

Making a Mountain of Mountains: The Term 名山 According to Fukada Kyuya

By Craig McGinty

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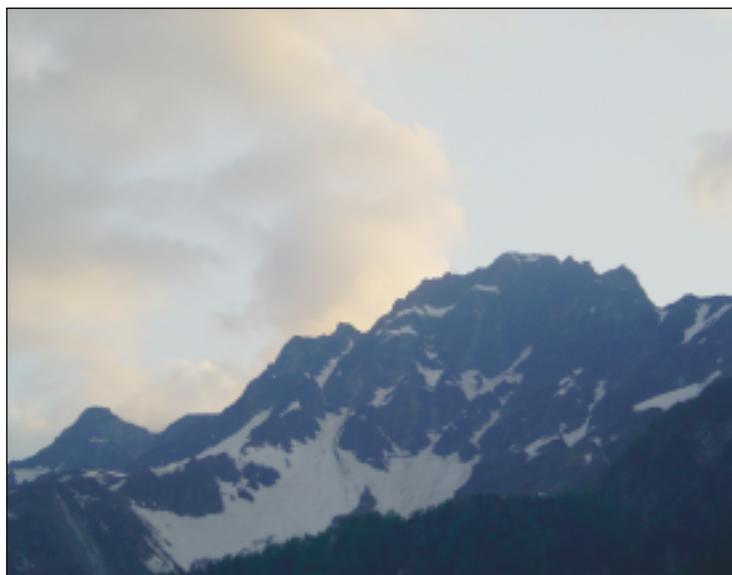
Introduction

This article discusses the term 名山 according to Fukada Kyuya (深田久弥; 1903-1971), mountaineer and author of the book *Nihon Hyakumeizan* (日本百名山; normally understood to mean “One Hundred Famous Mountains of Japan”). Although my area of specialty in translation is not criticism, this topic has occupied my interest since

I began hiking the mountains of central Honshu roughly six years ago.

First published in 1964, *Nihon Hyakumeizan* (and, for that matter, the one hundred mountains listed therein) has enjoyed a steadily growing popularity over the years. This popularity is evidenced by numerous guidebooks, periodicals, videos, DVDs, and CD-ROMs exclusively devoted to the subject, and also by posters advertising the towns and prefectures that are home to the *hyakumeizan*.¹ In fact, during the recent IJET-15 Conference, when I stopped at Kinokuniya in Shinjuku to purchase some topographical maps, I discovered that there is now an entire shelf labeled “百名山” and stocked with books on the subject.² The “*hyakumeizan* boom” that was in effect when I lived in Japan is apparently still going strong.

I cannot recall the first time I encountered Fukada’s book or the term *hyakumeizan*. It was probably the result of seeing “百名山”



on a topographical map and wanting to know what the *hyakumeizan* were and who devised the list. As I became more familiar with Fukada’s book and some of the mountains he describes, I also became increasingly aware of how often the term is used, outside of the book, in relation to the mountains in the book. For instance, when I reached the summit of Kobushidake (甲武信岳; 2460 m, located where the borders of Saitama, Nagano, and Yamanashi prefectures meet) one morning in the summer of 2001, I noticed that next to an old wooden sign with the name and height of the mountain was a newer and more conspicuous sign that read “日本百名山甲武信岳.” Obviously, the party responsible for the newer sign was capitalizing on the inclusion of the mountain in Fukada’s book and the appeal this has in drawing people to the mountain.

Perhaps due to the lack of literature in English on the subject, there seems to be some confusion among non-Japanese as to

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what the term *hyakumeizan* signifies and what distinguishes these mountains from other mountains in Japan. For instance, the majority of non-Japanese who are at least vaguely familiar with the *hyakumeizan* usually refer to them as “(the) one hundred famous mountains of Japan” and do not seem to be aware of the fact that the *hyakumeizan* represent a subjective list made by a single individual. Other non-Japanese more familiar with the *hyakumeizan* do not always seem to understand the basis on which the selection was made. For instance, on one Internet site, a woman writes that the mountains were selected using many criteria, including geography.³ As discussed later in this article, Fukada based his selection on only three criteria (and geography was not one of them).

Most non-Japanese living in Japan understand the term 名山 to mean “famous mountain(s),” as is evident in

English publications on the subject.⁴ However, a simple Internet search of Japanese sites reveals that Japanese people think of the term 名山 in very different ways. When I conducted a search earlier this year using different keywords and combinations of keywords, I came across Japanese sites that variously translated 名山 as “beautiful mountain(s),” “high and beautiful mountain(s),” “sacred mountain(s),” “great mountain(s),” “famous mountain(s),” and “renowned mountain(s).” The variety of these translations underscores the difficulty of capturing in one succinct English adjective what is meant by the term 名山, particularly as used by Fukada.

