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## Four-Character Idioms and the Rhetoric of Japanese Shakespeare Translation

**Abstract:** *Yoji jukugo* are idioms comprised of four characters (*kanji*) that can be used to enhance the textuality of a Japanese Shakespeare translation, whether in response to Shakespeare's rhetoric or as compensation for the tendency of translation to be carried out at a lower textual register than the source. This article examines their use in two translations each of *Julius Caesar* by Matsuoka Kazuko (2014) and Fukuda Tsuneari (1960) and of *The Merry Wives of Windsor* by Matsuoka (2001) and Odashima Yūshi (1983); in both cases Matsuoka uses significantly more *yoji jukugo* than her predecessors. In the *Julius Caesar* translations their usage is noticeable in the set speeches by Antony and Brutus in 3.2, and commonly denote baseness or barbarity. In the *Merry Wives* translations they commonly denote dissolute behaviour, often for comic effect, and can even be used malapropistically in the target language.

**Keywords:** Japanese writing system, *yoji jukugo*, Matsuoka Kazuko, idiomatic expression, visualization, classical rhetoric, malapropism

### *Yoji jukugo* as interpretive literary devices

The use of four-character idioms (*yoji jukugo* 四字熟語) is an effective technique for conveying Shakespeare's rhetoric in Japanese translations. These idioms stand out from ordinary Japanese text, which consists mainly of single characters (*kanji*) or pairs of characters written in combination with phonetic *kana* letters, in the way that Shakespeare's own rhetorical devices can be said to stand out from less heightened language. Many of them are metaphorical in the sense that they juxtapose like with unlike to generate new meanings; all of them visualize meaning semantically and on the page through the logographic Japanese writing system. *Yoji jukugo* seem particularly suited to representing the compact, pithy dimension of Shakespeare's rhetoric, and as a typical literary trope have the advantage of placing Shakespeare translation within Japan's literary culture. Moreover, since they do stand out from the usual components

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of a Japanese sentence, which comprises polysyllabic nouns, verb endings, particles and so on, they can also be used to rhythmic effect. These idioms have been used by translators since Shakespeare's plays were first translated into Japanese in the late 19<sup>th</sup> century, and are a feature of the work of Matsuoka Kazuko (b. 1942), the most prolific of contemporary Shakespeare translators, which this article discusses.

This article focuses on idiomatic usage, although *yoji jukugo* are often simply informative rather than idiomatic, for example *kokuritsu gekijō*, which combines the characters for 'country' (*koku*), 'establish' (*ritsu*), 'drama' (*geki*) and 'place' (*jō*) to make the phrase 'National Theatre'.<sup>1</sup> The meanings of idiomatic compounds, however, are usually more obscure, taught in high school and tested by examination. To give two familiar examples, the idiom *kachō fūgetsu* 花鳥風月 comprises a sequence of characters meaning 'flower', 'bird', 'wind' and 'moon' that combine idiomatically to mean 'the beauties of nature', while *tantō chokunyū* 單刀直入 compounds characters for 'short', 'sword' (i.e. dagger), 'direct' and 'enter', and means quite simply to get straight to the point (similar to English 'without beating about the bush'). These idioms are representative of the *yoji jukugo* to be found in Japanese Shakespeare translation.

As everyday idioms, *yoji jukugo* may exemplify Gideon Toury's first law of standardization: that 'in translation, items tend to be selected on a level which is *lower* than the one where textual relations have been translated in the source text' (Toury 305). To achieve a higher literary or rhetorical effect, they may need to be combined with other devices such as rhythm and alliteration, and, in performance, with the modulations of the actor's voice. A further distinction is made by Simon Palfrey between a basic type of metaphor in Shakespeare, 'which is when one noun or noun-phrase stands in for another' (Palfrey 33), and figurative language that

is not primarily there to describe what is already known and observed. In short, it is itself finding out what might be. Above all, it gives us minds and societies in process. (37)

Idioms such as *kachō fūgetsu* and *tantō chokunyū* have fixed dictionary meanings, but can also be used in the context of the translator's line to achieve

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<sup>1</sup> *Yoji jukugo* consist of two contrasting pairs of *kanji* characters, and would never comprise a group of three or five or more characters. This kind of symmetry is common in Japanese rhetoric, for example in the five-seven syllabic meter of traditional verse where each group consists respectively of two or three pairs of syllables and a single break to complete the set. Many *yoji jukugo* were originally adopted from Chinese, where they are known as *chengyu*.

the creative, speculative effect of which Palfrey writes. Both these idioms have the potential to add considerably to whatever else has been said, the second with reference to Japan's colourful samurai past; the phrase originally described a warrior charging wildly into an enemy position with a single sword.

It is also worth considering the wider normative context of how, for example, a Tokyo audience might react to hearing *yoji jukugo* in a production of one of Matsuoka's Shakespeare translations. On the one hand, these idioms are said to have become more popular over the last thirty years, which would be due to increased literacy in the post-war era, the digitalization of Japanese writing, the proliferation of media and advertising, and the emergence of new consumer lifestyles that promote self-expression. In addition to the lists of well-known idioms tested at school and in the popular Kanji Aptitude Test,<sup>2</sup> many people invent their own, often witty idioms, and the media personality George Tokoro even published a book of homemade idioms, with one a pun on his name, *tokoro jōji*, meaning 'to lie about past triumphs'.<sup>3</sup> Yet while such usage might correspond to the playful aspect of Shakespeare's rhetoric, veteran playwright Betsuyaku Minoru suggests that in Japan's advanced information society *yoji jukugo* have acquired a resonance that exceeds, and can even obscure their original meaning (Betsuyaku 209-12). Chinese literature scholar Takashima Toshio makes a similar point that *yoji jukugo* may be used to lend cultural cachet when in fact they are no more than everyday idioms (Takashima 38). In other words, while these idioms may succeed in advertising the richness of Shakespeare's rhetoric, they can also be obfuscatory.

In this article, I look mainly at examples of *yoji jukugo* from Matsuoka's translations of *Julius Caesar* (2014) and *The Merry Wives of Windsor* (2001), which were originally completed for production by the director Ninagawa Yukio. Starting in 1998, Matsuoka has now translated all thirty-seven of the canonical plays, originally for Ninagawa's Shakespeare Series of productions of the Complete Works and (since his death in 2016) for Ninagawa's successor, Yoshida Kōtarō. Her translations are known for their actorly, speakable style and sensitivity to language trends, to both of which *yoji jukugo* are relevant. The extent to which she does actually use *yoji jukugo* more than other translators can only be substantiated through a thorough corpus analysis that is beyond the scope of this article, but, for example, her translation of *Macbeth* (1996) uses forty of them compared with just thirteen in another contemporary translation by

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<sup>2</sup> This test was introduced in 1975, and formally recognized by the Japanese government in 1992. *Yoji jukugo* are tested from Level 4, which is at junior high school level (i.e. student age 12 to 15) and tests 1,322 *kanji* altogether; Pre-Level 2, the high school graduation level, tests 1,940 *kanji*.

<sup>3</sup> Matsuoka told me when I interviewed her on 15<sup>th</sup> January, 2015, that she likes to make up her own *yoji jukugo*, and keeps a notebook of her coinages.

Kawai Shōichirō (2009).<sup>4</sup> Matsuoka also appears to find some plays more suited to *yōji jukugo* than others. She uses fifty-one in translating *Julius Caesar* (19,793 words), a big rhetorical tragedy, and thirty-five in *Merry Wives* (21,845 words), a polyglossic social comedy, but only five in her *Hamlet* translation (30,557 words) and seven in *Pericles* (18,520 words). In comparison, Fukuda Tsuneari's translation of *Julius Caesar* (1960) contains thirty-five *yōji jukugo*, and Odashima Yūshi's translation of *Merry Wives* (1983) thirty-one.<sup>5</sup>

The idioms occurring in these four translations by three translators of two Shakespeare plays are listed in the appendix below. Matsuoka clearly uses more *yōji jukugo* than the other two, but it is not my intention to argue that this propensity makes her any the more 'creative', since it may simply reflect the recent popularity of these idioms in comparison to the 1950s and 1970s when Fukuda and Odashima became active, and there are many other devices available to Japanese translators, such as paraphrase and word play. In the appendix, I have also listed the nine idioms in the *Julius Caesar* translations that connote cruel or barbaric behaviour and the thirteen idioms in the *Merry Wives* translations connoting negative, mainly immoral characteristics. These proportionately high occurrences might suggest the suitability of a rhetorical device like *yōji jukugo* for registering generic themes (the tragic horror of the Roman tragedy and the licentious excess of the English social comedy), but more concretely are quantifiable examples of how Shakespeare translators in any language develop a coherent response to a text by the recurrent use of a device or trope.

