

## Translation of Numbers in Kawabata Yasunari's Novel *Yukiguni* and Two Indonesian Translations

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### Abstract

This article examines the different translation of numbers in Kawabata Yasunari's novel *Yukiguni*. This novel has been translated into Indonesian twice. The first translation is *Negeri Salju* (Land of Snow) in 1972 by Anas Ma'ruf and the second is *Daerah Salju* (Region of Snow) in 1985 by Ajip Rosidi and Matsuoka Kunio. Anas Ma'ruf translated *Yukiguni* from Edward G. Seidensticker's English-language translation, while Ajip Rosidi and Matsuoka Kunio translated it directly from Japanese. This article analyzes eleven data units classified into two categories namely numbers related to age and numbers describing size.

Based on the analysis, there are two findings. First, it indicates the different translation of numbers related to age between the direct and indirect translation. It happens because of cultural differences, as well as a difference in the translation process for both direct and indirect. Numbers indicating age are reduced by one in the indirect translation as in its source text in the English version. On the other hand, numbers indicating age are translated the same as original numbers in the direct translation. Second, the translation of numbers related to size (length and thickness) are also influenced by the Japanese culture and some conversions are used as a translation strategy.

As conclusion, there are three suggestions for the translation strategy related to numbers from Japanese into other languages. First, not only do translators need to understand the differences between two cultures but also they need to understand rules or law that issued in the society, such as 「年齢計算ニ関スル法律 (明治 35 年 12 月 22 日法律第 50 号)」 / *Nenrei keisan ni kan suru houritsu (Meiji 35 nen 12 gatsu 22 nichi houritsu dai 50 gou)*. Second, the conversion of the Japanese counting system such as *shaku*, *take*, and *ri* is absolutely needed but translators have to adjust it to a counting system which is commonly used in the target language that readers can imagine the description of the size in a more natural and easy way. Third, not only is the translation of literary work translating the words or sentences in one language into others but also transferring the literary sense. Consequently, when translators convert the counting system, they also have to consider the literary sense of phrases or sentences.

### Key Words

translation of numbers, direct translation, indirect translation

- I. Introduction
- II. Theoretical Framework
- III. Analysis
  - A. Translation of numbers related to age
  - B. Translation of numbers related to the size of things (thickness and length)
- IV. Conclusion and Suggestion

## I. Introduction

Translation of literary work is one of means to transfer values from a society to others since logically, literary work and the society from which it was born is inseparable. Consequently, literary work cannot be separated from the culture of the society. Translating a literary work is transferring a new culture from the source language into the target language with its different culture.

This article focuses on the effect of different cultures in mentioning numbers in Japanese into Indonesian in Kawabata Yasunari's *Yukiguni*. This novel has been translated into Indonesian twice. The first translation is *Negeri Salju* (Land of Snow) in 1972 by Anas Ma'ruf and the second is *Daerah Salju* (Region of Snow) in 1985 by Ajip Rosidi and Matsuoka Kunio. Anas Ma'ruf translated *Yukiguni* from Edward G. Seidensticker's English-language translation, while Ajip Rosidi and Matsuoka Kunio translated it directly from Japanese. The direct English translation text is presented as a comparison since it becomes the source text for the indirect Indonesian translation text.

## II. Theoretical Framework

According to Sarah Maitland, a translator is, in the first instance, a reader of a text. In addition, a translator is also engaged in the complex process of understanding something that, by definition, refuses to be understood. This 'something' is a text written in another language, in another time, in another place and for the benefit of another audience. It is the translator's job to understand this text and write it in another language, for another audience, as well as in another time and place. However, the text does not speak. The translator must read at a remove, for the text-for-translation has been written by an author now deceased or inaccessible. The author's '*intention*' for the text is no longer animates its meaning in the here and now of reading. Even, where the author remains and is accessible to the translator, the inherent plurivocity a text enjoys as soon as it is released into the interpretive wild means that 'meaning' always remains something *other* than what the author intended. It cannot be found by seeking out the author. It must be 'guessed'. A translation is primarily based on the translator's cognitive engagement with a piece of writing and also target audiences with their needs, knowledge, expectations and perceptual lacunae (Maitland, 2017: 9-10).

The process of cultural translation comprises five broad dimensions: the interpretation of a plurivocal 'text' to be understood; an act of reading across a distance of time and space; the incorporation of the text within the sociocultural context of the translator; the transformation of meaning for a purpose; the emancipation of the translator as a reader (Maitland, 2017: 10).