The Book⁵

So what is meant by *hyakumeizan*? The term refers to one hundred mountains in Japan that were selected by Fukada, on the basis of the three criteria

discussed below, for being in his opinion the most impressive or the most “important” of all the mountains in Japan. Generally, the term does not refer to any other similar list of one hundred Japanese mountains. The problem is that these mountains are not just mountains; they are *meizan*, which relates to the greater cultural phenomenon in Japan of designating natural or other places as particularly beautiful, particularly sacred, or particularly important. This phenomenon is manifested linguistically by such compounds as 名所, 名地, and 名水. Thus, when one talks about *meizan*, one is not necessarily referring to the mountains appearing in Fukada’s

list but rather to mountains that have traditionally been accorded that status.

So what is a *meizan*? The problem in answering this question is that it can depend on which of the mountain’s characteristics is given priority by the person with whom you are speaking, or whose sentences you are reading. In short, the word *meizan* is difficult to pin down with a single adjective.

Structurally, *Nihon Hyakumeizan* is divided into one hundred short entries that begin with Rishiridake (利尻岳; 1719 m) on Rishirito off the northwest coast of Hokkaido, and end with Miyanouradake (宮ノ浦岳; 1935 m) on Yakushima, south of Kyushu. For this reason, one can either read through the entries from beginning to end or read individual entries in no particular order. In terms of content, the entries discuss interesting facts and stories about the mountains, such as the origin and significance of their names, as well as Fukada’s personal experiences in climbing the mountains. The book can serve as a guide for novices wanting to select mountains in Japan to climb. And it offers veteran hikers information they might not easily find elsewhere.

The *hyakumeizan* are not the one hundred highest mountains in Japan and are not arranged in order of height. (Thus, Mt. Fuji does not appear as the first entry but as the seventy-second.) For this reason, it would be unfair to draw a comparison between the *hyakumeizan* and, say, the Fourteeners of Colorado,⁶ even though climbing all of the *hyakumeizan* is for some Japanese and expatriate hikers a goal similar to that of climbing all of the Fourteeners for some native Colorado hikers. The *hyakumeizan* are also not listed with the “best” mountain first. The order of the list is in directional order from north to south over the topography of Japan. Moreover, few, if any, of the *hyakumeizan* require technical skill to climb.⁷ Thus, to view them as being the most challenging mountains in Japan to climb would be erroneous. In short, the

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From the Administrator

Ken Wagner



For the past few years, several ATA divisions, notably the Spanish Language Division, have held division conferences. However, there never has been much demand for a separate JLD conference, probably because the International Japanese-English Translation Conference (IJET) has functioned as a de facto JLD conference for 15 years. Admittedly, it functions as a de facto JLD conference only every other year when it's held in an English-speaking country, and it isn't always held in North America.

J<>E translators benefit from many activities available outside the ATA. One is IJET, sponsored by the Japan Association of Translators (JAT), and another is the Honyaku mailing list. For its part, the JLD now makes its newsletter and mailing list available to anyone interested. In other words, there is a certain amount of sharing of resources among different translators' organizations in the Japanese-English language pair. When the mantle of JLD administrator fell to me, I thought promoting this type of cooperation among the JLD, JAT, and other J<>E organizations would be a worthwhile goal. This year presents a unique opportunity to do that, although I don't know if "opportunity" is exactly the right word, given the situation.

As has been written in these pages, divisions of the ATA can no longer roll over their account balances from one year to the next for reasons that have to do with the tax status of the ATA. With a previous balance that has not reverted to the ATA and this year's dues, the JLD may amass as much as \$10,000 this year. The JLD print directory used to be our major expense, but we have stopped publishing a division directory with the advent of the ATA online directory. No major projects such as book publication will require major funding this year. Division expenses for the year will amount mainly to honoraria for the *JLD Times* staff and a few conference-related items such as room rentals and refreshments. This amounts to less than \$5,000.

It would seem that JLD members pay their dues for activities that specifically promote the professions of J<>E translation and interpretation rather than to support the parent organization (that's what ATA dues are for). Therefore, providing some support to this year's IJET (IJET-16) in Chicago is one way to direct JLD funds toward a J<>E activity as well as to promote collegiality in the profession.

I have met with the organizing committee for IJET-16 to discuss this. The following proposals for JLD support were made. 1) Fund an IJET keynote speaker for \$3,000. 2) Split the cost of a keynote speaker with JAT (\$1,500). 3) Subsidize the IJET registration fee of JLD members attending IJET (just as ATA members get a discount on the ATA conference registration fee).

I myself lean toward options 2 and/or 3.

I have informed the ATA Board of Directors that the division is considering this. An additional benefit of any activity like IJET is that it can be used for continuing education credit. I also realize that a majority of JLD members do not attend translation conferences of any kind, and funding conferences does not benefit them directly. The decision on supporting IJET-16 will be made at this year's general meeting at the ATA conference. In the meantime, please voice any views you have on this matter through the JLD list or to me directly.