A few of the idioms listed (e.g. *dōhō shokun*, 'countrymen', and *saishū saigo*, 'ultimately') are merely informative, and several of them (e.g. *taigen sōgo*, 'bragging', and *muri yari*, 'forcibly') are in such common colloquial use as to seem hardly literary or rhetorical at all. Yet, whether clichés or not, almost all the examples are figurative in their context, and many of them replicate Shakespeare's typical technique of juxtaposing words and phrases of similar meaning for rhetorical emphasis, for example *kyōaku muzan* ('heinous' and 'merciless') to mean 'pitiless'. In short, these idioms enrich the textuality of Japanese Shakespeare translation with a resource that was not available to Shakespeare, namely the logographic system of Japanese *kanji*.

<sup>4</sup> Kawai (b. 1960) has translated thirteen of Shakespeare's canonical plays for publication and theatrical production.

<sup>5</sup> Fukuda (1912-1994) was the dominant Shakespeare translator of the 1950s and 60s, translating some nineteen of the plays for publication and theatrical production under his own direction. Odashima (b. 1930) translated all Shakespeare's canonical plays in the 1970s and 80s, initially for production by the Tokyo-based Shakespeare Theatre company.

As one comic illustration of this potential in Matsuoka's *Merry Wives*, the idiom *unsan mushō* 雲散霧消, meaning 'vanishing like mist' ('cloud', 'disperse', 'mist', and 'fade away'), is used twice, both times by Falstaff, as follows:

Vanish like hailstones, go! (1.3.78)  
*Unsan mushō shiro, deteke!* (Matsuoka 2001, 34)  
 'vanish like mist'—be gone with you

Mistress Ford, your sorrow hath eaten up my sufferance. (4.2.1-2)  
*Okusan, anta ga nageki kurushimu no wo me no atari ni shite, watashi no kurushimi wa unsan mushō shita.* (139)  
 mistress—your grieving—before my very eyes—my suffering—has faded away

The first example, where Falstaff is dismissing Nim and Pistol, renders the humorous malapropism of disappearing hailstones with an equivalent meteorological metaphor. The second example uses the same Japanese idiom of 'vanishing mist', but this time to ironize Falstaff's sympathy for Mistress Ford as a quality that makes him feel less sorry for himself. Both examples convey a sense of the ridiculous and the sublime that seems essential to Falstaff's character and to a comedy like *Merry Wives*, and display the potential of these idioms to render like for like by responding rhetorically to the rhetoric of the source text.

### ***Yoji jukugo* and Roman rhetoric (*Julius Caesar*)**

In translating *Julius Caesar*, Matsuoka was specifically requested by Ninagawa 'to pump up the volume' (Matsuoka, 2014: 194). Ninagawa's productions used various devices to make Shakespeare's classical background accessible to Japanese audiences, which in *Julius Caesar* includes not only the mythological references that occur throughout the plays, but also the forms of Roman rhetoric—its role in maintaining the patrician code of honour and the different rhetorical styles of Marcus Brutus and Mark Antony—may be unfamiliar. A native device such as *yoji jukugo*, which stand out from the normal flow of speech, can only have contributed to Ninagawa's overall strategy. Conversely, in *Merry Wives*, there is a comic potential for bringing out the schoolroom pedantry and other rhetorical abuses.

As a preliminary example, we can see how Matsuoka translates Antony's accusation of Brutus over the bloody corpse of Caesar, 'This was the most unkindest cut of all' (3.2.181), in which the double superlative intensifies the double meaning of Brutus' crime as not only inhumane but a crime against a nature; Brutus has killed a man who was both his trusted friend and *primus*

*inter pares*. The idiom Matsuoka uses is *zankoku hidō* 残酷非道, ‘cruel and outrageous’, with the characters *hi* and *dō* meaning ‘no way’ or ‘out of order’.

This was the most unkindest cut of all  
*kore koso hoka no dono kizu ni mo mashite, mottomo zankoku hidōna ichigeki*  
 (123)  
 this itself—more even than the other wounds—the most cruel and outrageous  
 single blow

The line as a whole is remarkable for its length (thirty-two morae against the ten syllables of iambic pentameter),<sup>6</sup> with the idiom coming towards the end of the line. The first part, alliterative and assonantal, does what Shakespeare often does (but does not do here), namely intensify the expression through the juxtaposition of words and phrases of similar meaning, while *ichigeki* 一撃 echoes another *geki* 劇, ‘drama’, in the metatheatrical sense that Caesar’s assassination, enacted on stage in Shakespeare’s play in a radical break from classical tradition, is the drama at the play’s heart. Matsuoka quite literally translates the sub-text of Antony’s suppressed rage by diffusing it through a line three times the length of the source; a translation as compact as the source would probably sound inconsequential, and instead she precisely elaborates the meaning in the first half of the sentence, generating a rhythmic momentum that supports the idiom in the second half.

The assassination becomes the focus of the patricians’ debate, and as a test of moral integrity is reflected in Brutus’ relationship with his wife Portia, who also uses *yoji jukugo*, uttered in consecutive lines as she urges Brutus to let her in on the truth of the conspiracy:

Within the bond of marriage, tell me, Brutus,  
 Is it excepted I should know no secrets  
 That appertain to you? Am I yourself  
 But as it were in sort or limitation,  
 To keep with you at meals, comfort your bed  
 And talk to you sometimes? (2.1.279-84)

Matsuoka explains in her note that Portia is using *katai hōritsu yōgo* (‘formal legal language’) (69), since as the editor of the Third Arden edition explains,<sup>7</sup>

<sup>6</sup> Unlike English syllables which comprise an indeterminate number of consonants and vowels (e.g. ‘hedge’, one syllable), in Japanese phonology a mora is basically limited to a single consonant followed by a vowel and to the one final consonant *n*.

<sup>7</sup> According to the afterwords of her published translations, Matsuoka typically refers to the Arden Shakespeare when translating plays, as well as to other editions such as The Riverside Shakespeare and previous translators such as Odashima.

The words ‘bond’, ‘excepted’, ‘appertain’, ‘sort’ and ‘limitation’ are legal terms (the last phrase means ‘only in one way, for a limited period’) set off by the narrower legal sense of ‘bond’. Portia is making the highest claims for herself as a wife, far beyond the simple legal basis. Her speech is a development of that in Plutarch [...]. For a legally-minded Portia much concerned with bonds, see [*The Merchant of Venice*] 4.1.220-34. (Daniell 215)

What neither Daniell nor Plutarch make explicit, but which I feel Matsuoka does dramatize in her choice of idioms, is the extent to which Brutus’ Portia is speaking as a man. In the third line, she uses the idiom *futai jōkō* 付帯条項:

Is it excepted I should know no secrets / That appertain to you?  
*watashi wa shitte wa naranai to iu futai jōkō ga arimasu ka* (Matsuoka, 2014: 69)  
 I—should know—additional clauses—are there?

Portia’s wish to debate the matter, coming as it does so soon after Brutus’ insistence on the need for secrecy among the conspirators (2.1.123-5), which Matsuoka denotes with another *yoji jukugo*, *himitsu genshu* 秘密厳守 (‘top secret’), connects her personal drama with the broader political contest of the play about honour, and the safeguarding of honour among the privileged few. Yet, in a bitter twist, Portia’s ‘unwomanly’ rhetoric returns to haunt her later in the play when she kills herself by ingesting hot coals. She quite literally eats the words that cause Brutus to see his wife as a projection of his masculine honour (‘my true and honourable wife, / As dear to me as are the ruddy drops / That visit my sad heart.’, 2.1.287-89). This crisis of identity is also made explicit in the juxtaposition of the other idiom, *isshin dōtai* 一心同体 (‘one heart, same body’, in the sense that ‘husband and wife are one flesh’) with a word meaning ‘legal proviso’ (*tadashigaki* 但し書き):

Am I yourself / But as it were in sort or limitation?  
*anata to isshin dōtai da to iu koto ni tadashigaki ga tsuku no desu ka* (69)  
 with you—one heart, same body—am—to this thing—legal proviso—attached  
 —is there?

