

Manuel Azuaje-Alamo

Waseda University

ORCID 0000-0001-7687-8854

mel.alamo.academic@gmail.com

Intercultural and Intersemiotic Translation as Autobiography in Adriana Lisboa's *Rakushisha*

Widely known throughout the West as the representative poet of the haiku tradition, Matsuo Bashō lived in seventeenth-century Japan and, besides haiku and renga poetry, also wrote a series of poetic travelogues. Adriana Lisboa's 2007 novel *Rakushisha* prominently features one of these travelogues, Bashō's *Saga Diary* 嵯峨日記, which narrates one of the poet's journeys to Kyoto. Furthermore, Lisboa intertextualizes this travelogue by featuring three main characters all of whom perform different but parallel translational acts on Bashō's text: (1) the Brazilian-Japanese female translator, Yukiko, who translates *Saga Diary* into Portuguese; (2) Haruki, Yukiko's ex-lover, who is tasked with illustrating this Portuguese-language translation; and (3) Celina, Haruki's new companion and the novel's main narrator, who travels with him to Japan and, influenced by the diary format of Bashō's original, re-writes *The Saga Diary*'s itinerary using a twenty-first-century, Brazilian-centered global tone, all while embedding Bashō's original text into her narrative. This article analyses the ways in which Lisboa's *Rakushisha* handles these different modes of translation by considering its structure and themes while also comparing Lisboa's Portuguese-language text against Bashō's original in classical Japanese.

Keywords: classical Japanese literature; Bashō; translation; Latin American literature; Adriana Lisboa; travelogues

Introduction: translating and thinking Japan from a Latin American place of enunciation

Se há uma relação entre o crescente interesse pelo haikai e a projeção internacional do Japão moderno, essa relação é bem mais complicada do que a de simples causa e efeito. Isso porque a imagem do novo Japão parece ser, entre nós, objeto de projeções várias.¹

The position that Japanese literature occupies within the context of Latin American literature is somewhat special. Although Japanese literature does not enjoy the same level of familiarity in the continent as that enjoyed by Western literature, it has nonetheless served as a source of inspiration for many Latin American writers. Various reasons can be posited in order to explain this attraction for Japanese literature, but, in any case, the result has been that works by multiple Latin American authors show influence from Japanese literature.² Perhaps more so than in Hispanic America, in Brazilian letters a veritable local tradition of haiku-writing has been partaken in by writers of the caliber and fame of Afrânio Peixoto (1876-1947), Guilherme de Almeida (1890-1969), Paulo Leminski (1944-1989), Haroldo de Campos (1929-2003), and Millôr Fernandes (1923-2012).

¹ Franchetti, “O haikai no Brasil”, 24.

² Within the context of interest in Japanese literature on the part of twentieth-century Latin American literature authors, it is also worth mentioning that representative writers from the three most populous countries in the region – Mexico, Argentina, and Brazil – published important translations of works of Japanese literature. They are the Mexican Octavio Paz, the Argentine Jorge Luis Borges, and the Brazilian Haroldo de Campos, who translated into their languages, *The Narrow Road to the Deep North* おくのほそ道, by Matsuo Bashō, *The Pillow Book* 枕草子 by Sei Shōnagon 清少納言, and the Noh play *Hagoromo* 羽衣, respectively. Needless to say, as well, that a major contributing factor behind the interest in Japanese culture and literature in Brazil can also be traced back to the waves of Japanese migration that started in 1908 with the arrival in Brazilian coasts of the passenger ship *Kasato Maru*. A recent analysis of Nikkei Brazilian literature can be found in Ignacio López-Calvo’s *Japanese Brazilian Saudades: Diasporic Identities & Cultural Production* (2019).

Notable in the twenty-first century, from the perspective of non-Nikkei Latin American writing with Japanese themes, are the examples of the Peruvian-Mexican novelist Mario Bellatin and of the Brazilian novelist Adriana Lisboa. The former has written a series of postmodern fictional “false” translations from putative works of Japanese literature,³ while the latter is one of a very small group of writers in modern Latin American letters to write semi-autobiographical fiction based on actual lived experiences in Japan.⁴ This article will focus on Adriana Lisboa’s Japanese-themed novel *Rakushisha* (2007) and will read it as a postmodern re-writing and translation of Japanese classical writer Matsuo Bashō’s 松尾芭蕉 (1644–1694) haiku narrative *Saga Diary* 嵯峨日記 (1691).

Widely known throughout the West as the representative poet of the Japanese haiku tradition, Bashō lived in seventeenth-century Japan and, besides haiku and renga poetry, also wrote a series of poetic travelogues such as *The Narrow Road to the Deep North* おくのほそ道 (1702) or *Travelogue of Weather-Beaten Bones* 野ざらし紀行 (1698), amongst other works. Lisboa’s 2007 novel *Rakushisha* prominently features one of these travelogues, *Saga Diary* 嵯峨日記, which narrates one of Bashō’s journeys to Kyoto. Furthermore, Lisboa intertextualizes this travelogue by featuring three main characters all of whom perform different but parallel translational acts on Bashō’s text: (1) the Brazilian-Japanese female translator, Yukiko, who translates *Saga Diary* into Portuguese; (2) Haruki, Yukiko’s ex-lover who is tasked with illustrating this Portuguese-language translation; and (3) Celina, Haruki’s new lover and the novel’s main narrator, who travels with him to Japan and, influenced by the diary format of Bashō’s original, re-writes *The Saga*

³ Works by Bellatin dealing with Japanese themes include *El jardín de la señora Murakami* (2000), *Shiki Nagaoka: Una nariz de ficción* (2001), *Biografía ilustrada de Mishima* (2009), and *El pasante de notario Murasaki Shikibu* (2011). My use above of the term “false translation” is taken from López-Calvo’s “The Death of the Author through False Translation in Mario Bellatin’s Orientalised Japan.”

⁴ By “non-Nikkei Latin American writing” here I mean writers lacking Japanese descent. As Ignacio López-Calvo’s recent *Japanese Brazilian Saudades: Diasporic Identities & Cultural Production* makes clear, Brazilians of Japanese descent have a long and rich history of semi-autobiographical or self-reflective fiction.

Diary's itinerary using a twenty-first century, Brazilian-centered global tone, all while embedding Bashō's original text into her narrative.