The five dimensions above have to understood by a translator when translating a text. This article

examines how the five dimensions affect the translating process of number from Japanese into Indonesian and try to find translation strategy relates number from Japanese, especially in the literary work translation.

### III. Analysis

This analysis will present eleven sample data translation units of number classified into two categories namely numbers related to age and numbers describing size (thickness and length). Data are presented as follows: the Japanese source text (a), indirect Indonesian translation in *Negeri Salju* (b), direct Indonesian translation in *Daerah Salju* (c), and direct English translation text in *Snow Country* (d).

First, a brief synopsis will be explained to help readers understanding the story. *Yukiguni* is a novel written by Kawabata Yasunari telling about a relationship between Shimamura and a geisha named Komako. Shimamura is a man from Tokyo who comes to the snow region and then builds a special relationship with Komako. When he is coming to that place for the second time, he meets Yoko, a young woman who attracts him when they are riding the same train. He also meets a masseuse who gives him a massage service. He always stays for several days every time he pays a visit. In his last visit, he invites Yoko to come with him to Tokyo. Unfortunately, in the last scene, Yoko died in a fire accident before going.

#### A. Translation of numbers related to age

The characters in *Yukiguni* are Shimamura, Komako, Yoko, Yoko's brother, the Station Chief, Kimiko, Kikuyu, the masseuse, and other characters without clear names. As not all characters' age is described in the story, this article will only analyze the age of Komako, masseuse and her daughter, Kikuyu, Kimiko, and two unnamed characters.

##### ① Komako

Komako is one of the most important characters in the story besides Shimamura as the main character. Shimamura comes to the snow region to meet her in his second visit. Komako is a *geisha* staying in the snow region since youth, as shown below:

- 1.a 「十七でここへ来た時とちょっとも変わらないって、みんなそう言うね。生活だって、それはおんなじなんですもの。」(駒子) (Kawabata 1965, p. 52)  
「17 de koko e kita toki to chottomo kwaranaitte, minna sou iu ne. Seikatsu datte, sore wa onnaji nan desu mono」
- 1.b “Orang mengatakan bahwa saya tidak banyak berubah sejak saya datang ke mari. Jadi, umur saya masih enam belas. Tetapi hidup sama saja tahun demi tahun.” (People say that I haven't changed much since I first came here. So, my age was still sixteen. But I still lived the same, year by year; Ma'ruf 1972, p. 88)
- 1.c “Semua orang bilang saya tidak berubah sama sekali sejak datang ke sini waktu berumur tujuh belas tahun. Hidup saya juga selama ini tetap saja.” (Everyone says that I haven't changed at all since I came here when I was seventeen. My life thus far has remained the

same; Rosidi 1985, p. 131).

- 1.d “People say I haven’t changed since I came here. I was sixteen then. But life goes on the same, years after year.” (Seidensticker 1996 p. 101).

Between those two translations, there is a difference in Komako’s age when she first arrived in the snow region. In *Negeri Salju*, the word 「十七」 (*juunana*), which means ‘seventeen’ (1.a), is translated into *enambelas* (sixteen) (1.b). Thus, Komako is depicted as sixteen years old when she first came. Since *Negeri Salju* is translated from English in which the phrase is translated into *sixteen*, it follows it as in 1.d. On the other hand, in *Daerah Salju*, this number is translated into *tujuhbelas* (seventeen) in accordance with the source text (1.c).

In another description, Komako is described as being a provincial geisha, aged between nineteen and twenty. Eventhough she is described as 17 when arriving in the snow region for the first time, she meets Shimamura when she is 19 or 20.

- 2.a 十九や二十の田舎芸者 ..... (他の文) (Kawabata 1965, p. 39)  
19 ya 20 no inakageisha.  
2.b Ia geisha gunung, belum lagi duapuluh tahun (She was a mountain geisha, not even twenty years old; Ma’ruf 1972, p. 64).  
2.c.....geisha kampung yang berumur sembilan belas atau duapuluh tahun ( ... a provincial geisha who was nineteen or twenty years old; Rosidi 1985, p. 96).  
2.d. She was a mountain geisha, not yet twenty, ..... (Seidensticker 1996, 71).

In *Negeri Salju* 「十九や二十」 (*juukyuu ya hatachi*), which means ‘nineteen or twenty’ (2.a), is translated into *belum lagi duapuluh tahun* (not even twenty years old) (2.b) as in the English version (2.d). In *Daerah Salju*, the phrase 「十九や二十」 is translated into *berumur sembilan belas atau duapuluh tahun* (nineteen or twenty years old) as in the source text (2.c).