In Matsuoka’s translation, Portia’s two *yoji jukugo* compare with the twenty spoken by Brutus, twelve by Antony (six in his oration to the Plebeians in 3.2), eight by Cassius, two by Caska, and one each by Caesar, Cicero, Cinna, Lucillius, Metellus, Octavius and 1<sup>st</sup> Plebeian. Many of these relate to the play’s theme of honour, which connects the interiority of characters with their outer, public selves and is neatly encapsulated in the idiom *kōmei seidai* 公明正大. Used three times in Matsuoka’s translation (and four times by Fukuda), the characters mean in sequence ‘public’, ‘bright’, ‘straight’ and ‘big’. This is

a common idiom in everyday usage, that may even sound hackneyed, but in the translation it works within the overall context as the notion of honour is contested throughout the play, and affirmed at the end of the play in Antony's oration over the slain Brutus:

His life was gentle, and the elements  
So mixed in him that nature might stand up  
And say to all the world, 'This was a man!' (5.5.74-6)

Portia hints to her husband that the honourable line of resistance to Caesar's dictatorship would be to resort to the laws and customs in which she, as a Roman *matrona*, is a willing participant. Yet Brutus will not tell his secret, and we find too that that about half of the idioms he utters in Matsuoka's translation are derived from his sense of superiority as 'an honourable man' that is finally proven by his oath of friendship with Cassius in Act 4 and suicide in Act 5. These idioms express an ingrained value system, and mostly occur in the conspirators' scene at his house (2.1) and in his oration to the Plebeians in 3.2:

*sōran jōtai* 騒乱状態 (54) ~ 'state of rebellion' for 'The nature of an insurrection' in 'the state of man, / Like to a little kingdom, suffer then / The nature of an insurrection.' (2.1.67-69). In this monologue spoken before the other conspirators arrive, Brutus says he has not slept since Cassius told him of his plan to kill Caesar; his fear of mental turmoil reflects his patrician fear of civic disorder.

*himitsu genshu* 秘密厳守 (58) ~ 'top secret' coming in 'What other bond / Than secret Romans that have spoke the word / And will not palter?' (2.1.123-25). The gentlemen's bond is clearly essential to their code of honour.

*kōmei seidai* 公明正大 (59) ~ 'honourable' for 'The even virtue of our enterprise' (2.1.132). Brutus does not doubt the honourable intentions of the conspirators.

*futō fukutsu* 不撓不屈 (59) ~ 'unyielding' for 'th'insuppressive mettle for our spirits' (2.1.133). Likewise, the conspirators will not give in to dishonourable wavering.

*bōryoku sata* 暴力沙汰 (62) ~ 'act of violence' as Brutus urges the conspirators to 'let our hearts, as subtle masters do / Stir up their servants to an act of rage' (2.1.175). In Brutus' code, the assassination is not a base act, but springs from the heart as the source of honour and sincere feeling.

*hinsei geretsu* 品性下劣 (113) ~ 'of low character', 'Who is here so base, that would be a bondman?' (3.2.29). In Brutus' hierarchical thinking, the freedom of citizens is inseparable from their honour.



*sobō yaban* 粗暴野蛮 (113) ~ ‘brutal and barbaric’, ‘Who is here so rude, that would not be a Roman?’ (3.2.30). As above.

*akuratsu hiretsu* 悪辣卑劣 (113) ~ ‘mean and unscrupulous’, ‘Who is here so vile, that will not love his country?’ (3.2.32). As above, love of country meaning respect for self.

*taigen sōgo* 大言壮語 (144) ~ ‘loud and boastful’, spoken to Cassius, ‘make your vaunting true’ (4.3.52). Boastful talk can only be justified by sincere and effective action.

As before, it is significant that all these idioms employ the Shakespearean technique of juxtaposition when Shakespeare does not use juxtaposition in the source quotations. A similar example that occurs twice in Matsuoka’s translation is *uzō muzō* 有象無象 (22 and 32), literally ‘with form and without form’, or ‘the rout’ (1.2.78) or ‘rabblement’ (1.2.243). The code of honour demands forms of speech and behaviour that rise above the volatile crowd. The fact that Matsuoka’s Brutus uses rather more *yoji jukugo* than any other character suggests both that he is overstating his case, as he clearly does in comparison with Antony (which is dramatic irony), and that honour is indeed proven more by sincerity of action than ‘loud and boastful’ words.

Brutus might seem more reprobate to a Japanese than to a Western audience, since in Japanese culture rhetorical verbosity is typically regarded as suspect and insincere irrespective of the content, and yet *Julius Caesar* was first translated in the 1880s at a time when Japanese intellectuals were actively exploring Western rhetorical models as a means of improving communication within society and with the outside world (Tomasi 58-64). Just as the play *Julius Caesar* is a work that at once affirms and problematizes Roman rhetoric as a mode of political discourse, so (as I have mentioned) can *yoji jukugo* on the one hand risk obfuscation while, in translation, serving as dynamic equivalents to Shakespeare’s rhetoric; Brutus does not have to be reprobate.

### ***Yoji jukugo* and comic malapropism (*The Merry Wives of Windsor*)**

Matsuoka is a translator who invites her audiences not only to understand Shakespeare but also into a process of understanding Shakespeare that she has presumably experienced for herself, and which is to some extent laid bare in her translations; this may be similar to Palfrey’s exploratory mode of ‘finding out what might be’ (Palfrey 37). She has told me, for example, that in translating Shakespeare’s malapropisms *yoji jukugo* are particularly useful for communicating

this cognitive process since the time it takes for audiences to recognize more complex phrases in their context is something like the time it takes to realize that the original itself is mistaken.<sup>8</sup> Moreover, if malapropisms usually occur when comic characters such as Bottom and Dogberry are acting above their station, native Japanese speakers, who must grapple every day with their complex writing system, can only sympathize with their mistakes.

In the above examples from *Julius Caesar*, *yoji jukugo* serve mainly to imitate the rhetoric of the source, capturing a rhetorical turn of phrase that would otherwise be expressed more awkwardly or literally. In Matsuoka's translation of *Merry Wives*, they work with devices such as dialect to render the verbal humour and playfulness of the play, but if she were to use a comic device like malapropism throughout her translations, it would—as Evans puts it—be 'lunatics' (4.2.118), and in this case it is enough for her to use only dialect and to avoid malapropism in order to capture the absurdity of Evans' expression: *Nanto, kore wa seizun ejōsha (seishin ijōsha 精神異常者* in standard Japanese). Matsuoka here translates Evans' Welsh inflexions consistently in the north-eastern Tohoku dialect, which is not necessarily a joke against either Welsh or Tohoku people. In this play, it is not the Welsh Evans or French Dr Caius who are proven ignorant but Falstaff, who is given his own brusque idiolect in the translation.

In the first scene of the play, malapropism is used to striking effect to assert that it is at one level a play about misunderstanding, and that one solution to misunderstanding is comedy. This is when Evans' interrogation of the lovestruck Slender becomes so bloated with exaggeration and innuendo that it seems to push Slender into perpetrating a malapropism that unwittingly reveals his sexual intentions. Evans is trying to put his pupil on the spot in just the way that Evans may fear the locals will mob him for his Welshness, asking the young man:

But can you affection the 'oman? Let us command to know that of your mouth, or of your lips—for diverse philosophers hold that the lips is parcel of the mouth. Therefore, precisely, can you carry your good will to the maid? (1.1.211-15).

Matsuoka translates 'diverse' with an elaborate idiom that compensates for the difficulty of translating Shakespeare's 'will' precisely while at the same time prompting the actor to speak with the niceness demanded of the lines. The idiom *kokon tōzai* 古今東西 (Matsuoka, 2001: 22) means 'in all times and places' but more literally 'past and present, east and west', and it is not long before Evans and Shallow have provoked Slender into declaring his hand:

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<sup>8</sup> Interview with Matsuoka (15<sup>th</sup> January, 2015).

I hope upon familiarity will grow more contempt. But if you say marry her, I will marry her—that I am freely dissolved, and dissolutely.’ (1.1.233-5)

For ‘freely dissolved’, Matsuoka’s Evens insists that he is ‘determinedly erect’ (i.e. ‘tumescent’, *ichinen funki* 一念奮起) (23), which is a lot more explicit than the original but perhaps necessary for a Japanese audience to catch the gist of the original.

Matsuoka makes another connection between sense and meaning in her version of Bardolph’s malapropism, ‘I say the gentleman had drunk himself out of his five sentences.’ (1.1.161-2):

*kochira no shinshi wa yopparatte kokan wo nakushitan darō sa.* (19)  
this gentleman—is drunk—[his groin]—has lost

*Kokan* is written in *hiragana*, but the audience does not know that, and what it sounds like is that he has ‘lost his groin’ (*kokan* 股間), or ‘been kicked in the balls’. Evans rebukes Bardolph with the schoolroom idiom, *muchi mōmai* 無知蒙昧, ‘unenlightened’, or more literally ‘ignorant and tasteless’:

It is ‘his five senses’. Fie, what the ignorance is! (163)  
*Sore wo iu nara ‘gokan wo nagusuda’ darō. Nan daro muchi mōmai!* (19)  
If you say that—‘five senses’—he has lost [dialectal inflexion]—it would be  
—Such—ignorant rubbish!