Amongst modern and contemporary Latin American writers, Lisboa is not alone in her interest in Bashō and his haiku and *haibun*.⁵ Past generations of Latin American writers have engaged widely and deeply with the Japanese tradition of haiku. For example, one need only think of Octavio Paz's ambitious Spanish-language translation of *The Roads to the Deep North* (first edition 1957, with a revised second edition in 1970), which was the first version of that text to be translated into a Western language. Paz's translation even served as the base text for one of the first complete translations of this classical Japanese travelogue into the Portuguese language, which was carried out by the Brazilian poet Olga Savary.⁶ Similarly, Argentinian short-story writer and poet Jorge Luis Borges, too, tried his hand at tanka and haiku poems, works which he included in his late poetry collections, *El oro de los tigres* (1972) and *La cifra* (1980).⁷

However, what makes Lisboa's case stand out is that she possesses the experience of living in Japan and of having studied its literature and culture *in situ*. In 2006 she was a research fellow at the International Research Center for Japanese Studies 国際日本文化研究センター, Japan's premier literature and culture research center located in the outskirts of the ancient capital of Kyoto. Because of this experience *Rakushisha* is a novel that displays a rich tapestry composed of metatextual references to the actual Japanese geographies in which Lisboa lived and intertextual references to the works by Bashō that she read while she was there.

⁵ *Haiku* 俳句 is a traditional Japanese poetic form consisting of three verses in a 5-7-5 mora pattern. *Haibun* 俳文 is a prose narrative or chronicle in which haikus appear intercalated with prose sections. The most representative are those by Bashō, and they usually consist of recollections of a journey by a haiku poet – or *haijin* 俳人, to use the Japanese-language term – and his poetic reactions in the form of haikus to the vistas or moods that he experienced on the road.

⁶ *Matsuo Bashō. Sendas de Oku*. Translated by Olga Savary. São Paulo: Roswitha Kempf, 1983.

⁷ For an analysis of Borges's haiku and tanka in these collections, see Hagimoto, "Borges and Japan".

Considered one of the salient voices of contemporary Brazilian literature, Lisboa has authored a series of introspective and first-person voiced novels that describe the inner lives of modern Brazilian women. In novels such as *Os Fios da memória* (1999), *Sinfonia em branco* (2001), and *Rakushisha* (2007), she has portrayed a Brazilian female subjectivity that has garnered her praise and marked her as a significant voice in contemporary Brazilian letters. Her work has been analyzed as being a depiction of the ways in which personal trauma is connected to national Brazilian history,⁸ or as the reaction of a female subjectivity against the patriarchy of the dictatorship.⁹ However, an extremely interesting facet to her work is that related to East Asian literature and culture. Joining the Japanese-themed *Rakushisha*, there is also the novel *Hanói* (2013), the collection of traditional Japanese folktales for children *Contos populares japoneses* (2008), and *Caligrafias* (2004), a short story collection intercalated with works of East Asian calligraphy, reminiscent of a mix between Japanese Nobel prize-winner Kawabata Yasunari's *Palm-of-the-hand Stories* (1971) and traditional Japanese text scrolls illustrated with calligraphy pieces. This is all to say that Lisboa has functioned as a sort of cultural ambassador for Japanese culture within the world of contemporary Brazilian letters. This role as a producer of cultural translation is precisely one of the themes that I will pick up in the following analysis.

Furthermore, Lisboa herself has also worked as a literary translator, not only translating from English into Portuguese Cormac McCarthy's *The Road*, Stephen King's *The Night Shift*, and Jonathan Safran Foer's *Eating Animals*, amongst other works, but also translating from French Maurice Blanchot's *L'Entretien infini*. Thus, Lisboa's own multilingual experiences with literary translation, and her knowledge of the Japanese language and culture that she gained during her stay as a research fellow in Kyoto, are key to this article's reading of her novel as a cultural translation and post-modern re-writing of Bashō's *Saga Diary*.

In the following sections I will analyze the plot of the novel and the multiple reworkings within it of the theme of translation

⁸ Brandellero, "Family Secrets and National Trauma in the Work of Adriana Lisboa".

⁹ Nielson, "Patriarchy's Traumatic Afterlives".

that Lisboa weaves throughout its narrative through juxtaposing the journeys undertaken by its two main protagonists. In the first section I will focus my analysis on the role of Celina as cultural translator and rewriter of Bashō's *Saga Diary*. The focus there will be on intercultural intertextuality between Bashō's Japanese texts and Celina's embodying of Lisboa's authorial voice that explains Japanese cultural terms and concepts. In the second section I will focus on the character of Haruki, and how he, an illustrator and book designer, is responsible for adapting Bashō's text into a visual medium, thus representing the figure of the intersemiotic translator, a figure often eclipsed in discussions surrounding literary translations.

1. Translation as intercultural translation in *Rakushisha*: the character Celina and the authorial voice

Mesmo em Kyoto sinto saudades de Kyoto.¹⁰

Rakushisha possesses an alternating narrative structure that intertwines, around the axis of Bashō's *Saga Diary*, the stories of its two main characters. One of them is Haruki, a Brazilian Nikkei born in São Paulo. He is an illustrator who has been commissioned by a publisher to design the cover of the Portuguese translation of Bashō's *Saga Diary*. The other protagonist is Celina, who one day meets Haruki by chance in the Rio de Janeiro metro, and who ends up falling into a relationship with him that, while having hints of romance in the beginning, is still at the platonic level when they travel together to Japan.

Lisboa's re-writing in *Rakushisha* of *Saga Diary* is based on her real knowledge of the Japanese language and her experiences in the country. Because of this, the Japan featured in her novel is far from being an over-exoticized portrayal of the country, a common feature of Japanese-themed works in Latin American letters. As Brazilian Japanese literature researcher Paulo Franchetti argues: "O Japão que existe no imaginário brasileiro contemporâneo parece carregado de uma grande percentagem de saudosismo, de idealização do mundo pré-industrial e da

¹⁰ Lisboa, *Rakushisha*, 16.

vida sob o regime feudal dos Tokugawa. Ou seja, ainda, como sempre, de exotismo.”¹¹ Celina’s Japan is different. For sure, Celina does visit Kyoto’s traditional sites, but she is also as likely to be fascinated by trivial, everyday things, such as the *pachinko* machine parlors that are ubiquitous in the contemporary Japanese metropole.¹²

Perhaps more fruitful than discussing how much latent exoticizing or orientaling gaze can be found in the novel is to ask just what kind of intercultural praxis is embedded within the fact that Celina becomes so knowledgeable about Japanese culture in the mere three weeks of her stay there as a tourist. On its face, the novel is astonishing in this aspect; Celina the tourist becomes, over a short period of time, as knowledgeable about Japanese culture and literature as Lisboa, the Japanese post-graduate literature researcher. In places, this borders on breaking the suspension of disbelief necessary for the narrative. For example, after a mere three weeks Celina, who has until then never been to Japan nor studied Japanese, becomes not only knowledgeable enough in the language to know, for example, that the word “Saturday” in Japan is pronounced “doyoubi,” but also that it is written in Chinese characters as 土曜日, and that those three characters mean “o dia da terra.”¹³ More surprisingly, in the course of the narration, Celina becomes able to make intertextual allusions to seventeenth-century Japanese poetry by Bashō and other poets. Perhaps more surprisingly, Celina also makes repeated visits to the International Research Center for Japanese Studies, located far away from central Kyoto and not a usual tourist destination.¹⁴

My contention here is that Lisboa’s relationship to Celina – the protagonist and narrator who walks the same streets and visits the same research center where Lisboa was based during her stay in Kyoto –

¹¹ Franchetti, “O haikai no Brasil”, 24.