## ② Masseur

The masseur is a character who meets Shimamura in the snow region. The conversation between Shimamura and the masseur occurs when he asks her for a massage. During their conversation, while the masseur is giving the service, Shimamura asks about her child.

- 3.a 「子供さんはもう大きいの？」 (島村)  
「はい。上の女は十三になります。」 (マッサージの人) (Kawabata 1965, p. 32)  
「Kodomo san wa mou ookii no?」  
「Hai. Ue no onna wa 13 ni narimasu.」  
3.b “Anak-anak engkau sudah besar?” (Are your children grown now?)  
“Gadis yang sulung duabelas tahun” (My eldest daughter is twelve now) (Ma’ruf 1972, p. 54).  
3.c “Anaknya sudah besar?” (Are your children grown?)  
“Ya, anak sulung sudah tigabelas tahun” (Yes. My eldest child is thirteen now) (Rosidi 1985, p. 81).

3.d. "Your children are growing up?"

"The oldest girl is twelve." (Seidensticker 1996, 59).

From three versions, the text shows that the masseuse has a daughter. However, the description of her child's age is different. The phrase 「十三歳になります」 (*juusan sai ni narimasu*), which means 'thirteen', is translated in Daerah Salju into *tigabelas tahun* (thirteen) (3.c). Meanwhile, in *Negeri Salju* this phrase is translated into *duabelas tahun* (twelve years) (3.b). As has been discussed, this age difference can be attributed to the English-language version, the source used for the translation in 3.d.

Elsewhere, it is stated that the masseuse has studied how to play the shamisen, a musical instrument.

4.a 「誰だか下手な三味線だね。」(島村)

「はい。」(マッサージの人)

「君は弾くんだろう。」(島村)

「はい。九つの時から二十まで習いましたけど、亭主を持ってから、もう十五年も鳴らしません。」  
(マッサージの人) (Kawabata 1965, p. 33)

「Dare daka heta na shamisen da ne.」

「Hai」

「Kimi ha hikun darou.」

「Hai. Kokonotsu no toki kara 20 made naraimashita kedo, teishu wo motte kara, mou 15 nen mo narashimasen.」

4.b "Tetapi, betapapun, ia tidaklah pemain musik yang begitu baik." (But, no matter what, she was not that good a musician)

"Kasihannya sekali, memang." (It is a pity, really.)

"Anda sendiri main?" (Do you play yourself?)

"Saya main ketika muda. Sejak saya berumur delapan sampai sembilan belas tahun. Saya tidak main selama limabelas tahun hingga sekarang. Tidak main, sejak saya kawin." (I played when I was young. From the ages of eight to nineteen. I haven't played for fifteen years now. I haven't played since I married) (Ma'ruf 1972, p. 55)

4.c "Siapa yang memetik shamisen itu? Kaku, ya?" (Who is playing the shamisen? Stiff, isn't it?)

"Ya." (Yes).

"Bisa memetik shamisen?" (Can you play the shamisen?)

"Ya saya berlatih memetikinya sejak umur sembilan tahun sampai duapuluh tahun, tetapi sejak bersuami tidak pernah memetikinya lagi selama lima belas tahun." (Yes, I practiced playing it from the ages of nine to twenty, but since I had been married I haven't played it again. Fifteen years now.) (Rosidi 1985, p. 82)

4.d "Very poor indeed."

"Do you play yourself?"

"I did when I was young. From the time I was eight till I was nineteen. I haven't played in fifteen years now. Not since I was married. (Seidensticker 1996, p.60).

When Shimamura inquires whether the masseuse has studied to play the shamisen, in all versions, the question is answered in affirmative. However, the period when she studied the shamisen is not the same. In the source text, it is written 「九つの時から二十まで習いました」(*kokonotsu no toki kara hatachi made naraimashita*), which means that she studied the shamisen from the ages of 9 to 20 (4.a). In *Negeri Salju*, it is translated into *berumur delapan sampai sembilan belas tahun* (From the ages of eight to nineteen) (4.b), while in *Daerah Salju* it is translated into *saya berlatih memetikinya sejak umur sembilan tahun sampai duapuluh tahun* (I practiced playing it from the ages of nine to twenty) (1.c). This difference affects how readers understand the masseuse's age. In the source text, it is written that she studied the shamisen from the ages of 9 to 20, and that she has not played the shamisen since she was married — approximately fifteen years. As such, it might be concluded that the masseuse is 35 years old. However, based on the *Negeri Salju* translation, her age is 34. Similar to her daughter's age, this difference is associated to the translation in the English version in 4.d.