As I have suggested, the cognitive trick played by these idioms reproduces a generic mediocrity at the heart of Shakespeare’s comedy: the reality that none of the characters can satisfy the demands of classical rhetoric to have both the idea and the language at the same time. For a few tricky moments at Herne’s Oak, Falstaff feels the kick in the balls that his middle-aged illusions have brought on others, and once he has admitted his folly, it is hardly surprising that Matsuoka should give him Evans’ idiom:

Well, I am your theme: you have the start of me. I am dejected, I am not able to answer the Welsh flannel, ignorance itself is a plummet o’er me. Use me as you will. (5.5.159-62)

*Yare yare, shūchū hōka da na. Sakite wo utaretan dakara shō ga nē ya. Marukkiri katachi nashi da, Uēruzu no furanneru yarō ni iwareppanashi de gū no ne mo deyashi nē. Muchi mōmai no yabo tenma de ga ore wo mikudashiyagaru. Sā, dō to demo suki ni shiyagare.*

dear me!—‘concentrated firepower’—it is—I am taken advantage of—it can’t be helped—Completely without form—I am—to the Welsh flannel fellow—left unable to speak—I cannot answer [the words stick in my throat]—Ignorant—and lowly devil—on me—looks down [colloquial]—Well, then—one way or the other—do as you please [colloquial] (190-1)

In this example, Matsuoka may seem to run very close to the spirit of the original by dramatizing Falstaff's comic infidelity with her own free translation. There are two *yoji jukugo*. *Shūchū hōka* 集中砲火, 'concentrated firepower', expresses the idea of being the target of attack ('your theme'), and *muchi mōmai* is combined with *yabo tenma* 野暮てんま ('lowly devil') to effect the personification of 'ignorance' in Evans' own person: 'the ignorant and lowly devil looks down on me'. This is the only time in the translation that *muchi mōmai* (an everyday and usefully alliterative idiom) is used after Evans' scorning utterance in the first scene mentioned above (at which Falstaff is present), allowing Falstaff a subtle opportunity to spit the phrase back in Evans' face, which is a point that audiences may well register. *Marukkiri katachi nashi* まるつきり形無し, 'completely without shape', is a free rendition of Falstaff's 'dejected': culturally specific because, in departure from the source, it associates loss of form with low self-esteem in a culture that attaches great importance to outward appearances, and also humorous because *marukkiri*, 'completely', is written with the character for *marui* 丸い, 'round', Falstaff's round girth. In front of a Japanese audience, the latter might well give the actor playing Falstaff the verbal padding he needs by way of compensation for the obscurity of 'the Welsh flannel'.

### ***Yoji jukugo* and the higher level of rhetorical invention**

The idioms discussed from the two translations serve a broadly rhetorical purpose of clarifying rhetorical sub-texts. Rhetoric likes to state the terms of its arguments; it is helpful for audiences to be made aware in this way that *Julius Caesar* is a play about honour and *Merry Wives* about the low life. Most of these idioms occur at the lower level of textual relations in Toury's first law of standardization, but there must be numerous examples of when translators achieve a higher level of textuality, or rhetorical invention, that individuates speech rather than simply coordinating it within the communicative flow. In Japanese, the weight of sentences tends to fall on verbs, which usually follow subject and object words to come at the end of a sentence, whereas in Shakespeare's English the weight is usually on the nouns. For this reason, a string of sentences in a Japanese Shakespeare translation can create a rather rapid impression of ceaseless doing and becoming. The very least that *yoji jukugo* can do is put the breaks on all the ceaseless trajectory with a little necessary detail, detail that may even reify thematic features.

Suematsu Michiko has questioned the view of Ninagawa as a purely visual director to insist that he was quite typical of the tradition of modern Japanese drama (*shingeki*) in his fidelity to the text (Suematsu 585-6). Ninagawa's Shakespeares espouse a tension between the director's radical need

to visualize the plays in terms of his native aesthetics and his respect for the details of Shakespeare's texts.<sup>9</sup> At a microcosmic level, a broadly similar dichotomy of sound and image can be observed in the translations, especially if *yoji jukugo* and other literary devices are to be heard as something more than background accompaniment to whatever is happening on stage.<sup>10</sup> In *Julius Caesar*, to the extent that the visual spectacle of Caesar's killing makes him the play's tragic hero, a pacey, verb-oriented translation will honour the deeds on which Caesar's reputation is built and make the punishment of his assassins a straightforward matter of cause and effect. Yet in preparing for his 2014 production, Ninagawa adopted a more textual (and, of course, not uncommon) view that the play is also the tragedy of Marcus Brutus (Akishima 109-11). Brutus' rhetoric, represented in Matsuoka's translation by his twenty *yoji jukugo*, is heard rather than seen to indicate a genuine desire to slow down the ruthless logic of dictatorship, even to rekindle a conversation about honour that Caesar had apparently neglected.

In *Merry Wives*, the effect is opposite, as Falstaff is divided comically between the rhetoric of his knightly role as a man of honour and action and his material carnality. The effect of a device like *yoji jukugo* is mainly one of rhetorical indulgence, or of indicating that this is more a play about enjoying language than doing anything with it. This ludic dimension raises the pressure on translators to be inventive. Odashima presents two striking examples in 1.3. The first is when Falstaff brags of his intentions towards Mistresses Ford and Page that 'They shall be my East and West Indies, and I will trade to them both.' (1.3.68-9):

*futari no onna wo tōzai ryōhō Indo ni mitate, ore wa tōhon seisō shite umaku torihiki shiyōtte sunpō da.* (Odashima 1983, 28)

the two women—to the East and West Indies—comparing—I—'rushing around and keeping myself busy'—skillfully—will trade—is my plan

*Tōhon seisō* 東奔西走 is a four-character idiom taught at school as a metaphor that literally means 'to scurry east and run west'. The historical context of

<sup>9</sup> *Shingeki* was pioneered in the early 20<sup>th</sup> century by the Shakespeare translator Tsubouchi Shōyō, was deeply influenced by Western models of realist dramaturgy, and remained the dominant convention for staging Shakespeare in Japan through to the 1960s and beyond. Ninagawa belonged to the radical underground movement that rejected *shingeki* in the 1960s, although as Suematsu argues (Suematsu 591), the younger generation of Shakespeare directors of the last thirty years have been considerably freer in their treatment of the text in their quest for new theatrical modes of narrating the plays.

<sup>10</sup> *Yoji jukugo* can be said to symbolize this tension between the euphony and speakability of Shakespeare in Japanese and its capacity for meaning.

England's burgeoning trade routes in the Age of Exploration may be unfamiliar for Japanese audiences, and Odashima's translation of Falstaff's bravado (the Sir Francis Drake of Eastcheap) with an idiom reiterating the elements of East and West works both semantically and rhetorically to bring out this dramatic sub-text. The second example, spoken by Pistol, also offers dramatic cues:

Tester I'll have in pouch when thou shalt lack (84)  
*Sono kinchaku wo karappo ni shite naku ga ii, kono ore wa / kinka ginka ni koto kakanu.* (29)  
 this purse—empty—make—you will cry—my one [deictic]—‘gold and silver coins’—will not lack

With the liberal alliteration on words beginning with ‘k’, the slight onomatopoeia in *kinka ginka* 金貨銀貨 (i.e. the tinkling of coins) again brings out a dramatic sub-text of Pistol scoring points off his companion Nim. Two final examples from Odashima's translation draw on Japan's feudal past to connote female virtues (and perhaps the Virgin Queen and her castle at Windsor in whose gaze the play is set). The first is when Ford suggests to Falstaff that the knight ‘lay an amiable siege to the honesty of this Ford's wife.’ (2.2.223-4), and then when he warns him of his wife's ‘marriage vow and a thousand other her defences, which now are too too strongly embedded against me.’ (237-8). Odashima's two idioms are *yōsai kengo* 要塞堅固 and *kinjō teppeki* 金城鐵壁:

*Fōdo no nyōbō no yōsai kengo na misao wo semeotoshite kudasai.* (64)  
 Ford's wife—‘secure fortress’ [as adjective]—chastity—assault—please