¹² Lisboa, *Rakushisha*, 17.

¹³ Lisboa, *Rakushisha*, 16.

¹⁴ The author of this article has repeatedly visited the International Research Center for Japanese Studies in order to do research. The center is not only located in the outskirts of Kyoto, in a place that is difficult to access if one does not speak Japanese, but many of its facilities are not even open to the general public. The library, for example, can only be accessed by previous appointment.

occurs at the meta-textual level and is reflective of a postmodern understanding of literary creation *as* a kind of translation.¹⁵

At another level, joining Celina as *Rakushisha*'s other protagonist is the Nikkei Brazilian illustrator Haruki. In making him the male counterpart to Celina's story, Lisboa is engaging in an interesting game of mirrors. While Celina is a kind of cultural translator – retreading Bashō's steps and quoting from his haikus in her very own travel diary – Haruki can be seen as a translator working in another medium, that of visual media: he has been tasked with illustrating *Saga Diary*'s Portuguese-language translation. That is to say, he is a kind of intersemiotic translator, tasked with conveying the context of Bashō's poetic travelogue into illustrations to accompany the Brazilian Portuguese-language translation that his ex-lover translated from the Japanese. The term intersemiotic translation was first proposed by linguist Roman Jakobson in his 1959 essay "On Linguistic Aspects of Translation," where it is defined as a "an interpretation of verbal signs by means of signs of nonverbal sign systems."¹⁶

¹⁵ Translation scholar Paul F. Bandia provides a succinct summary of the changes that postmodernist ideas brought to the field's thinking on writing and translation: "In the 1990s translation studies witnessed a powerful intellectual renewal which could be recorded in historical terms as the *postmodern turn*. New approaches to studying translation phenomena revealed the limitations of previous methodologies, bringing to the forefront issues of gender, ethics, postcolonialism, globalization, and minority in translation, all related to what is generally referred to as the postmodern condition. Following the *cultural turn* (Bassnett and Lefevere 1990) in translation studies of the 1980s, these new approaches raised doubts about long-held views on matters of fidelity, sameness, and binary oppositions (such as the relationship between original and translation), introducing other paradigms of investigation such as power relations, ideology, and identity. Translation theory began to acknowledge other definitions of translation ranging from manipulatory rewriting to transformation, subversion, cannibalism, carnivalism, hijacking, and what not (Koskinen 2000). [...] Textuality is seen as open to changing interpretations rather than as a system of fixed meanings" (Bandia, "The Impact of Postmodern Discourse", 54-55). As I explore in this article, Celina's rewriting of Bashō's text reflects such an understanding of the relationship between creative writing and translation.

¹⁶ Jakobson, "On Linguistic Aspects of Translation", 233.

Taken together, it can be said that Celina, by writing her diary, performs a cultural translation of *Saga Diary*, describing the locations in the original from a modern Brazilian subjectivity, while Haruki performs a similar translative act, a translation of *Saga Diary* from a literary text into the visual medium of illustration. The fact that their narratives alternate – with Celina narrating the odd chapters and Haruki becoming the focus character of the even ones – further foregrounds the fact that the novel can be taken as an allegory for the process of weaving together two types of different translations of Bashō’s travelogue. These two types of narrators, each embody a different experience and facet of translation – the translator of textual works and the translator of visual works, the translator possessing family ties to the source language and the translator lacking such ties, etc. Through the alternate threading of its chapters, Lisboa achieves a novel that interrogates the links between memory, identity, and the culture and language of the Other.

The Japan that is described in *Rakushisha* has, at first glance, a slight tinge of exoticism. As was mentioned previously, Celina even writes near the beginning of the novel, “Even in Kyoto, I feel nostalgic for Kyoto.” Yet, what in the opening pages of the novel might strike the reader as exoticism is later revealed to be what Kyoto has come to mean for Celina: a foreign location that has allowed her to come to terms with her past. She begins her diary after being in Kyoto for three weeks, and as is eventually revealed, this writing has an ultimately therapeutic undertone: retracing Bashō’s steps in *Saga Diary* becomes for Celina a way of dealing with the lingering sense of loss caused by the past death of her daughter. The nostalgia with which she describes Kyoto is, ultimately, a personal nostalgia for her own past, her dead daughter, and her failed marriage. Kyoto is merely the location that allows her to voice this to herself.

Similar to Celina’s story, Haruki’s also begins by facing a loss: the end of his past romantic relationship with the translator Yukiko. Much in the same way in which Celina will use the text of *Saga Diary* as a kind of roadmap out of her depression, so will Haruki use the creative process behind translating the world of the *Saga Diary* into illustration as an attempt to overcome his relationship with Yukiko.

In this way, the two protagonists of this novel approach Japan as cultural bystanders. Any dialogue that they might have had with the locals as they transit through the Japanese space is not portrayed in the novel. It is rather their inner worlds that progressively unfold as the plot of the novel unravels. Thus, in a manner similar to the film debut of American director Sofia Coppola's *Lost in Translation* (2003), Lisboa's Japan is characterized by a sense of detachment that allows its main protagonists the time and space for inner inspection and reflection.

What we may call the postmodern element in Lisboa's novel is precisely Japan's portrayal mixing and juxtaposing its physical space – with its now global elements of what is termed “Cool Japan” – with the problems of identity and trauma exemplified, in different ways, by the stories of Celina and Haruki. In a way that is concordant with much of Lisboa's past works, the narrative center of *Rakushisha* is its female first-person narrator, Celina, even as Haruki also performs an important role in the novel. After all, echoing the form of Bashō's *Saga Diary*, Celina's story – the one that opens and closes the novel – takes the form of a personal diary. This choice is not a coincidence. Celina herself confesses that she has never kept a diary:

Nunca pensei em ter um diário. Nem quando era menina, nem quando adolescente. Talvez esteja fazendo isso agora só porque não resisti ao papel fabricado no Japão. [...]