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hyakumeizan list is simply a subjective selection made by a highly experienced mountaineer. The fact that Fukada himself climbed many, many mountains just to narrow the list down to one hundred has lent an enormous amount of credibility to his selection. As he notes in the book, it took him some fifty years to compile the list.

Understanding 名山

I often question whether “famous mountain(s)” is an acceptable way of translating 名山 into English, precisely because several of Fukada’s *meizan* are not well-known (i.e., outside of a limited geographical area) among the majority of Japanese people. Even Fukada recognized this. For instance, in his entry on Kitadake (北岳; 3192 m, Yamanashi

fails to capture the nuances of the term *meizan* itself. In this connection, my conviction is shared by Professor Miyashita Keizo, who writes, “「名山」という言葉をヨーロッパの言語に翻訳するのは困難であるし、できるとしてもたくさんの単語をつらねて説明する必要があるだろう。たんに「有名な山」とか「登って楽しい山」というだけのことではないからだ。”

In order to understand what a *meizan* is in Fukada’s use of the term, one must refer to the three criteria Fukada used in making his selection. He discussed these criteria in the postscript to *Nihon Hyakumeizan*. The first criterion was “山の品格,” or what might be thought of as the character of a mountain.¹⁰ In other words, a mountain worthy of *meizan* status must have something that impresses itself upon anyone who looks

mountain which people revere morning and evening, and on the summit of which a small shrine has been placed, inherently has *meizan* qualifications. Such a mountain is one where a mountain spirit or deity dwells. In this connection, Fukada lamented the explosive development of the tourism industry, which he said has made profane once-distinguished mountains with old histories and left the mountain deities with no place to live. According to Fukada, a mountain that has been made profane is not worthy of *meizan* status.

The third criterion was “個性のある山,” or a mountain with individuality. A mountain worthy of *meizan* status must have a unique shape or a phenomenon, event, or tradition associated with it, for example. Thus, this criterion can but does not necessarily relate to the first criterion, or the mountain’s physical appearance. Other, unseen qualities may account for a mountain’s individuality. In this respect, Fukada conceded that not all mountains are the same, and that each mountain has its own characteristics, but argued that a *meizan* has strong individuality.¹¹

As an additional criterion, Fukada drew a cutoff line at around 1500 meters and generally considered as potential candidates only mountains having at least this height. For instance, he regarded historically important mountains such as Yahikoyama (弥彦山; 634 m, Niigata Prefecture), Hieizan (比叡山; 848 m, Kyoto), and Hikosan (英彦山; 1200 m, on the border of the Fukuoka and Oita prefectures) as being undeniably *meizan*, but wrote that each of these mountains is too low. Fukada did, however, make two exceptions: Tsukubasan (筑波山; 876 m) in Ibaraki Prefecture and Kaimondake (開聞岳; 922 m) in Kagoshima Prefecture. In the case of the former mountain, he referred to the long cultural history associated with the mountain and the numerous appearances of the mountain in Japanese poetry and literature. In the case



Prefecture), Fukada wrote, “日本で一番高い山は富士山であることは誰でも知っているが、第二の高峰はと訊くと、知らない人が多い。北岳だよと教えてもそんな山はどこにあるかといった顔つきである。”⁸ Herein lies one of the ironies of the *hyakumeizan*: if these are “famous mountains,” many of them have become retroactively famous (or at least more famous) as a result of their inclusion in Fukada’s book.

Another reason why I question the translation “famous mountain(s)” is because the single adjective “famous”

at it. This criterion unequivocally refers to the physical appearance of a given mountain. Fukada wrote that even if a mountain passes the test in terms of its altitude, it will not pass the test if it is a commonplace mountain. This “something” that impresses itself on the viewer might be the severity, strength or beauty of the mountain.

The second criterion was “山の歴史,” or the historical importance of a mountain. A *meizan* is a mountain with whom people have had a deep and historically long relationship. Fukada wrote that a

of the latter mountain, he wrote that Kaimondake is worthy of *meizan* status because of its unique, almost perfectly conical shape that rises upward from the sea.

Professor Miyashita interestingly observes that the criteria Fukada and others applied to *meizan* all lack the perspective of a mountaineer.¹² In other words, Fukada did not use criteria such as the physical pleasure or adventurous thrill one feels in climbing a mountain. Fukada's first criterion was a purely visual one. One can therefore understand why some Japanese people have translated 名山 as "beautiful mountain(s)." The problem with this translation is that it fails to take into consideration Fukada's other criteria. With respect to Fukada's second criterion, one can understand why some Japanese people have translated 名山 as "sacred mountain(s)." The problem with this translation is that not all of the *hyakumeizan* have explicitly sacred associations. With respect to Fukada's third criterion, one can understand why some Japanese people have translated 名山 as "great mountain(s)." Again, the problem with this translation is that it fails to take into consideration the other criteria. It is not that the various translations offered by native Japanese are incorrect, but rather that they are all in different ways correct.