③ Kikuyu

Kikuyu is one of most popular geishas in the snow region, a good friend of Komako, who will move to another place because her romantic relationship with a married man is broken. It is clearly stated that Kikuyu is between the age of 32 and 33.

5.a 「若いよ。三十二三かしら。」(駒子)

「へええ。それじゃ本妻より妾さんの方が年上になるところだったね。」(島村)

「おない年の二十七ね。」(駒子) (Kawabata 1965, p. 51)

「Wakai no yo. 32, 3 kashira」

「Hee. Soreja hontsuma yori mekake san no hou ga toshiue ni naru tokoro datta ne」

5.b “Dia muda. Tidak lebih dari tigapuluh satu atau tigapuluh dua tahun” (She’s young. No more than thirty-one or thirty-two years old.)

“Jadi, wanita piaraan itu mestilah lebih tua dari sang istri” (So, the mistress must be older than the wife.) (Ma’ruf 1972, p. 86)

5.c “Ia masih muda, kira-kira tigapuluh dua atau tigapuluh tiga tahun” (She’s still young, about thirty-two or thirty-three years.)

“Oh, ya? Kalau begitu ada kemungkinan gundiknya lebih tua dari istrinya yang sah.” (Oh, really? If that’s the case, maybe his mistress is older than his legal wife; Rosidi 1985, p. 128).

5.d “He’s young. No more than thirty-one or thirty-two.”

“The mistress must be older than the wife, then.”

“They’re both twenty-six.” (Seidensticker 1996, 99).

In this quotation, Komako is telling Shimamura about Kikuyu. However, between the source text and *Negeri Salju* there is a difference in Komako age’s description, with Kikuyu being *tigapuluh satu atau tigapuluh dua* (thirty-one or thirty-two) (5.b). In *Daerah Salju*, her age is translated in accordance with the source text; Kikuyu is said to be 32 or 33 years old (5.c). With similar cases, this can be understood as it refers to the English translation version in 5.d.

④ Kimiko

Kimiko is a young girl who frequently plays with Komako. She is the daughter of the inn's owner.

- 6.a 「駒子ちゃん。」と尻上りに廊下の遠くから呼ぶ、宿の女の子を炬燵へ抱き入れて余念なく遊んでは、正年近くにその三つの子場殿へ行ったりした。(他の文) (Kawabata 1965, p. 40)  
「Komachan.」 to shiriagari ni rouka no tooku kara yobu, yado no onna no ko wo kotatsu e dakiirete yonen naku asonde wa, seinen chikaku ni sono mitsu no kobadono e ittari shita.
- 6.b “Komako,” akan berteriak anak perempuan pemilik penginapan yang berusia dua tahun dari agak jauh di bawah bangsal, suaranya naik pada lagu negeri gunung. Mereka berdua akan bermain dengan bahagia selagi di *kotatsu* sampai hampir siang, bila mereka akan pergi mandi (“Komako,” the two-year old daughter of the inn owner from somewhat far from under the shed, her voice high in the song of the mountainous land. They would play together joyfully at the *kotatsu* until near noon, when they would go bathe; Ma'ruf 1972, p. 67).
- 6.c Ada kalanya dia bermain-main dengan memeluk di dalam *kotatsu* anak gadis kecil yang memanggilnya “Komako chan” dengan nada meninggi dari jauh di lorong rumah penginapan dan juga pergi mandi menjelang tengah hari bersama dengan anak berumur tiga tahun itu (Sometimes she'd play by embracing in her *kotatsu* the little girl who frequently called her “Komako chan” with a high voice from far in the halls of the inn and also bathe towards noon together with the three-year old child; Rosidi 1985, p. 100).
- 6.d “Komako, “ the two-year-old daughter of the innkeeper would call from far down the hall, her voice raising in the mountain-country lilt. The two of them would play happily in the *kotatsu* until nearly noon, when they would go for a bath (Seidensticker 1996, p. 75).

Description of Kimiko's age in the source text differs from the description in *Negeri Salju*. Kimiko's age described as *berusia dua tahun* (two years old) (6.b) in *Negeri Salju*. In *Daerah Salju*, her age is translated in accordance with the source text; *berumur tiga tahun* (three years old) (6.c). With similar cases, this can be understood as it refers to the English version in 6.d.

⑤ Characters without mentioned name

There are three characters without name but their age are described explicitly. They are two girls and the son of Komako's teacher. While Shimamura is walking near Komako's rent house, he sees two girls as described below.