Comprei o caderno. O caderno se tornou um diário. Só depois disso me lembrei do poeta Matsuo Bashō e de seu *Saga Nikki*, o *Diário de Saga*. O diário que Bashō escreveu perto daqui, quando esteve de visita pela segunda vez ao seu discípulo Mukai Kyorai.¹⁷

The above piece of information is quite something to know for somebody who, as Celina supposedly is, has never been to Japan nor had too much interest in Japanese literature in the past. Celina's stance towards Japanese literature – at times pronouncing herself to be possessed with the amateur's superficial fascination for it while at other times being incredibly knowledgeable of it – is one of the keys for reading

¹⁷ Lisboa, *Rakushisha*, 35.

the translational dimension of *Rakushisha* as an intertextualization of Bashō's *Saga Diary*.

How does Lisboa intertextualize Bashō in *Rakushisha*? By having its main narrator, Celina, act as a stand-in for herself. As we saw above, Lisboa herself lived in Kyoto and studied Bashō's haikai and *haibun* at the International Research Center for Japanese Studies. On the other hand, fictional character Celina lacks both the experience of having lived in Japan and Lisboa's experience of having studied the language. However, Celina's section, narrated in the first-person, is full of specific references to Japanese literature and culture, the kind of which would probably be unrealistic to have for an average resident of Rio de Janeiro, from which both Haruki and Celina hail. This is quite notable in multiple passages of the novel. In fact, Celina, who joined Haruki's business trip to Japan on a sudden impulse, is shown at times to be more knowledgeable about the country than Haruki himself. Compare, for example, the stances that the two main protagonists have in regard to Matsuo Bashō. Near the beginning of the narrative, in the first chapter of the novel, which is narrated from Celina's female voice, she talks about her thoughts on traveling:

Eu me pergunto se a vida por acaso se faz de reencontros. Talvez se faça muito mais de tangentes, de movimentos periféricos, de olhares fugidios que no instante seguinte já se dissiparam. [...]

Essa é a verdade da viagem.

Eu não sabia.

A viagem nos ensina algumas coisas. Que a vida é o caminho e não o ponto fixo no espaço. Que nós somos como a passagem dos dias e dos meses e dos anos, como escreveu o poeta japonês Matsuo Bashō num diário de viagem, e aquilo que possuímos de fato, nosso único bem, é a capacidade de locomoção. É o talento para viajar.¹⁸

In this manner, within the opening pages of the novel, Celina presents herself to readers as a cultural translator, intertextualizing Bashō's text for her narrative purposes. However, attendant readers will be able to

¹⁸ Lisboa, *Rakushisha*, 14.

infer the coyness, or Lisboa's coyness, expressed in the passage above through the veiled and understated reference to "um diário de viagem" [a certain travel diary]. As would be clear to Japanese readers of this novel, the text from which this idea is taken, whose identity Celina-Lisboa intentionally glosses over, is actually one of the most famous passages in Bashō's most widely-recognized masterpiece, the *haibun* *The Narrow Road to the Deep North*.

月日は百代の過客にして行きかふ年も又旅人なり。

Tsukihi wa hyakutai no kakaku ni shite yukikau toshi mo mata tabibito nari.

[The moon and the sun are eternal travelers; the years, which come and go, are also travelers]¹⁹

The postmodern game of mirrors in Lisboa's opening passage, however, is further enriched when one realizes that Bashō himself had borrowed the image of days, months, and years as passengers or travelers of Time from another work of world literature, Tang-dynasty poet Li Po's 李白 (701-762) classical Chinese poem "Preface to the Feast in Peach and Plum Garden on a Spring Night" (春夜宴桃李園序), which opened with the same image. All this is to say that in the mere opening pages Celina displays a notable deftness in handling references to classical Japanese literature. While at the surface level the opening passage might read as being similar to Lisboa's past narratives of female subjectivity contrasted against the backdrop of Brazilian modern history, the opening chapter of *Rakushisha* subtly hints at what it might just be: a Portuguese-language attempt at re-writing a *haibun* travel narrative. This effect is compounded almost a hundred pages later, when the rest of the opening passage of *The Narrow Road to the Deep North* is quoted, through indirect speech in the form of Haruki's stream-of-consciousness musings during his visit to the place where Bashō's house was located in Tokyo:

¹⁹ Bashō, *Bashō Bunshū*, 50. Unless otherwise noted, all translations from the Japanese are by the author.

A viagem sempre é pela viagem em si. É para ter a estrada outra vez debaixo dos pés. O lar de Bashō, como o dos navegantes, como daqueles homens que passam a vida a conduzir cavalos, é em qualquer parte. É o lugar aonde a viagem decidir levá-lo.

Muitas pessoas morreram na estrada. Entre elas, os poetas Tu Fu, Li P'ò, Saigyō e Sōgi. Como a nuvem se desmanchando no céu. Os meses e os dias não são outra coisa senão peregrinos. Assim disse o chinês Li P'ò, séculos antes: o céu e a terra e todo o cosmos estão na esfera da transformação.²⁰

The above passage contains sentences that are either direct calques from the opening of *The Narrow Road to the Deep North*, especially the lines in italics in the passage quoted above, or that play on words and expression present therein. The sections I emphasized above are taken from the opening passage of the text, in which Bashō famously alludes to the Chinese and Japanese “ancients” (*kojin* 古人) who preceded him in traveling and writing poetry:

古人も多く旅に死せるあり。[...] 片雲の風に誘はれて
Kojinmo ōku Tabini shineruari. Hen'un no kaze ni sasowarete
[Among the Ancients too many were there that died in the road. (...) Carried away by the wisps of the clouds.]²¹

In this way, in a surreptitious manner, passages from Bashō's renowned works are embedded, uncredited, within Lisboa's prose as she attempts to rewrite this *haibun*. These allusions are not mere references to Bashō, but are rather an homage to the praxis in *haibun* of intertextualizing allegories, passages, and verses from the Chinese and Japanese tradition.

²⁰ Lisboa, *Rakushisha*, 121-122 (emphasis added).