Fukada was not the first to devise a list of *meizan*, as he notes in the postscript. For instance, he mentions that the physician and literary figure Tachibana Nankei (橘南谿; 1753-1805) cited several *meizan* in a passage called 名山論 in his travel record of 1795-97, *Toyuki* (東遊記). Additionally, the painter Tani Buncho (谷文晁; 1763-1840) painted three scrolls of ninety mountains titled *Nihon meizan zue* (日本名山図会).¹³ The mountains appearing in these works will not be discussed here, but it is worthy to note that not all of them correspond to the mountains selected by Fukada.

Another person who contributed to the *meizan* concept was the geographer Shiga Shigetaka (志賀重昂; 1863-1927). Shiga's *Nihon Fukeiron* (日本風景論), which was published in 1894, was reportedly a bestseller at the time and had a huge impact on men who would later found the Japanese Alpine Club in 1905. In *Nihon Fukeiron*, Shiga listed two criteria for determining the qualifications of a *meizan*. The first was that the overall appearance of the mountain must be artistically and geometrically balanced. In other words, a *meizan* must be aesthetically pleasing. The second was that the mountain must be rich in variety.¹⁴ What should be noted here is that, like Fukada's first criterion, Shiga's first criterion was purely visual.

It is not the purpose of this article to trace the history and application of the term *meizan*, but I refer to these other people for several reasons. First, Fukada

was accessible and unknown to these early men. Second, the term *meizan* did not originate with Fukada. The concept of *meizan* had already been in existence for a long time in Japanese culture. By appropriating this term for the one hundred mountains featured in his book, Fukada was drawing upon a certain cultural resonance that extended far back in time and space. But the unique aspect of Fukada's use of the term was that, in the advent of the development of alpinism in late nineteenth- and twentieth-century Japan as an activity unrelated to mountain worship or ascetic practices,¹⁶ Fukada gave *meizan* status to mountains that were historically not granted that status—at least not individually—so that one might even argue Fukada modernized the *meizan* concept.

Earlier, I mentioned that Professor Miyashita notes that the criteria Fukada applied to *meizan* lack the perspective of



a mountaineer. I agree with this observation to a certain extent, but disagree when it comes to Fukada's additional criterion of height above sea level. Fukada wrote, "山高きをもって尊しとせずだが、ある程度の高さがなくては、私の指す山のカテゴリーには入らない."¹⁷ This is important because Fukada treated mountains individually that have generally been treated in terms of their association with adjacent mountains. For instance, several of the mountains in Fukada's list belong to

groups of "three mountains" (三山). Examples of these groups include the "Shirane Sanzan" (白峰三山) in Yamanashi Prefecture, which consist of Kitadake, Ainodake (間ノ岳; 3189 m), and Notoridake (農鳥岳; 3050 m), and the "Dewa Sanzan" (出羽三山) in Yamagata Prefecture, which consist of Gassan (月山; 1984 m), Hagurosan (羽黒山; 414 m), and Yudonosan (湯殿山; 1500 m). Of the Shirane Sanzan, Fukada selected Kitadake and Ainodake for inclusion in *Nihon Hyakumeizan*, but omitted Notoridake. He wrote, "北岳・

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間ノ岳・農鳥岳は普通白峰三山と呼ばれているが、(中略)一括して呼ぶにはあまり規模が大きすぎる。”¹⁸

Also, although all three Dewa Sanzan are historically linked as a sacred place and appear in important Japanese literary works such as Matsuo Basho's *Oku no hosomichi*,¹⁹ Fukada included only Gassan in *Nihon Hyakumeizan*. With respect to Hagurosan, he wrote, “山とはいうものの四百米ほどの丘陵にすぎない。”²⁰ Thus, Fukada's general concern with altitude and his individual treatment of mountains reveal the perspective of a modern alpinist. This also becomes important in understanding Fukada's particular use of the term *meizan*, because he acknowledged that there are many historically and culturally significant mountains throughout Japan that are *meizan*, but indicated that not all of these met the criteria for inclusion within his concept of the *hyakumeizan*.

Conclusion

With *Nihon Hyakumeizan*, Fukada inadvertently created a “mountain” of mountains. Interest in the book and in the mountains it lists has fueled a boom that has yet to cease. Accompanying this boom, more and more hikers are treading the trails of the *hyakumeizan*. Newer signs on the summits of some of these mountains remind successful hikers that they did not just climb any mountain—they climbed one of the *hyakumeizan*. As this boom continues, one can expect guidebooks and other materials to appear in English. It is my hope in writing this article that at least translators working with the Japanese language will gain a greater understanding of the terms *meizan* and *hyakumeizan* and how they might be handled.