*kekkon no seiyaku to ka, ima de koso kinjō teppeki to mieru ano onna no toe hatae no bōgyomō ni* (64)  
 marriage vow—or else—right now—‘impregnable fortress’—seems like—that woman's—many layered—defensive network

These too are idioms that can be said to stimulate audiences to find out ‘what might be’. While Matsuoka and the other translators favour *yoji jukugo*, they are still used with much less frequency than devices such as alliteration and metaphor,<sup>11</sup> and in that sense their usage can be taken as a synecdoche for the Japaneseness of Japanese Shakespeare translation. One final example indicates this potential to its creative maximum. In 2.2, when Quickly deceives Falstaff into believing that Mistress Ford loves him, she repeats the same likely malapropism (‘canary’ for ‘quandary’) as follows:

<sup>11</sup> Assonance and consonance are to be found in almost every line of a Shakespeare translation, while Japanese translators both translate Shakespeare's metaphors and make some of their own.

you have brought her into such a canary as 'tis wonderful. The best courtier of them all, when the court lay at Windsor, could never have brought her to such a canary (2.2.57-61)

Odashima and Matsuoka both acknowledge the malapropism, Odashima with the idiom *suisei mushi* 醉生夢死 ('drunken life' and 'dream of death', meaning 'to idle one's life away') and Matsuoka with the idiom *kyōki ranbō* 狂気乱暴 ('folly' and 'rudeness', or 'getting mad'):

*Ano hito wa, anatasama no sei de, sukkari suisei mushi no kyōchi de gozaimasu wa yo. Soryā kono Uinzā ni kyūtei ga okaremashite kara, gorippana kyūteijin ga ōzei irasshaimashita ga, sono naka no ohitori datte ano hito wo kore hodo suisei mushi ni saseta kata wa imasen deshita.* (Odashima, 1983: 55-6)

that person—thanks to you [respectful]—completely—'idling her life away'—ground—is—[emphatic particles]—that is [emphatic]—at Windsor—the court—is in session—because—splendid courtiers—many—there were—among them—not one—[emphatic]—her—so much—'idling her life away'—[could have] made—person—was not

*anatasama no sei de, ano kata wa sorya mō yopparatta mitai na kyōki ranbō. Kyūtei ga Uinzā no oshiro ni hikkoshi shite masu to, orekireki ga ōzei irasshaimasu kedo, sono naka no ichiban rippana tonogata datte okusan wo anna ni kyōki ranbō saseya shimasen yo.* (Matsuoka, 2001: 65-6)

thanks to you [respectful]—that person—extremely—already—like she's drunk—getting mad—the court—to Windsor Castle—has moved—high-ranking people—many—there are—but—among them—the most splendid—gentlemen—even—[Mistress Ford]—that much—'getting mad'—would not make—[emphatic]

Quickly's malapropism doubly confuses 'quandary' with both the lively Canary dance that originated in the Canary Islands and the sweet white Canary wine from the same locality. Odashima hints at the drink in *suisei* ('drunken life', with the character *sui* meaning 'drunk'), and Matsuoka goes even further in introducing what is a Japanese malapropism, *kyōki ranbō*, 'getting mad', for *kyōki ranbu*, 'a boisterous dance'.

\* \* \*

The question remains as to the extent that *yoji jukugo* are noticeable in live theatrical performance. My personal impression from seeing Ninagawa's production of Matsuoka's translation of *Julius Caesar* in 2014 (and later on DVD) and of other Ninagawa Shakespeares is that because of the director's 'self-inflicted struggle' (Suematsu 590-1) to balance visual representation with

fidelity to the text, the actors tend to speak the lines at high speed and treat *yōji jukugo* with no greater degree of emphasis and intonation than they do any other word or phrase so that they stand out much less than one might expect.<sup>12</sup> Modern Japanese actors do not intone lines in the style of the traditional Japanese theatre, being mainly concerned to project sense and meaning in the manner of Anglophone Shakespeare actors, and would therefore only emphasize *yōji jukugo* by slowing down or changing the pitch if they or the director felt it necessary to do so. This is not, however, to deny the ability of Japanese audiences to appreciate these idioms in context nor their relevance to a director's interpretation. Ninagawa's *Julius Caesar* was a physical, high octane production that emphasized the themes of honour and male bonding, and Matsuoka's *yōji jukugo* can only have supported Abe Hiroshi's portrayal of Brutus as a proud and aloof patrician in contrast to the volatility of Yoshida Kōtarō's Cassius and camaraderie of Fujiwara Tatsuya's Mark Antony. Further research needs to be done on contemporary Japanese Shakespeare audiences who are arguably more familiar with Shakespeare's stories than those of previous generations and expect more of the language of both translation and production.<sup>13</sup> *Yōji jukugo* are literary tropes that exemplify this continued creative potential of Shakespeare in Japanese.

## Appendix

### List of *yōji jukugo* in Matsuoka (2014) and Fukuda (1960) translations of *Julius Caesar*

Phrases in the source text are underlined where the semantic correspondence is unclear.

1.1.31	Fukuda	商売繁盛 (10) <i>shōbai hanjō</i> 'thriving business' business—flourish	to get myself into more work. (Cobbler)
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<sup>12</sup> The totality of a Ninagawa productions comprises elaborate three-dimensional set designs, frequent movement, stage business and changes of *mise-en-scène*, metatheatrical effects such as the entrance of actors through the audience, and continual background music, so that at its most hurried actors rush to speak the lines in time with the next stage direction, and can even seem redundant against everything else that the production is saying.

<sup>13</sup> Matsuoka mentions *yōji jukugo*, as well as devices such as puns, in the programme notes she contributes to Ninagawa's Shakespeare Series, but nothing so far has been written on this topic in the English research literature, which has focused on issues such as prosody and the role of translation in the performance history of Shakespeare in Japan.



1.2.78	Matsuoka	有象無象 (22) <i>uzō muzō</i> ‘the rabble’ have image—no image	That I profess myself in banqueting To all the rout (Cassius)
1.2.126	Matsuoka	一言一句 (25) <i>ichigon ikku</i> ‘every single word and phrase’ one word—one phrase	and write his speeches in their books (Cassius, emphatic)
1.2.132	Matsuoka	拍手喝采 (26) <i>hakushu kassai</i> ‘applause’ hand clapping—applause	I do believe that these applauses are For some new honours that are heaped on Caesar. (Cassius)
1.2.169	Matsuoka	重要事項 (28) <i>jūyō jikō</i> ‘important matter’	Both meet to hear and answer such high things. (Brutus)
1.2.230	Matsuoka	隣人諸君 (31) <i>rinjin shokun</i> ‘honourable neighbours’ neighbours—gentlemen	and at every putting-by, mine honest neighbours shouted. (Caska)
1.2.230	Fukuda	同胞諸君 (23) <i>dōhō shokun</i> ‘countrymen’ same breath—gentlemen	mine honest neighbours shouted. (Caska)
1.2.243	Matsuoka	有象無象 (32) as 1.2.78	and still as he refused it the rabblement hooted (Caska)
1.2.311	Matsuoka	堅固不伐 (36) <i>kengo fubatsu</i> ‘strong and unyielding’	For who so firm that cannot be seduced? (Cassius)
1.3.60	Matsuoka	茫然自失 (41) <i>bōzen jishitsu</i> ‘stunned’ hazy state of mind—loss of self	You look pale, and gaze, And put on fear, and <u>cast yourself</u> <u>in wonder</u> . (Cicero)
2.1.31	Fukuda	暴虐非行 (36) <i>bōgyaku hikō</i> ‘outrageous act’	Would run to these and these extremities. (Brutus)
2.1.69	Matsuoka	騷乱状態 (54) <i>sōran jōtai</i> ‘state of rebellion’	and the state of man, Like to a little kingdom, suffers then The nature of an insurrection. (Brutus)
2.1.84	Fukuda	暗黒地獄 (38) <i>ankoku jigoku</i> ‘dark hell’ (Erebus in classical mythology)	Not Erebus itself were dim enough To hide thee from prevention. (Brutus)
2.1.117	Fukuda	傲岸不遜 (40) <i>gōgan fuson</i> ‘arrogance’ overbearing—haughty	So let <u>high-sighted tyranny</u> range on (Brutus)