²¹ Bashō, *Bashō Bunshū*, 50. Part of what makes this allusion by Lisboa interesting is the fact that she mistranslates the original passage, which in a way gives credence to the fact that she was writing, or attempting to write, her references to Japanese literature directly from Japanese sources while she was studying the language. The expression that she translates in Portuguese as “Como a nuvem se desmanchando no céu” is from the Japanese *Hen'un no kaze ni sasowarete* 片雲の風に誘はれて, but the original rather means something closer to “similar to how a cloud is invited by the wind [I have also traveled].”

What is interesting in Lisboa's novel is the fact that surely many of these allusions would be invisible to most Portuguese-language readers.

For sure, Lisboa's novel lacks any scene in which Celina actually actively composes any haiku in reaction to her surroundings, but, through its conscious choice to use a diary format, its recurrent use of quotes from Bashō's oeuvre, and its sensibility in regard to space and movement, it aims to hit the same tones but in a different key as Bashō's *Saga Diary*. In this manner, within the opening pages of the novel, Celina presents herself to her readers as a cultural translator, intertextualizing Bashō for her narrative purposes. My contention is that we can understand Celina as a cultural translator; in *Rakushisha* her story can be read as an attempt to re-write a *haibun* in Portuguese, an attempt informed by Lisboa's own experiences in Japan, as the life story of Celina lacks any reason for her frequent references to Japanese literature or culture.

Celina's own position as the cultural translator within the novel is thrown into starker relief if we compare her stance toward Bashō with that of Haruki. Unlike Celina, who in the opening pages of the novel already is making an intertextual appeal for the validity of Bashō's philosophy of travel, Haruki – despite being of Japanese descent himself – is shown to be rather detached from that poet's tradition and outlook. Upon recollecting how it came to be that he was tasked with illustrating this work, Haruki nostalgically reminisces that:

E então as páginas, poucas do *Diário de Saga*, *Saga Nikki*, foram guiadas até chegar às mãos de Haruki. Yukiko, a tradutora, já tinha falado a ele sobre Bashō antes que o silêncio aparecesse na vida – vida? – que ela e Haruki tinham juntos. Um antigo poeta do Japão. Nada que interessasse particularmente a Haruki: apenas na medida em que tudo o que interessava a essa mulher era mais urgente do que a fome, do que a sede, do que o sono, do que as catástrofes naturais, globais, planetárias, interplanetárias, cósmicas. Assim, Matsuo Bashō veio parar em sua vida através dela.²²

Haruki's stance toward his own identity as a non-Japanese-speaking Nikkei Brazilian is resonant with that sensibility explored in

²² Lisboa, *Rakushisha*, 89.

Lopez-Calvo's *Japanese Brazilian Saudades: Diasporic Identities & Cultural Production* (2019). I will explore this angle in more detail in the next section, but what is important here in relation to the role played by Celina in the novel is that, unlike her, Haruki provides no cultural commentary, no intertextual reference to Japan and its literature. Instead, Celina is the one with the cultural and sentimental connection to ancient and traditional Japanese literature which Haruki lacks. As if to underline this, during his business trip Lisboa makes Haruki travel *alone* to Tokyo (the political modern capital of Japan), leaving Celina behind in Kyoto, the classical imperial capital of the country.

The connection that Celina displays to notions of place and movement is a theme that has been considered by past scholarship of this novel.²³ Lisboa herself has also commented on how her own sense of transit during periods of living in Brazil, France, and Japan all contributed to *Rakushisha's* theme of wandering and reencounter.²⁴

Some have connected the ubiquity of what philosopher Marc Augé has termed “supermodern non-places” (coffee shops, international franchises, etc.) in her novels with a larger interest by Latin American writers of her generation toward a sense of a globally shared reality.²⁵ As Cecily Raynor has argued, “Lisboa’s many references to popular culture remind us of the poetics of the Macondo movement of the 1990s

²³ For example, see Lisboa de Mello, “Deslocamento, iniciação, transfiguração, em *Rakushisha*”; Gomes, “Os sentidos da viagem em *Rakushisha*, de Adriana Lisboa”; or Vejmelka, “Viagens e leituras japonesas em *Rakushisha*, de Adriana Lisboa”.

²⁴ This is most succinctly stated in an interview she gave to the Brazilian newspaper *O Globo* in 2013 on the occasion of the publication of her novel *Hanói*, some years after the publication of *Rakushisha*. See Trigo, “Em ‘Hanói’, Adriana Lisboa retrata personagens fora do lugar”: “O tema do desenraizamento, explicitado na situação dos protagonistas, me parece recorrente na sua ficção[.] Você se sente deslocada no mundo? A literatura é uma forma de se encontrar?//ADRIANA: Tem sido um tema recorrente de alguns anos para cá, nos últimos três romances. Quando escrevi *Rakushisha*, morava no Brasil, mas tinha as memórias de ter sido imigrante na França, com uma porção de dificuldades. Para escrever o livro passei um mês em Kyoto com uma bolsa da Fundação Japão. O tema do deslocamento, do desenraizamento, era óbvio. No ano seguinte vim para o Colorado, uma mudança de país e também para uma paisagem física tão distinta” (unpaged).

²⁵ See Gonçalves da Costa, “*Rakushisha*: heterotopias, não-lugares e silêncio”.

and writers such as Alberto Fuguet and Edmundo Paz Soldán.”²⁶ Lisboa de Mello also coincides in pointing out that efforts by contemporary writers such as Lisboa to portray a “flat” modern world are resonant with larger changes in contemporary Brazilian society at large:

Tornaram-se também recorrentes na literatura contemporânea as mudanças espaciais dos protagonistas, que, situados temporariamente em outros países e culturas, enfrentam a solidão, o estranhamento e encetam a busca de si mesmos. Essa abertura à cultura do outro tornou-se mais recorrente nas últimas três décadas da literatura brasileira, o que pode ser atribuído à globalização e ao advento da internet a partir dos anos 1990.²⁷

However, while valid to a degree, these approaches to this novel fail to understand Lisboa herself as a translator and *Rakushisha* as a cultural translation or adaptation of *haibun*, an ellipsis that is evident in their failure to notice that *Rakushisha*'s aesthetics of wandering and displacement are not merely reflections of a Latin American subjectivity in an age of global commerce, but rather also a reflection or *refraction* of the aesthetic notion of *wandering* (*shōyō* 逍遙) so prevalent in *haibun* literature.²⁸

Of course, as explained in the introductory section of the present article, already in the twentieth century there was, in Spanish-speaking Latin American and perhaps more prominently still in Brazil, a rich local tradition of haiku writing. In Brazil it could even be argued that the local tradition to some degree even eclipsed works from the source Japanese tradition. As Paulo Franchetti, an important researcher of Japanese literature in Brazil, argued already in 2002, five years before Lisboa's novel was published, the tradition of haikai was firmly

²⁶ Raynor, “The Digital Ruins of *Amores expressos*”, 141.