One of the more particular points I wish to make with this article is that in order to understand what Fukada's *hyakumeizan* are, and therefore how the term 名山 according to Fukada might be translated, one must return to the original source. Another point I wish to make is that the term *hyakumeizan* refers to a particular group of mountains selected by one individual, and that the *hyakumeizan*

are not the only *meizan* in Japan.²¹ Finally, from my own soapbox as a hiker, climbing all of the *hyakumeizan* might be an excellent way to experience the beauty of the Japanese mountains. Yet there are many other mountains in Japan that are not part of the *hyakumeizan* but are just as worthy of hiking.



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Notes

¹ For instance, NHK BS-2 produced and broadcasted a series of short programs titled 深田久弥の日本百名山 that aired in 1994 and 1995. All of these have been issued on 20 videos and 10 DVDs by

Yama to Keikokusha. Also, Asahi Shimbunsha published a weekly magazine in 2001 titled 週刊日本百名山. A total of 50 magazines were published. The success of this magazine was followed by the publication of 週刊続日本百名山, which features the “二百名山” selected by the Fukada Club, and 花の百名山. Numerous Japanese-language guidebooks, such as those published by Shobunsha, are also available. To my knowledge, no comparable book or essay has been written in English on 日本百名山.

² Saito Kazuo discusses this in the preface to *Nihon no meizan o kangaeru* (Tokyo: Atene Shobo, 2001), where he writes: “近頃の出版界は、ちょっと大袈裟な言い方をすれば、‘名山ラッシュ’ではなからうか。試みに書店を覗いてみると、『〇〇百名山』とか、『〇〇二百名山』とか名山を題したカラー版のきれいな本が、かなりの量で並んでいるからだ。(中略)今日のラッシュに火をつけた張本人は、『日本百名山』を書いた深田久弥先輩だといえるだろう。”

³ See Ginger Vaughn, “Hyakumeizan: An Introduction,” <http://www.outdoorjapan.com/columns/hyakumeizan-1.html>, and “The Hyakumeizan Challenge,” <http://www.weekender.co.jp/new/020816/mountaingirl-020816.html>.

⁴ For example, see *Hiking in Japan* (Melbourne: Lonely Planet, 2001), and “British team planning to climb 100 Japanese mountains,” *The Japan Times*, February 4, 2001, <http://www.japantimes.co.jp/cgi-bin/getarticle.pl5?nn20010204a8.html>.

⁵ For detailed information on Fukada and

the creation of the book, see Tazawa Takuya, *Hyakumeizan no hito: Fukada Kyuya den* (Tokyo: TBS Britannica, 2002), 259-269. Fukada came up with the idea of the *hyakumeizan* many years before the publication of *Nihon Hyakumeizan*. Half of the essays that would later make their way into the book were first serialized from March 1959 to April 1963 in the periodical *Yama to kogen* (山と高原) published by Hobundo. A year after the book appeared, it was awarded the prestigious Yomiuri Award for Literature (読売文学賞) in the category of criticism and biography.

⁶ The term “Fourteeners” refers to all of the mountains in Colorado that have a height of at least 14,000 feet. See, for example, Gerry Roach’s *Colorado’s Fourteeners: From Hikes to Climbs* (Second Edition) (Golden, CO: Fulcrum Publishing, 1999).

⁷ Of course, this can depend on the route.

⁸ Fukada Kyuya, *Nihon Hyakumeizan* (Tokyo: Shinchosha, 1991), 338.

⁹ Miyashita Keizo, *Nihon Arupusu: mitate no bunkashi* (Tokyo: Misuzu Shobo, 1997), 69.

¹⁰ Fukada writes: “人間にも人品の高下があるように、山にもそれがある。人格ならぬ山格のある山でなければならぬ。” Fukada, *Nihon Hyakumeizan*, 424.

¹¹ “強烈な個性。” Fukada, *Nihon Hyakumeizan*, 424.

¹² Miyashita, *Nihon Arupusu*, 63-64.

¹³ For more information on Shiga’s *meizan* and

Buncho’s *meizan*, see Saito, *Nihon no meizan o kangaeru*. An interesting attempt to photograph Buncho’s *meizan* from the places where Buncho is believed to have painted them can be found in Miyake Osamu’s *Gendai Nihon meizan zue* (Tokyo: Jitsugyo no Nihonsha, 2003).

¹⁴ The information here comes from Miyashita, *Nihon Arupusu*, 61-62.

¹⁵ Fukada, *Nihon Hyakumeizan*, 10.

