ජෝඩුව *Ekamath* (p.49) geta sereppu joduwa

A pair of geta slippers

(2) 餅 mochi= මොචි ගුලි *Ekamath* (p.130) mochi guli

Mochi dumplings

In the above examples, the cultural words are paired with Sinhala culture-free terms to provide readers with additional contextual information about their meanings.

Descriptive Equivalent

E.g., (1) ජපන් රටේ හැදෙන ‘කකි’ කියන ගෙඩි ජාතියට ඉංග්‍රීසියෙන් ‘පර්සිමොන්’ කියනවා. ඒවා ඉදිලා ගස්වල තියෙනකොට හරියට ලාවලු ගෙඩි වගෙයි ජේන්තේ. ඉතින් මේ පලතුරු ගෙඩියක ඇටයක් තමයි, වදුරට මගදී දකින්න ලැබුනේ. *Aluth* (p.21)

Japan rate hadena ‘kaki’ kiyana gedi jathiyata ingrisiyen ‘persimon’ kiyana. Ewa idila gaswala thiyenakota hariyata lawalu gedi wageyi penne. Ithin me palathuru gedyaka atayak thamayi, wandurata magadi dakinna labune.

(‘Kaki’ is the Japanese version of English persimmon. They look like egg fruits. It is one of these seeds that the monkey saw on his way.)

The translator has provided a descriptive explanation beyond what appears in the SL text.

Glossary

E.g., ජපන් පුරාවෘත්ත, ජනප්‍රවාදවල අපට මුණ ගැසෙන “තෙංගු” යනු, ශින්තෝ ආගමේ විශ්වාසයක් අනුව නිර්මාණය වූ චරිතයක් බව සැලකේ. *Ekamath* p.XVI

Japan purawrutta, janaprawadawala apata muna gasena “tengu” yanu, Shinto agame wishwasayak anuwa nirmanaya wu charithayak bawa salake.

(‘Tengu’ who we encounter in Japanese legends and folklore is a character created based on Shinto beliefs.)

In this adaptation, the translators extensively employ a glossary to provide cultural descriptions rather than incorporating in-text explanations.

Conclusion

In this study, our aim was to investigate how the translator’s *habitus* has influenced the translation of culture-specific aspects and references by analysing three translations/adaptations from Japanese into Sinhala employing the classification proposed by Newmark [5]. The analysis conducted in two stages: classification of cultural terms and examining the sentence-level translation procedures adopted in each work, shows that each translator has used a different translation procedure when rendering cultural aspects, i.e., utilising in-text solutions like additions and paraphrasing, using out-of-text solutions like adoption of a glossary to give extra cultural knowledge, without disturbing the natural flow of the story, and deploying typological cultural terms. This demonstrates that methods translators have employed to render cultural words reflect their individual backgrounds, their existence and identities-what Bourdieu terms their *habitus*. Translators function as cultural ambassadors by making extra efforts to familiarize readers with distinctive, unique aspects of Japanese culture. Considering these facts, it is evident that literary translations could play a major role in fostering inter-cultural understanding that promotes sustainable development. In conclusion, this study suggests that more attention and focus should be given to research on methodologies and

techniques utilized in translating cultural aspects as translation is a complex interplay between linguistic and cultural aspects embedded in literary works.

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