²⁷ Lisboa de Mello, “Deslocamento, iniciação, transfiguração, em *Rakushisha*”, 131.

²⁸ For an exploration of the concept of *shōyō*, its connection to Taoism, and how notions of wandering as a form of meditation or philosophy towards life is reflected in Bashō's work, see “Bashō's Fūkyō and the Spirit of Shōyōyū,” the third chapter of Qiu's *Bashō and the Dao*. My use of “refraction” in the above sentence is an extrapolation from David Damrosch's notion of world literature as a “refraction” of national literatures.

established within Brazilian letters: “Mas, quando se pensa em haikai escrito em português, os nomes que logo nos vêm à mente não são de *nihonjin*, mas os de Afrânio Peixoto, Guilherme de Almeida, Haroldo de Campos, Millôr Fernandes e Paulo Leminski, entre outros.”²⁹ In fact, Lisboa’s novel shows that she is also conscious of this local Brazilian haiku tradition when she opens her novel with the following epigraph in the form of a haiku by the Brazilian poet Paulo Leminski:

Amar é um elo
entre o azul e
o amarelo³⁰

As such then, we can say that *Rakushisha* stands in an intertextual triangulation between the Japanese tradition of haiku, the modern Brazilian tradition of haiku, and Lisboa’s own narrative praxis of subjective memory aesthetics.

Further imbricating the act of translation to the structure of the novel, however, is the novel’s explicit use of Lisboa’s own translation of *Saga Diary* from Japanese.³¹ This is because Celina not only makes references to Bashō’s original text, but the actual full text of the *Saga Diary* appears intercalated throughout the narrative translated into Portuguese. The opening of the *Saga Diary*, for example, is quoted in full across two pages,³² and from that point onward, keeping pace with the novel’s narrative, the Japanese text is quoted in Portuguese translation throughout the other sections of the novel.³³ The final pages of the novel proper are also the closing passages of *Saga Diary*.³⁴

Considering the fact that the full version of the *Saga Diary* in a recent English translation takes only ten pages, one begins to realize how

²⁹ Franchetti, “O haikai”, 23.

³⁰ Lisboa, *Rakushisha*, 9.

³¹ Lisboa, *Rakushisha*, 195.

³² Lisboa, *Rakushisha*, 50-51.

³³ Lisboa, *Rakushisha*, 70-72, 83-86, 93, 104-107, 142-143, 153-157, 166-167, 175-176, 184.

³⁴ Lisboa, *Rakushisha*, 189-192.

the entirety of the text has been embedded into Lisboa's text.³⁵ What is notable to my argument in regard to Lisboa's postmodern mirror games involving the process of translation described in the novel is the fact that the translation that Celina is "reading" within the text is not the text that Yukiko "translated" as is implied by the novel's description of it,³⁶ neither is it an existent translation into the Portuguese language. It is, instead, an original Portuguese-language translation from the classical Japanese written by Lisboa herself, a translation that, so far, is only available to Portuguese readers embedded within Lisboa's narrative framework of this novel.

This is something that is not readily apparent to the novel's reader. It is only in the novel's acknowledgements section, at the very end of the novel, that Lisboa reveals the key fact that the passages that we have been reading throughout the novel *Rakushisha* are actually a new and original translation of the *Saga Diary* written completely by herself:

Para a tradução do *Diário de Saga* usei a edição japonesa *Bashō Bunshū – Nihon Koten Zensho*, Tóquio, Asahi Shinbunshakan, 1955, e as traduções de René Sieffert (em *Journaux de voyage*, Presses Orientalistes de France, 2000) e David Landis Barnhill (em *Bashō's Journey*, State University of New York Press, 2005). A compreensão do original em japonês não teria sido possível sem a ajuda de Sonia Ninomiya.³⁷

The novel thus depicting both a translated piece itself as well as multiple fictional allegories for the process of translation (those of Celina, Yukiko and Haruki), translation and its different modes should be considered the most prominent theme of *Rakushisha*.

2. Intersemiotic translation and identity: Haruki's journey

Nenhum vínculo com o país de seus antepassados. Nada.
Nenhuma informação, nenhuma curiosidade.³⁸

³⁵ For the English-language version referred to here, see: Matsuo Bashō and David Landis Barnhill. *Bashō's Journey: The Literary Prose of Matsuo Bashō*. New York: State University of New York Press, 2005. *Saga Diary* occupies pages 79-89.

³⁶ Lisboa, *Rakushisha*, 50-53.

³⁷ Lisboa, *Rakushisha*, 195.

³⁸ Lisboa, *Rakushisha*, 52.

In contrast to Celina's section in the novel, which has traditionally been read as depicting her self-healing process following the death of her daughter during her now-finished marriage, past scholarship has regarded Haruki's section as dealing either with his stance towards his identity as a Nikkei Brazilian or as his own journey of self-healing from a past torrid love affair with the translator Yukiko. For example, contrasting what would be the usual expectation for a narrative portraying a Nikkei Brazilian character returning to the land of his forefathers, Marcel Vejmelka remarks that: "Mais do que enfrentar as suas raízes japonesas, no Japão Haruki enfrenta seu amor desesperado por uma mulher casada e solidifica a sua identidade enquanto artista gráfico."³⁹

In a sense, despite his Japanese background, Haruki can only engage in an intersemiotic translation of *Saga Diary* because he *does not speak or read* the language of his forbears. The first chapter in the novel featuring him shows him perusing the Japanese original text of *Saga Diary* in the Rio de Janeiro metro. However, after Celina, meeting him for the first time in that train car, asks him if he can actually read it, Haruki's relationship to the language of his descent is a fraught one.

Haruki admits to her that yes, he is indeed "japonês, mas eu não estava lendo o livro, estava folheando. Não falo japonês. Está vendo estes símbolos? Podia ser grego. Podia ser russo. Não conheço nenhum. Não tenho a menor ideia do que querem dizer."⁴⁰ Separated from his cultural heritage by this language barrier, throughout the novel Haruki negotiates his own sense of identity as he moves through Japan. More than a journey in search of his roots, his visit to Japan becomes a journey to overcome his past relationship with Yukiko, his ex-lover who at the same time is also, in his own eyes, a much "better" Nikkei Brazilian than him.

In Haruki's sections there are many instances of stream-of-consciousness narration in which it becomes clear that Yukiko's own bilingualism and biculturalism is, for Haruki, one of the reasons for the end of his relationship. Yukiko is the absent translator; she is never

³⁹ Vejmelka, "O Japão", 221.