2.1.118-9	Fukuda	大義名分 (40) <i>taigi meibun</i> ‘good reason’	But if these, As I am sure they do, bear fire enough To kindle cowards (Brutus) (i.e. if the conspirators have ‘good reason’ to follow ‘these’ signs of the times by overthrowing Caesar)
2.1.121	Fukuda Matsuoka	同胞諸君 (40) 同胞諸君 (58) as 1.2.230 (Fukuda)	then, countrymen What need we any spur but our own cause (Brutus)
2.1.124	Matsuoka	秘密嚴守 (58) <i>himitsu genshu</i> ‘strict secrecy’	What other bond Than secret Romans that have spoke the word (Brutus)
2.1.131	Fukuda	常套手段 (41) <i>jōtō shudan</i> ‘usual practice’	unto bad causes swear Such creatures as men doubt. (Brutus) (i.e. it is usual for weak-minded individuals to support ‘bad causes’)
2.1.132	Matsuoka	公明正大 (59) <i>kōmei seidai</i> ‘honourable’ fair—just	But do not stain The <u>even virtue</u> of our enterprise (Brutus)
2.1.133	Matsuoka	不撓不屈 (59) <i>futō fukutsu</i> ‘indefatigable’ no bending—no bending	Nor th’insurpressive mettle of our spirits (Brutus)
2.1.159	Matsuoka	先手必勝 (60) <i>sente hisshō</i> ‘the early bird gets the worm’ hand in first—sure of victory	which to prevent Let Antony and Caesar fall together. (Cassius) (i.e. the conspirators must kill Antony quickly to stop the situation from getting out of hand)
2.1.175	Matsuoka	暴力沙汰 (62) <i>bōryoku sata</i> ‘resorting to violence’	Stir up their servants to an act of rage (Brutus)
2.1.197	Matsuoka	超常現象 (63) <i>chōjō genshō</i> ‘supernatural phenomena’	It may be these apparent prodigies, The unaccustomed terror of this night (Cassius)
2.1.280	Matsuoka	付帶条件 (69) <i>futai jōkō</i> ‘provisory clause’	Is it <u>excepted</u> I should know no secrets That appertain to you? (Portia)
2.1.281	Matsuoka	一心同体 (69) <i>isshin dōtai</i> ‘two hearts beating as one’ one heart—same body	Am I <u>your self</u> But as it were in sort or limitation (Portia)

3.1.33	Matsuoka	権勢最大 (93) <i>kensei saidai</i> ‘most powerful’	most mighty and most puissant Caesar (Metellus)
3.1.43	Matsuoka	平身低頭 (93) <i>heishin teitō</i> ‘kowtow’ flat body—low head	Low-crooked curtsies and base spaniel fawning. (Caesar)
3.1.45	Fukuda	阿諛追從 (64) <i>ayu tsuishō</i> ‘excessive flattery’ flattery—flattery	If thou dost bend and pray and fawn for him (Caesar)
3.1.86	Fukuda Matsuoka	茫然自失 (66) 茫然自失 (96) as 1.3.60	quite <u>confounded</u> with this mutiny. (Cinna)
3.1.165	Fukuda	兇惡無慙 (70) <i>kyōaku muzan</i> ‘pitiless’ heinous—merciless	Though now we must appear bloody and cruel (Brutus)
3.1.180	Matsuoka	錯乱状態 (103) <i>sakuran jōtai</i> ‘confusion’ deranged—state	The multitude, beside themselves with fear (Brutus)
3.1.223	Fukuda	殘虐行為 (73) <i>zangyaku kōi</i> ‘atrocious’ cruelty—act	Or else were this a savage spectacle. (Brutus)
3.1.262	Matsuoka	四肢五体 (108) <i>shishi gotai</i> ‘the whole body’ four limbs—five bodies	A curse shall light upon the limbs of men (Antony)
3.1.263	Matsuoka	内紛内乱 (108) <i>naifun nairan</i> ‘internal disorder’	Domestic fury and fierce civil strife (Antony)
3.1.265	Fukuda	日常茶飯 (74) <i>nichijō sahan</i> ‘everyday occurrence’ everyday—rice boiled in tea	Blood and destruction shall be so <u>in</u> <u>use</u> (Antony)
3.1.269	Fukuda	兇惡無慙 (75) as 3.1.165	All pity choked with custom of <u>fell</u> <u>deeds</u> (Antony)
3.1.294	Fukuda	兇惡無慙 (76) as 3.1.165	The cruel issue of these bloody men (Antony)
3.2.13	Matsuoka	同胞諸君 (112) as 1.2.230	Romans, countrymen and lovers (Brutus)
3.2.15	Fukuda	公明正大 (77) as 2.1.132	Believe me for mine honour (Brutus)
3.2.29	Matsuoka	品性下劣 (113) <i>hinsei geretsu</i> ‘of low character’	Who is here so base, that would be a bondman? (Brutus)

3.2.30	Matsuoka	粗暴野蛮 (113) <i>sobō yaban</i> ‘barbaric’ violent—barbaric	Who is here so rude, that would not be a Roman? (Brutus)
3.2.32	Matsuoka	惡辣卑劣 (113) <i>akuratsu hiretsu</i> ‘villainous’ corrupt—base	Who is here so vile, that will not love his country? (Brutus)
3.2.49	Matsuoka	凱旋行進 (114) <i>gaisen kōshin</i> ‘parade in triumph’	Bring him with triumph home unto his house. (1 Plebeian)
3.2.73	Fukuda	市民諸君 (80) <i>shimin shokun</i> ‘fellow citizens’	You gentle Romans. (Antony)
3.2.74	Fukuda	同胞諸君 (80) as 1.2.230	Friends, Romans, countrymen (Antony)
3.2.82	Matsuoka	同志諸兄 (117) <i>dōshi shokei</i> ‘comrades’ same will—brothers	under leave of Brutus and the rest (Antony)
3.2.83	Matsuoka	公明正大 (117) as 2.1.132	For Brutus is an honourable man (Antony)
3.2.84	Matsuoka	同志諸兄 (117) as 3.2.82	So are they all, all honourable men (Antony)
3.2.84	Matsuoka	公明正大 (117) as 2.1.132	So are they all, all honourable men (Antony)
3.2.100	Fukuda	公明正大 (81) as 2.1.132	And sure he is an honourable man. (Antony)
3.2.121	Fukuda	匹夫野人 (82) <i>hippu yajin</i> ‘person of low estate’ humble man—rustic	And none so poor to do him reverence. (Antony)
3.2.125	Fukuda	公明正大 (82) as 2.1.132	Who (you all know) are honourable men. (Antony)
3.2.181	Matsuoka	殘酷非道 (123) <i>zankoku hidō</i> ‘atrocious’ cruel—out of order	This was the most unkindest cut of all (Antony)
3.2.188	Fukuda	同胞諸君 (85) as 1.2.230	O what a fall was there, my countrymen! (Antony)
3.2.190	Fukuda	兇惡無慙 (85) as 3.1.165	Whilst bloody treason flourished over us. (Antony)
3.2.200	Fukuda	同胞諸君 (86) as 1.2.230	Stay, countrymen. (Antony)
3.2.205	Fukuda	公明正大 (86) as 2.1.132	They that have done this deed are honourable. (Antony)
3.2.214	Matsuoka	到底無理 (125) <i>tōtei muri</i> ‘absolutely impossible’	For I <del>have neither</del> wit, nor words, nor worth (Antony)

3.2.226	Fukuda	同胞諸君 (87) as 1.2.230	Yet hear me, countrymen (Antony)
4.1.20	Matsuoka	非難攻擊 (134) <i>hinan kōgeki</i> ‘critical abuse’	To ease ourselves of diverse <u>slanderous loads</u> (Antony)
4.1.28	Fukuda Matsuoka	百戰鍊磨 (94) 百戰鍊磨 (134) <i>hyakusen renma</i> ‘battle- hardened’ 100 battles—trained	But he’s a tried and valiant soldier (Octavius)
4.2.2	Fukuda	命令伝達 (95) <i>meirei dentatsu</i> ‘give orders’	Give the word, ho, and stand. (Lucilius)
4.2.15	Fukuda	懇懃鄭重 (96) <i>ingin teichō</i> ‘with courtesy’ courtesy—courtesy	With courtesy and with respect enough (Lucilius)
4.2.33	Fukuda	命令伝達 (97) as 4.2.2	Speak the word along. (Brutus)
4.3.4	Fukuda	赦免嘆願 (98) <i>shamen tanga</i> ‘plea for mercy’ pardon—entreaty	Wherein my letters, praying on his side (Cassius)
4.3.15	Fukuda	腐敗醜聞 (99) <i>fuhai shūbun</i> ‘rumour of scandal’	The name of Cassius honours this corruption (Brutus)
4.3.52	Matsuoka	大言壯語 (144) <i>taigen sōgo</i> ‘bragging’ big words—grand talk	Make your vaunting true (Brutus)
4.3.67	Matsuoka	清康潔白 (145) <i>seiren keppaku</i> ‘clean hands’ upright—clean	For I am armed so strong in honesty (Brutus)
4.3.75	Fukuda	不正手段 (102) <i>fusei shudan</i> ‘unfair means’	By any indirection. (Brutus)
4.3.153	Matsuoka	錯乱状態 (151) as 3.1.180	with this she fell <u>distract</u> (Brutus)
4.3.163	Matsuoka	緊急事態 (152) <i>kinkyū jitai</i> ‘emergency matter’	And call in question our necessities (Brutus)
4.3.207	Matsuoka	気分一新 (156) <i>kibun isshin</i> ‘complete change of mood’ mood—renewal	Come on <u>refreshed</u> , new-added and encouraged (Brutus)