¹⁶ For example, see Yamazaki Yasuji, *Nihon tozanshi* (Tokyo: Hakusuisha, 1969), and also Yasukawa Shigeo, *Kindai Nihon tozanshi* (Tokyo: Akane Shobo, 1969).

¹⁷ Fukada, *Nihon Hyakumeizan*, 424.

¹⁸ *Ibid.*, 342.

¹⁹ Matsuo Basho, *Oku no hosomichi*, in *Shincho Nihon koten shusei: Basho monju* (Tokyo: Shinchosha, 1978), 137-40.

²⁰ *Ibid.*, 81.

²¹ For example, see Saito, *Nihon no meizan o kangaeru*.

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From the Editor

This issue of the *JLD Times* is unusual in that it contains only two feature articles, both of which are quite long (and one of which isn’t exactly an article in the normal sense of the word), instead of the customary larger number of shorter articles. I think you will find both features quite interesting, however, and hope that everyone



can find the time to fill out and return Mr. Hartmann’s survey.

The next edition of the *JLD Times* will be a preview issue for the upcoming ATA conference, and will also include a review of the IJET-15 conference that recently took place in Yokohama. To that end, I am looking for submissions regarding the upcoming ATA conference and articles reviewing the recent IJET-15 conference, as well as commentary on conferences in general. Do you think conferences are useful? If so, in what way specifically are they useful? If not, why not? Have there been particular sessions at conferences that have changed your career as a translator? Have fellow translators you

met at conferences changed the course of your life? Just about anything that has to do with conferences is welcome, so please submit your thoughts on the topic. Also, if any of you happen to have photographs from the recent IJET-15 conference, or photographs from other conferences, those would be a great help as well.

In closing, I would like to thank Mr. Hartmann and Mr. McGinty for their unsolicited submissions. Remember, your submissions are the foundation on which the *JLD Times* is built!

Sincerely,
Irith T. Bloom
JLD Times Editor

Survey of How We Handle Ethical Problems

By Gregor Hartmann

Recently I interviewed translators and interpreters on what they perceived as ethical issues, by which I meant those problematic areas where we make decisions about right and wrong in the absence of overt rules or formal law. The problems that follow are distilled from what people said they worry about.

Please print out this survey, mark an option to show how you would usually handle these situations (you can also

write your own suggestions on the back), and mail it to me at 137 Oak Street, Ridgewood, NJ 07450. If you have any questions about this, you can email me at g.hartmann@att.net or call me at 201-445-2263.

The goal of this survey is to find out what people are actually doing, not what they think they're supposed to do. So please be frank, and don't write your name or any identifying information on the survey. The results will be summarized and discussed by an ethics panel at

the ATA Annual Conference in Toronto this fall.

(Note for certified ATA members: In announcing this project, I naively stated that attending this panel would satisfy an ATA continuing education requirement. I have since been told that a JLD panel discussion of ethics is not an officially approved ethics workshop, and hence does not satisfy the requirement. This situation could change by October, but in the meantime, I retract my statement and apologize for misleading you.)

Repetitive Text 1:

You need to translate 20 pages of the same form with different information filled in. You create a master form, copy it 20 times, then go back and fill in the variable information. As a result, most of the final wordcount is the repetitive text of the form. How do you charge for this?

- Use the agreed-upon word rate because that makes up for the time spent creating the master form.
- Give a discount since the repetitive parts went so fast.

Repetitive Text 2:

You translate a patent for an agency. Several years go by, and a different agency asks you to translate the same patent.

- You dust off the old translation and submit it, happy to be paid twice for the same work.
- You retranslate the patent without looking at your earlier work and submit it at your normal word rate.
- You advise the agency of the circumstances, submit the old translation, and charge less than usual.

Intellectual Property 1:

A publisher is preparing a guidebook to a popular Japanese card game. It turns out there are hundreds of cards that haven't been released in English yet. The publisher knows of a website where fans have already made amateur translations of the cards. He asks you to copy the fan translations and clean them up.

- No way, unless the publisher contacts the fans and obtains permission to use their work.
- You do the job as requested, figuring that the fans must want the information on the cards disseminated, or else they wouldn't have posted it on the Internet.
- You accept the job, ostensibly on the publisher's terms, but do your own translations from scratch.
- You decline the job.

Intellectual Property 2

You sign a court protective order so that you can work on a big legal case. When the project ends, the lawyer instructs you to destroy all notes, glossaries, translation memory files, etc. This is a provision of the protective order. Do you?

- Yes, since you are bound by the court order to protect their intellectual property.
- No. What you learned in the case is *your* intellectual property, and your notes, glossaries, etc. are merely a physical representation of what's in your brain.

Intellectual Property 3

A client asks you to translate a patent into English. Doing research at the U.S. Patent Office website, you find it is already available in English.

- You tell the client how to obtain the free English version and charge a modest fee for your time/knowledge.