⁴⁰ Lisboa, *Rakushisha*, 26.

shown in the narrative save in flashbacks. In a manner that reads almost like a metatextual play on the notion of the invisibility of translators described in Lawrence Venuti's *The Translator Invisibility* (1995), *Rakushisha*, a novel that is on many levels about the act of translation, lacks any actual scenes featuring the fictional Brazilian translator of *Saga Diary*. Yukiko does not appear in an active role once in the novel, only in Haruki's flashbacks, but her presence and her ultimate role in being the one responsible for Celina and Haruki's physical presence in Japan hangs over the whole novel. With hints of a sense of inferiority, Haruki posits her as his complete opposite: "Ao contrário de Haruki, uma profunda conhecedora do Japão. Ao contrário de Haruki, fluente na língua. Tradutora de japonês. Entre outras coisas."⁴¹

It was Yukiko who had recommended Haruki as the illustrator for the Portuguese-language translation that she has written. She was the literary translator of the narrative, and she passes on the role now to Haruki so that he becomes the intersemiotic translator of Bashō and illustrates this translated travelogue for a Brazilian audience.

His journey to Kyoto eventually provides Haruki with a sense of closure from his romantic entanglement with her, a closure that will, ironically, take place *literally* within the cover and pages of the Portuguese-language book that they co-produce: "O Japão saltando como um soluço para dentro de sua vida, tudo por causa dela. Yukiko. A tradutora. Hoje, só isso: a tradutora. Os nomes dos dois iam se casar na ironia da capa de um livro. Iam colocar seus nomes no papel. Amorosamente, friamente, levianamente."⁴²

Insofar as Haruki is actually involved in the physical and commercial endeavor of translating a work of literature – in this case the upcoming Portuguese-language translation of Bashō's *Saga Diary* – his role in the novel is markedly different from that of Celina, who acts as a re-writer and cultural translator of a Japanese *haibun* into a modern Brazilian travel narrative. Furthermore, one of the factors that makes Lisboa's novel so germane to a reading based on translation studies is the fact that Haruki's role as illustrator of foreign literature foregrounds an aspect

⁴¹ Lisboa, *Rakushisha*, 122.

⁴² Lisboa, *Rakushisha*, 23.

of translation that is often overlooked: book design and paratextual material surrounding a translated work.

In his monograph *Re-Covered Rose: A Case Study in Book Cover Design as Intersemiotic Translation* (2011), Marco Sonzogni succinctly states some of the issues involved in cover design and translation, all of which are also applicable to the case of translated foreign literature:

Should there be a relationship of fidelity or integrity between a cover and its book? Also, should that relationship be safeguarded as recognition of the intentions of the author? And should the prospective reader, who may not be familiar with the text, be taken into account? [...] Clearly, by negotiating between the verbal and the visual, book covers reveal *the cultural assumptions* of their designer, of their authors and of the readers of the texts.⁴³

Being in many cases the venue in which the reader first encounters a text from a foreign culture, then, book covers can be said to play a key role, perhaps even more so that in the case of local works of literature whose paratexts are more familiar to local readers. After all, “book covers translate the verbal signs of the text into a (predominantly) non-verbal sign-system of culturally encoded images.”⁴⁴ Haruki then stands as a mediator between a classical work of Japanese literature and its potential Brazilian readership. His very presence in Japan is tied to his role as illustrator of *Saga Diary*.

This truth is underscored in *Rakushisha* in the key scene near the beginning of the novel in which Celina first meets Haruki when he is about to disembark at Rio de Janeiro’s Botafogo metro station. Shortly before their meeting, as Haruki was starting to ponder the work ahead of him, he is shown considering precisely the kind of intersemiotic possibilities of translating Bashō’s work into a visual medium:

Certo, havia um prazer nisso: tirar da mochila um livro em japonês e folheá-lo interessado, *como se estivesse entendendo alguma coisa*. Como se os motivos que o fizeram apanhá-lo, naquela mesma tarde, na biblioteca não fossem apenas

⁴³ Sonzogni, *Re-Covered Rose*, 4 (emphasis added).

⁴⁴ Sonzogni, *Re-Covered Rose*, 4.

estéticos, apenas ver aquele monte de sinais gráficos indecifráveis juntos e tentar saber em que podiam colaborar nas ilustrações.

Virar as páginas para um lado, para o outro, e de soslaio acompanhar a reação dos mais próximos, os olhares indisfarçados.⁴⁵

Contrasting the visual quality of Japanese calligraphy, Haruki begins to ponder their possible adaptations into illustrations legible to a local public, that is to say to consider the possible intersemiotic translations of this foreign Japanese text, both as an intersemiotic translation of *Saga Diary*'s linguistic and literary content, but also of the effect caused by the (to a Brazilian reader) unintelligible Japanese characters in which it is written. Furthermore, there is in Haruki's initial encounter with Bashō's Japanese text an interesting layer of performativity. He himself knows that he does not understand a word of it, yet at the same time perceives a sort of pleasure from the gazes around him ("a reação dos mais próximos, os olhares indisfarçados"), because he understands that in their eyes he himself is the Other that can mediate and translate this text for them. It is this act of self-voyeurism, of looking at himself as others probably look at him, that starts the action proper of the novel, because it is his performance of "reading" Bashō's *Saga Diary* while riding the Rio de Janeiro metro that makes Celina talk to him for the first time. Meaningfully, initially Celina herself is not even able to tell if what Haruki was reading was Japanese or Chinese.⁴⁶

Throughout the novel there is a sense of sexual tension and budding romance between the two main protagonists, with the shadow of Haruki's ex-lover hovering in the background. Thus, if we are to think of Haruki as the intersemiotic translator of *Saga Diary*, of Celina as the cultural translator or adapter of the *Saga Diary*, and of Yukiko as the textual translator of *Saga Diary*, what emerges is a love triangle between symbols of different types of translation. Seen from this perspective, *Rakushisha* can thus be read as tale about three different but interacting aspects of translating a work of foreign literature.

⁴⁵ Lisboa, *Rakushisha*, 24 (emphasis added).

⁴⁶ "Isso aí que você lia é japonês ou chinês?" (Lisboa, *Rakushisha*, 25).