4.3.234	Matsuoka	万事良好 (158) <i>banji ryōkō</i> ‘all is well’ 10,000 things—well	Everything is well. (Brutus)
5.1.11	Matsuoka	勇氣凜々 (165) <i>yūki rinrin</i> ‘full of spirit’ courage—awe-inspiring	thinking by this face To fasten in our thoughts that they have courage (Antony)
5.1.90	Matsuoka	氣力一新 (171) <i>kiryoku isshin</i> ‘refreshed’	For I am fresh of spirit and resolved (Cassius)
5.1.108	Matsuoka	凱旋行進 (172) as 3.2.49	You are contented to be led in triumph Thorough the streets of Rome? (Cassius)
5.4.1	Matsuoka	同胞諸君 (184) as 1.2.230	Yet, countrymen: O yet, hold up your heads. (Brutus)
5.4.20	Matsuoka	無事安泰 (186) <i>buji antai</i> ‘safe and sound’ safe—peaceful	Brutus is safe enough. (Lucilius)
5.5.33	Matsuoka	同胞諸君 (190) as 1.2.230	Farewell to thee too, Strato. Countrymen (Brutus)
5.5.70	Matsuoka	一味徒党 (193) <i>ichimi totō</i> ‘the whole gang’ gang—faction	This was the noblest Roman of them all: All the conspirators save only he (Antony)
5.5.72	Matsuoka	私利私欲 (193) <i>shiri shiyoku</i> ‘self- interest’ personal profit—personal desire	He only, in a general honest thought And common good to all, made one of them. (Antony) (i.e. Brutus was a selfless man who renounced self-interest)
5.5.74-5	Fukuda	円満具足 (136) <i>enman gusoku</i> ‘in complete harmony’ genial—fully equipped	the elements So mixed in him (Antony)
5.5.78	Fukuda	葬儀万端 (136) <i>sōgi bantan</i> ‘a proper funeral’ funeral—all	With all respect and rites of burial. (Octavius)

Matsuoka ~ total 51 *yoji jukugo*

Brutus (20), Antony (12), Cassius (8), Caska and Portia (2 each),  
and Caesar, Cicero, Cinna, Lucillius, Metellus, Octavius and 1 Plebeian  
(1 each)

Fukuda ~ total 35 *yoji jukugo*

Antony (14), Brutus (12), Octavius and Lucilius (2 each), and Caesar, Caska, Cassius, Cinna, and Cobbler (1 each)

### Idioms in *Julius Caesar* translations connoting baseness and barbarity

*akuratsu hiretsu* ‘villainous’ (Matsuoka)  
*bōgyaku hikō* ‘outrageous act’ (Fukuda)  
*bōryoku sata* ‘resorting to violence’ (M)  
*hinan kōgeki* ‘critical abuse’ (M)  
*hinsei geretsu* ‘of low character’ (M)  
*kyōaku muzan* ‘pitiless’ (F 4 times)  
*sobō yaban* ‘barbaric’ (M)  
*zangyaku kōi* ‘atrocious’ (F)  
*zankoku hidō* ‘atrocious’ (M)

### List of *yoji jukugo* in Matsuoka (2001) and Odashima (1983) translations of *The Merry Wives of Windsor*

1.1.131	Odashima	暴動事件 (10) <i>bōdō jiken</i> ‘riot’	The Council shall hear it, it is a riot. (Shallow)
1.1.132	Odashima	暴動事件 (10)	It is not meet the Council hear a riot. (Evans)
1.1.130	Odashima Matsuoka	最終最後 (14) <i>saishū saigo</i> ‘ultimately’ finally—finally 最終最後 (17)	and the three party is, lastly and finally, mine host of the Garter. (Evans)
1.1.134-5	Odashima	慎重審議 (15) <i>shinchō shingi</i> ‘careful consideration’	we will afterwards <u>’ork upon the cause with as great discreetly as we can.</u> (Evans)
1.1.163	Matsuoka	無知蒙昧 (19) <i>muchi mōmai</i> ‘ignorant and uneducated’	Fie, what the ignorance is! (Evans)
1.1.172	Odashima Matsuoka	事實無根 (17) <i>jijitsu mukon</i> ‘unfounded’ 事實無根 (19)	You hear all these matters denied, gentlemen (Falstaff)
1.1.212-3	Odashima Matsuoka	古今東西 (19) <i>kokon tōzai</i> ‘all times and places’ old—now—east—west 古今東西 (22)	for <u>diverse</u> philosophers hold that the lips is parcel of the mouth. (Evans)

1.1.235	Matsuoka	一念勃起 (24) <i>ichinen bokki</i> ‘resolutely erect’ ardent wish—male erection ~ comic malapropism for <i>ichinen hokki</i> , ‘resolved to do something’	I will marry her—that I am freely <u>dissolved</u> , and dissolutely. (Slender)
1.2.8	Odashima	完全至極的 (24) <i>kanzen shigoku</i> ‘completely utterly’	For it is a ’oman that <u>altogether’s</u> acquaintance with Mistress Anne Page (Evans)
1.3.14	Odashima	無言実行 (25) <i>mugen jikkō</i> ‘action before words’	I am <u>at a word</u> , follow. (Host)
1.3.68-9	Odashima	東奔西走 (28) <i>tōhon seisō</i> ‘keep oneself busy’ east—scurry—west—run ~ emphatic	They shall be my East and West Indies, and I <u>will trade</u> to them both. (Falstaff)
1.3.78	Matsuoka	雲散霧消 (34) <i>unsan mushō</i> ‘vanish like mist’ cloud—disperse—mist —extinguish	Vanish like hailstones, go! (Falstaff)
1.3.84	Odashima	金貨銀貨 (29) <i>kinka ginka</i> ‘gold and silver coins’	<u>Tester</u> I’ll have in pouch when thou shalt lack (Pistol)
1.3.91	Matsuoka	卑怯未練 (35) <i>hikyō miren</i> ‘cowardly’	And I to Page shall eke unfold How Falstaff, <u>varlet vile</u> (Pistol)
1.3.98	Matsuoka	不滿分子 (35) <i>fuman bunshi</i> ‘discontented element’	Thou art the Mars of malcontents. (Pistol)
1.4.5	Odashima Matsuoka	惡口雜言 (31) <i>akkō zōgon</i> ‘stream of abuse’ bad mouth—mixed words 惡口雜言 (36)	here will be an old abusing of God’s patience and the King’s English. (Quickly)
1.4.69	Odashima	神經過敏 (34) <i>shinkei kabin</i> ‘oversensitive’	I beseech you, be not so phlegmatic (Quickly)
2.1.13	Odashima	忠實無比 (41) <i>chūjitsu muhi</i> ‘unmatched loyalty’	thine own true knight (Mistress Page)
2.1.54-5	Matsuoka	言行不一致 (50) <i>genkō fuicchi</i> ‘saying one thing and doing another’	they do no more adhere and keep place together than the hundred psalms to the tune of ‘Greensleeves’. (Mistress Ford)