- You copy and paste the Patent Office version, check it for changes, and charge your normal word rate.
- You translate the patent from scratch without looking at the Patent Office version and charge your normal word rate.
- You translate the patent yourself, using the Patent Office version as a reference, and charge your normal word rate.

Client Relations 1

A lawyer suggests you translate an ambiguous phrase a certain way so it supports his case.

- You stick to your understanding of the phrase and refuse to make any changes.
- You make the change, since he's deeper into the subject than you are. Besides, he can always edit the document you produce to make it read the way he wants.
- You do research and try to come up with the most *likely* translation (in a probabilistic sense).
- You consult a senior translator who is an expert in the subject matter and ask what she would do. You follow her advice.

Client Relations 2

A client asks you to attend a trade show and pose as a college student doing a research paper in order to learn the plans of a rival company. Would you?

- Yes. It's not illegal, and you want to help your client.
- No. Too creepy.

Client Relations 3

A teenager wants a kanji version of a faddish saying. ("What goes around comes around.") He intends to have it tattooed on his right biceps so he will look cool, like his favorite NBA athlete. Talking to him on the phone, you sense he's young and not too bright.

- You provide the translation with no questions asked.
- You provide the translation, but insist on proof his parents know about this.
- You provide the translation, but suggest waiting a few months to make sure he really wants to spend the rest of his life with this slogan burned into his epidermis.

Colleague Relations 1

A company hires a group of translators to work on a large project. They put you in a room, shove in boxes of documents, but otherwise leave you to organize yourselves. After a few weeks, it becomes obvious that one of the translators is not pulling his weight. Under what circumstances would you denounce him to the company and get him fired?

Rat Him Out	Let Him Stay	Circumstances
		Translator is glued to cellphone taking care of personal business.
		Translator is incompetent, but is nice old ikebana teacher who needs the money.
		Translator is incompetent, but his recommendation got you the job.
		Translator has personal tics that really get on your nerves.
		Translator has personal tics that interfere with group harmony.

Colleague Relations 2

An agency is considering a translator for a certain job, and asks for your opinion of his work. You happen to know he's mediocre in general, and this assignment is outside his field of expertise, but his family situation is difficult and he really needs the job.

- You say you don't know.
- You tell the agency he's probably not a good fit, and recommend someone better.
- You tell the agency he's OK, and let them infer the truth based on your lack of enthusiasm.
- You tell the agency he'd do a great job, and privately contact the translator and say you'll help if necessary.
- You tell the agency he'd do a great job, and cross your fingers. After all, they're supposed to do proofreading and editing to justify their markup.

Colleague Relations 3

You proofread a document for an agency. It contains many mistakes. Somehow you learn the original translator's identity (either the

agency told you, or the name appeared in the background information in a Word document). What sort of feedback would you provide to the original translator?

- None.
- Describe the mistake patterns to the agency, and ask them to pass this information to the translator.
- Contact the translator directly and explain the sorts of errors you found (trying to be polite and non-judgmental).

Confidentiality 1

In the course of working on a project involving a large company, you obtain information that could make you money in the stock market.

- You refrain from using it.
- You refrain from using it yourself, but tell friends so they can benefit.
- You use it, since you probably could have figured it out anyway.

Conflict of Interest 1

You are working on a lawsuit for Company A. An agency contacts you about a job, and it sounds unrelated, so you accept it, but when you actually see the pages you realize they're the same documents from the same lawsuit, only coming from Company B, the opposing party of Company A.

- You tell the agency you are already working on the project for Company A, so you must decline.
- You work for both sides without telling either side, because you're neutral, and don't care who wins.
- You tell the agency and work for them too if they don't care.

Conflict of Interest 2

You are working on a lawsuit for Company A, which is suing Company B. You have signed a protective court order requiring you to keep whatever you learn confidential and use it only in their litigation. Company C sues Company D (all companies are in the same industry and entangled in the same problem), opening a new legal front. If an agency contacts you representing C or D, will you take the job?

- Yes.
- No.

Conflict of Interest 3

You are working on a lawsuit for Company A. You are approached about an unrelated translation project by the lawyers for Company B, which is A's opposing party. Would you work for the lawyers for Company B at the same time as you're working for Company A?

- Yes. But only after discussing the situation with lawyers on both sides.
- Yes. But you wouldn't tell either set of lawyers of your relationship with the other side.
- No. Too risky.

Conflict of Interest 4

In the past, you worked on a lawsuit for Company A, which used Company B. After the lawsuit has ended, Company B contacts you about a translation project. They don't know about your past relationship with Company A. Would you disclose it voluntarily?

- Yes. You don't think it matters, but they might.
- No. It's history.

Objectionable Material 1

A client asks you to translate the following material. Mark which of the following you would or wouldn't translate.