Conclusion: Bashō in Brazilian travelogue

As we have explored in this article, while *Rakushisha* has prominently been read in the same vein of much of Lisboa's previous first-person and self-reflective past oeuvre, once due consideration is given to the fact that the praxis of translation is deeply embedded in both its form and content, a richer subtext is laid bare from which to enjoy the novel. This subtext reveals a hidden autobiography, as the novel is a fictionalized account not only of Lisboa's own stay in Kyoto and her research at the International Research Center for Japanese Studies, but it is also a fictionalized account of the making of her own Portuguese-language translation of Bashō's *Saga Diary*, whose full text is to be found within the novel. The conceit of the novel is that this is a translation written directly from the Japanese original by the character Yukiko, whereas, as the novel's epilogue reveals, it was actually written by Lisboa herself from the Japanese original and an English-language translation. Not a traditional annotated translation, Lisboa's text is, rather, a fictionalized translation in a heavy autobiographical key; Bashō's full text is given, but instead of the usual accompanying critical apparatus of an annotated translation, Lisboa offers her own insights both as a novelist and as a student of Japanese language and literature.

Rakushisha's project is fresh in its endeavor. It is not a display of a translation of *Saga Diary* with an attached commentary, nor is it even a display of a translation with a behind-the-scenes description of *how* it was translated. Rather, it is a display of a full translation from a work of classical Japanese literature while also being, *at the same time*, two other stories: a story about how we have the potential to rewrite these works as we weave them into our modern sensibility in our everyday lives, as Celina does; and a story about how works of world literature are refracted on the material culture of the culture that imports and translates them, as Haruki's endeavors to find a way to illustrate Bashō's text shows.

In this configuration of reading then, *Rakushisha* becomes a text that gains layers of meaning as it invites its readers to think across the linguistic, semiotic, and spatial boundaries through which its protagonists, and implied author/translator, move. "Translation" is, after all, another word for movement.

Bibliography

- Augé, Marc. *Non-Places: An Introduction to Anthropology of Supermodernity*. Translated by John Howe. London: Verso, 1995.
- Bandia, Paul F. “The Impact of Postmodern Discourse on the History of Translation.” Paul F. Bandia and Georges L. Bastin (eds.), *Charting the Future of Translation History*, 45-58. University of Ottawa Press, 2006. <https://doi.org/10.2307/j.ctt1ckpfxh.6>
- Brandellero, Sara. “Family Secrets and National Trauma in the Work of Adriana Lisboa”, *Journal of Iberian and Latin-American Studies*, 14, no. 2-3, 2008, 133-140.
- Gomes, Gínia Maria. “Os sentidos da viagem em *Rakushisha*, de Adriana Lisboa.” Ana Maria Lisboa de Mello (ed.), *Escritas do eu: introspecção, memória, ficção*, 142-160. Rio de Janeiro: 7Letras, 2013.
- Gonçalves da Costa, Ana Amélia. “*Rakushisha*: heterotopias, não-lugares e silêncio”, *Letrônica*, 7, no. 1, 2014, 351-365.
- Hagimoto, Koichi. “Borges and Japan”, *Chasqui*, 44, no. 2, 2015, 205-215.
- Jakobson, Roman. “On Linguistic Aspects of Translation.” *On Translation*, 232-239. Cambridge, MA, and London: Harvard University Press, 1959. <https://doi.org/10.4159/harvard.9780674731615.c18>
- Franchetti, Paulo. “O haicai no Brasil”, *Poesia Sempre*, 10, no. 17, 2002, 23-40.
- Lisboa, Adriana. *Rakushisha*. Rio de Janeiro: Alfaguara, 2007.
- Lisboa de Mello, Ana Maria. “Deslocamento, iniciação, transfiguração, em *Rakushisha*”, *Revista Cerrados*, 25, no. 44, 2017, 130-140. <https://periodicos.unb.br/index.php/cerrados/article/view/13702>
- López-Calvo, Ignacio. *Japanese Brazilian Saudades: Diasporic Identities & Cultural Production*. George and Sakaye Aratani Nikkei in the Americas Series. Louisville: University Press of Colorado, 2019.
- López-Calvo, Ignacio. “The Death of the Author through False Translation in Mario Bellatin’s Orientalised Japan”, *Bulletin of Latin American Research*, 32, no. 3, 2013, 339-353.
- Matsuo, Bashō. *Sendas de Oku*. Translated by Olga Savary. São Paulo: Roswitha Kempf, 1983.
- Matsuo, Bashō. *Sendas de Oku*. Translated by Octavio Paz and Eikichi Hayashiya. Breve Biblioteca, 4. Barcelona: Barral, 1970.

- Matsuo, Bashō to Shunjō Nakamura. *Bashō Kikō Bunshū: Fu Saga Nikki* 芭蕉紀行文 付 嵯峨日記. Iwanami Bunko, 7319-7320. Tōkyō: Iwanami Shoten, 1971.
- Matsuo, Bashō, Kyorai Mukai, Nōichi Imoto, Tomotsugu Muramatsu, to Riichi Kuriyama. *Bashō Bunshū. Kyorai Shō*. 芭蕉文集. 去来抄 Kan'yaku Nihon No Koten, 55. Tōkyō: Shōgakkan, 1985.
- Nielson, Rex P. "Patriarchy's Traumatic Afterlives: Adriana Lisboa's Poetics of Silence in *Sinfonia em branco*", *Chasqui*, 43, no. 2, 2014, 48-61.
- Qiu, Peipei. *Bashō and the Dao: The Zhuangzi and the Transformation of Haikai*. Honolulu: University of Hawaii Press, 2005.
- Raynor, Cecily. "The Digital Ruins of *Amores expressos*", *Revista brasileira de literatura comparada*, 19, no. 31, 2017, 139.
- Sonzogni, Marco. *Re-Covered Rose: A Case Study in Book Cover Design as Intersemiotic Translation*. Amsterdam and Philadelphia: John Benjamins, 2011.
- Trigo, Luciano. "Em 'Hanói', Adriana Lisboa retrata personagens fora do lugar", *O Globo*, June 2, 2013, <http://g1.globo.com/platb/maquinadeescrever/2013/06/02/1522/>.
- Vejmelka, Marcel. "O Japão na literatura brasileira atual", *Estudos de literatura brasileira contemporânea*, 43, 2014, 213-234.
- Vejmelka, Marcel. "Viagens e leituras japonesas em *Rakushisha*, de Adriana Lisboa", *Brasiliana: Journal for Brazilian Studies*, 3, no. 1, 2014, 313-334.
- Venuti, Lawrence. "The Translator's Invisibility", *Criticism: A Quarterly for Literature and the Arts*, 28, no. 2, 1986, 179-212.
- Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. London and New York: Routledge, 1995.