2.1.62	Matsuoka	一字一句 (51) <i>ichiji ikku</i> 'word for word'	Letter for letter, but that the name of Page and Ford differs! (Mistress Page)
2.1.90	Odashima	未来永劫 (45) <i>mirai eigō</i> 'eternity'	It would give eternal food to his jealousy. (Mistress Ford)
2.2.58	Odashima  Matsuoka	醉生夢死 (55) <i>suisei mushi</i> 'idling one's life away' drunken life—dream of death 狂喜乱暴 (65) <i>kyōki ranbō</i> 'mad with delight' raptures—rudeness ~ malapropism for <i>kyōki ranbu</i> , 'boisterous dance', equivalent to Quickly's malapropism of 'canary' (a lively Spanish dance as well as an alcoholic drink) for 'quandary'	you have brought her into <u>such a canary</u> as 'tis wonderful. (Quickly)
2.2.60-1	Matsuoka	狂喜乱暴 (65) as 2.2.58	The best courtier of them all [...] could never have brought her to <u>such a canary</u> (Quickly)
2.2.92	Odashima	品行不逞 (57) <i>hinkō futei</i> 'of loose morals' high morals—retrograde ~ malapropism; in another combination, <i>futei</i> can also mean 'promiscuous'	and let me tell you in your ear she's as <u>fartuous a civil modest wife</u> (Quickly)
2.2.128	Odashima	追撃開始 (59) <i>tsuigeki kaishi</i> 'start fighting'	up with your fights (Pistol)
2.2.128	Matsuoka	戰鬪準備 (70) <i>sentō junbi</i> 'prepare for battle'	up with your fights (Pistol)
2.2.129	Matsuoka	砲撃開始 (70) <i>hōgeki kaishi</i> 'open fire'	Give fire! (Pistol)
2.2.223	Odashima	要塞堅固 (64) <i>yōsai kengo</i> 'impregnable' fortress—secure	as to lay an amiable siege to <u>the honesty</u> of this Ford's wife. (Ford)
2.2.238	Odashima	金城鉄壁 (64) <i>kinjō teppeki</i> 'impregnable fortress' metal castle—iron wall	a thousand other her defences, which now are too strongly embattled against me. (Ford)

2.2.239	Matsuoka	難攻不落 (76) <i>nankō furaku</i> ‘impregnable’ difficult to attack—cannot fall	her defences, which now are <u>too strongly embattled</u> against me. (Ford)
2.2.261	Matsuoka	豊年満作 (78) <i>hōnen mansaku</i> ‘bumper crop’ rich year—full crop	I will use her as the key of the cuckoldly rogue’s coffer, and there’s my harvest-home. (Falstaff)
2.2.268	Matsuoka	田吾作野郎 (78) <i>tagosaku yarō</i> ‘country yokel’	Master Brook, thou shalt know I will predominate over the peasant (Falstaff)
2.3.24	Matsuoka	色黒大將 (82) <i>iroguro taishō</i> ‘dark-skinned master’ ~ possible pun on <i>eroguro</i> , ‘erotic and grotesque’	Is he dead, my <u>Ethiopian</u> ? (Host)
3.1.11	Odashima	神経過敏 (73) as 1.4.69	Jeshu pless my soul, how <u>full of cholers</u> I am (Evans)
3.2.40	Matsuoka	拍手喝采 (97) <i>hakushu kassai</i> ‘applause’	all my neighbours shall <u>cry aim</u> . (Ford)
3.2.65	Matsuoka	放蕩三味 (99) <i>hōtō zanmai</i> ‘debauchery’ fast living—three tastes	he kept company with the wild Prince (Page)
3.2.66	Matsuoka	万事垢抜け (99) <i>banji akanuke</i> ‘highly polished manner’	He is of too <u>high a region</u> , he knows too much (Page)
3.3.51	Odashima	奇想天外 (87) <i>kisō tengai</i> ‘fantastic’ fantastical idea—beyond the heavens	thou hast the right arched beauty of the brow that becomes the ship-tire, the <u>tire-valiant</u> (Falstaff)
3.3.161	Odashima Matsuoka	一石二鳥 (93) <i>isseki nichō</i> ‘to kill two birds with one stone’ one stone—two birds 一石二鳥 (112)	Is there not a <u>double</u> excellency in this? (Mistress Page)
3.5.11	Odashima	疾風迅雷 (104) <i>shippū jinrai</i> ‘with lightening speed’ gale—thunderbolt	you know by my size that I have a kind of <u>alacrity</u> in sinking (Falstaff)
4.1.61	Odashima	精神異常者 (115) <i>seishin ijōsha</i> ‘lunatics’ mind—abnormal	’Oman, art thou lunatics? (Evans)
4.2.1-2	Matsuoka	雲散霧消 (139) as 1.3.78	Mistress Ford, your sorrow <u>hath eaten up</u> my sufferance. (Falstaff)

4.2.97	Matsuoka	破廉恥男 (145) <i>harenchi otoko</i> ‘insolent man’	Hang him, dishonest varlet! (Mistress Page)
4.2.118	Matsuoka	精神異常者 (147) as 4.1.61	Why, this is lunatics (Evans)
4.2.198	Odashima Matsuoka	助平根性 (127) <i>sukebei konjō</i> ‘lewdness’ lecher—disposition 助平根性 (152)	The spirit of wantonness is sure scared out of him. (Mistress Page)
4.2.200	Odashima	無期限無利息 (127) <i>mukigen murisoku</i> ‘indefinitely interest free’	If the devil have him not in fee-simple, <u>with fine and recovery</u> (Mistress Page)
4.2.200-1	Odashima	無理無体 (127) <i>muri mutai</i> ‘by force’	he will never, I think, in the way of waste, <u>attempt us</u> again. (Mistress Page)
4.4.1	Odashima Matsuoka	思慮分別 (129) <i>shiryō bunbetsu</i> ‘discretion’ 思慮分別 (154)	’Tis one of the best discretions of a ’oman as ever I did look upon. (Evans)
4.5.79-80	Matsuoka	疑心暗鬼 (166) <i>gishin anki</i> ‘suspicion begets idle fears’ doubt—heart—dark—demon	Here, master Doctor, in perplexity and <u>doubtful dilemma</u> . (Host)
4.5.91	Matsuoka	一滴一滴 (167) <i>itteki itteki</i> ‘drop by drop’	they would melt me out of my fat drop by drop (Falstaff)
4.5.10	Matsuoka	臨機応変 (168) <i>rinki ōhen</i> ‘resourcefulness’ contingent—appropriate response	my admirable dexterity of wit (Falstaff)
5.5.29	Matsuoka	正真正銘 (181) <i>shōshin shōmei</i> ‘genuine’	As I am a true spirit, welcome! (Falstaff)
5.5.146	Matsuoka	無理矢理 (190) <i>muri yari</i> ‘forcibly’ unreasonable—arrow reason	though we could have <u>thrust</u> virtue out of our hearts by the heads and shoulders (Mistress Page)
5.5.150	Odashima	豚肉饅頭 (163) <i>butaniku manjū</i> ‘pork steamed bun’	What, a hodge-pudding? (Ford)
5.5.157	Matsuoka	暴飲暴食 (190) <i>bōin bōshoku</i> ‘overeating and overdrinking’ rough drinking—rough eating	And given to fornication, and to taverns, and sack, and wine, and metheglins, and to drinkings (Evans)

5.5.158	Odashima	大言壯語 (163) <i>taigen sōgo</i> ‘bragging’	and swearings, and starings (Evans)
5.5.158	Odashima	喧嘩口論 (163) <i>kenka kōron</i> ‘quarreling’	pribbles and prabbles? (Evans)
5.5.159	Matsuoka	集中砲火 (190) <i>shūchū hōka</i> ‘concentrated fire’ ~ as victim of the ruse at Herne’s Oak, Falstaff has been ‘under attack’ by the other characters	Well, I am your theme (Falstaff)
5.5.161	Matsuoka	無知蒙昧 (190) as 1.1.163	ignorance itself is a plummet o’er me. (Falstaff)

Matsuoka ~ total 36 *yoji jukugo*

Falstaff (10), Evans (6), Mistress Page (5), Pistol (4), Quickly (3), Ford, Host and Page (2 each), and Mistress Ford and Slender (1 each)

Odashima ~ total 28 *yoji jukugo*

Evans (10), Mistress Page (5), Quickly (4), Ford (3), Falstaff and Pistol (2 each), and Host, Mistress Ford and Shallow (1 each)

### Idioms in *Merry Wives* translations connoting immorality

*akkō zōgon* ‘stream of abuse’ (Matsuoka and Odashima)

*bōdō jiken* ‘riot’ (M/O)

*bōin bōshoku* ‘overeating and overdrinking’ (M)

*fuman bunshi* ‘discontented element’ (M)

*harenchi otoko* ‘insolent man’ (M)

*hikyō miren* ‘cowardly’ (M)

*hinkō futei* ‘of loose morals’ (O)

*hōtō zanmai* ‘debauchery’ (M)

*ichinen bokki* ‘resolutely erect’ (M)

*muchi mōmai* ‘ignorant and uneducated’ (M twice)

*shinkei kabin* ‘oversensitive’ (O 2)

*sukebei konjō* ‘lewdness’ (O)

*taigen sōgo* ‘bragging’ (O)

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