Yes	No	Material
		Pornography
		Violent video game
		Advertisement for tobacco
		Advertisement for alcohol
		Advertisement for nutritional supplement
		Advertisement for investment opportunity that seems fraudulent

Yes	No	Material
		Racist text
		Sexist text
		Love letters by one party in a divorce
		Text promoting religion you don't believe in
		Instructions on how to work illegally in a foreign country
		Instructions on relabeling a product to avoid high tariffs
		Instructions on relabeling a product to avoid environmental protection rules
		Something else would you balk at:

Agency Relations 1

A law firm is auditioning agencies for a big translation project. The lead attorney sends a few pages to be translated (the same pages) to two agencies. Each agency knows you are a specialist in the subject matter, and each independently asks you to do the sample translation.

- You do the sample translation for the first agency to call, and decline the other one.
- You do the sample translation for each agency, since no matter whom the law firm selects, you'll get the job.
- You do a really good sample translation for the agency you like (or that pays the best) and do a so-so job for the other one.

Agency Relations 2

You do a job for a certain company through an agency. Somehow the company learns your identity, and contacts you directly. They want to eliminate the middleman and work with you directly.

- You happily accept this offer, since agencies are parasites who deserve to be cut out of the loop whenever possible.
- You regretfully decline, since had it not been for the agency you would not have met the company, and you feel you owe the agency for its matchmaking. Tell the company they need to go through the agency to use your services.
- You tell the company that you can't work for them now, but call back in one year, when your commitment expires, and then you can work for them directly.

Agency Relations 3

You do a translation for an agency. You try to be terse, to avoid unnecessary verbosity. After you submit your work, the agency asks you to pad your invoice (inflate the word count). While you're happy to be paid more, you suspect the agency is going to use your invoice as evidence for charging the client more.

- You stick to your original word count.
- You increase the word count 10%.
- You increase the word count 20%.
- You increase the word count 30%.

Agency Relations 4

You have an ongoing business relationship with Agency A. You are contacted by Agency B about the possibility of working on a project, and you realize it's the same project you're already doing for Agency A. Do you let your contacts at Agency A know that Agency B may be trying to steal their client?

- Yes.
- No.

Agency Relations 5

An agency calls with a job. The amount of work is so large and you are already so busy that you know you won't be able to complete it by the deadline. Would you accept it anyway, knowing that you'd have to ask for an extension just before the deadline?

- Yes.
- No.

Credentials 1:

You don't have a college degree or formal training in your second language, but through life experience (you lived in another country for many years) you are a skillful bilingual. You start working as a translator. An agency dangles a big job in front of your nose, but has a policy of only hiring people with proper paper credentials. Do you lie to get the work?

- Yes, because when push comes to shove, you'll do a fine job.
- No, because honesty is the best policy. You earnestly plead your case, and offer testimonials from satisfied clients, knowledgeable colleagues, etc.

Credentials 2

You are writing your resume, and want to make it impressive. You have worked on projects for famous companies, but only through an agency. Would you list the famous companies on your resume and make it appear you worked for them directly?

- Yes.
- No.

Quality Control 1

You accept a translation job from an agency that's outside your field of expertise. At first it seems easy, but then you discover it's harder than anticipated. In fact, parts of it, while legible, are incomprehensible because you don't understand the subject matter.

- You call the agency as soon as possible, apologize, and ask them to find someone else.
- You work night and day on research (library, Internet, Honyaku) and figure out what the document means.
- You give it your best shot, then hire a translator more experienced in the field to edit the document before you send it to the agency.
- You give it your best shot, and send the document to the agency with weak areas flagged for checking.
- You give it your best shot, and send the document to the agency without comment.

Quality Control 2

After submitting a job to the client, you realize you made a mistake. Under what circumstances do you call the client with a correction?

- Big mistake.
- Minor mistake.
- I wouldn't call.

Interpretation 1

You are interpreting for a lawyer who is questioning a witness. The witness is a hothead, and responds to the questions you interpret by becoming angry. Would you, on your own initiative, tell him to calm down?

- Yes.
- No.
- Depends on whether you're in court under oath or in a less restrictive situation.

Interpretation 2

You are interpreting for a lawyer who is deposing a witness. During a break, the lawyer asks you, "What's your take?" (on what the witness is saying).

- You are noncommittal.
- You give your opinion of the witness's veracity.
- You suggest more effective lines of questioning.

Interpretation 3

You're interpreting for a foreigner in a deportation hearing. You're the only person in the room the person can understand, so she comes to trust you. You interpret a question by the Immigration officer, and the foreigner asks you, "What should I say?" What is your response?

- You explain that you're an interpreter, and cannot give legal advice.
- You suggest what you think will help the foreigner avoid deportation.

Thank you for your time.
ご協力ありがとうございました。