Tsubouchi Shōyō’s *Tempest* translation and the aesthetic of *wakanyō*

The use of the Japanese Shakespeare translations by Tsubouchi Shōyō, completed mainly between 1909 and 1928, as a source text by early Korean translators was not a consequence foreseen by Tsubouchi himself, and yet this appropriation partly fulfils a dream of harmonisation of the Japanese, Chinese and Western cultural spheres that was important to the mid-Meiji discourse of the 1880s when Tsubouchi first emerged as a writer and translator. This dream stayed with Tsubouchi throughout his career, for example in his design of a three-storied tower he built in the garden of his retirement villa in the coastal resort of Atami: the first floor represented *wa* (Japan) being closest to the ground and rooted in the local environment, the third floor was *yō* (the West), standing high in the abstract ether of classical and Christian metaphysics, and the second floor occupied the central, generalist position of Chinese culture (*kan*); this second category relates to the historical role of Confucianism in Korean culture. As products of the Meiji departure from the traditional *kundoku* method of translating Chinese texts, Tsubouchi’s Shakespeare translations can themselves be considered hybridizations of native Japanese vocabulary and orthography with Sino-Japanese characters that are bound together by the ghostly presence of Shakespeare’s original texts. My paper will explore tensions within this aesthetic of *wakanyō* focussing on Tsubouchi’s pioneering 1915 translation of *The Tempest* in which the tensions are not only stylistic but underscore his thematic appreciation of what was arguably his favourite Shakespeare play.

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Short bio

Daniel Gallimore is professor at Kwansei Gakuin University, Japan. His research focus is on Japanese Shakespeare translations, with a particular interest in the achievement of Tsubouchi Shōyō (1859-1935). Publications include *Sounding Like Shakespeare: A Study of Prosody in Four Japanese Translations of ‘A Midsummer Night’s Dream’*(Kwansei Gakuin University Press, 2012) and a monograph on Tsubouchi’s musical drama *Shinkyoku Urashima*(Edwin Mellen Press, 2016).