- 7.a 十三四の女の子が一人石垣にもたれて、毛糸を編んでいた。……三歳ばかりの女の子が無心に毛糸の玉を持っていた。(Kawabata 1965, p. 29) .  
Juu san yon no onna no ko ga hitori ishigaki ni motarete, keito wo ande ita. .... San sai bakari no onna no ko ga mushin ni keito no tama wo motte ita.
- 7.b Seseorang gadis berusia duabelas atau tiga belas tahun berdiri terpisah dari yang lain, bersandar ke dinding batu. .... Seorang gadis berusia kira-kira dua tahun berdiri di atas seberkas kayu api di sampingnya, sabar memegang gulungan benang (A twelve or thirteen year old girl stands apart from the rest, leaning against a stone wall. .... A girl of about two

years old is standing on a log of fire beside her, patiently holding a roll of string; Ma'ruf 1972, p. 48).

- 7.c Seorang anak perempuan yang berumur kira-kira empat belas tahun bersandar pada pagar batu dan menganyam wol. .... Di atas ikatan kayu di sampingnya ada anak perempuan kira-kira tiga tahun yang memegang gulungan wol dengan sikap naif (A girl of about fourteen leaned on a stone fence and wove wool. .... On a bundle of wooden beside her was a girl of about three years holding a roll of wool in a naive manner; Rosidi 1985, p. 72).
- 7.d A girl of twelve or thirteen stood knitting apart from the rest, her back against a stone wall. .... A girls of perhaps two stood on a bundle of firewood, beside her patiently holding a ball of yarn (Seidensticker 1996, p. 50).

One of the girls is described as thirteen or fourteen years old (十三四歳) and the other one is described as just being 3 years old (三歳ばかり) in the original text (7.a). However, in the indirect translation, *Negeri Salju*, it is translated into twelve or thirteen years old (*berusia dua belas atau tiga belas tahun*) for the first girl and about two years old (*kira-kira dua tahun*) for the second girl (7.b). It is the same as the English translation version as the source text of *Negeri Salju* in 7.d.

On the other hand, in the direct translation, *Daerah Salju*, those are translated into about fourteen years old (*berumur kira-kira empat belas tahun*) and about three years old (*kira-kira tiga tahun*) (7.c). Although they are not exactly the same as the Japanese source text for the first girl because the word 'thirteen' is not mentioned, but another girl's age is translated the same as the original text.

The next character is the son of Komako's teacher. Shimamura hears from the masseuse that he is engaged with Komako but Komako denies it and asks Shimamura when he hears the gossip. When Shimamura and Komako are talking about the man, she explained his age to Shimamura, as shown below.

- 8.a 今年は二十六という。(Kawabata, 1965, p. 31)  
Kotoshi wa ni juu roku to iu.
- 8.b Dia baru berumur duapuluh lima tahun (He is only twenty-five years old; Ma'ruf 1972, p. 52).
- 8.c Ia berusia dua puluh enam tahun ini (He is twenty-six years old; Rosidi 1985, p. 77).
- 8.d He was only twenty-five (Seidensticker 1996, p. 55).

In the Japanese original text, it is written that the man is 'twenty six years old this year' (今年は二十六という) (8.a). In the indirect translation, it is translated into twenty five years old (*berumur duapuluh lima tahun*) (8.b) as the English translation version (8.d). On the other hand, in direct translation, it is translated into twenty six years old (*berusia dua puluh enam tahun*) as the Japanese original text (8.c).

From the eight data units above, it proves that numbers related to age are consistently translated one year younger in indirect translation version, *Negeri Salju*, because it solely relies on English translation version as the source text which also translates the age the same. It happens as *Negeri Salju* is translated from an existing English version translation, which also reduces the numbers indicates age



by one. Meanwhile, *Daerah Salju* is translated directly from Japanese, with the character's age being translated the same as the source text.

However, it is questionable whether it is purely a mistranslation or there is an adequate reason for the English version translator to translate a year younger for numbers related to age. One of the most possible reasons is the difference in translation influenced by the 「数え年」/kazoedoshi, an age system previously used in Japan. In this system, one's age is counted based on the number of new years experienced. For example, someone who was born on 1<sup>st</sup> December 2018 would be considered as two years old on 1<sup>st</sup> January 2019, even though they had only been born on one month before. As this system had been widely used in Japanese history, the translator of the English edition assumed that all ages had to be reduced by one year to fit the modern birthday system. However, as published on [https://www.rosei.jp/lawdb/list/law\\_article.php?entry\\_no=340#head](https://www.rosei.jp/lawdb/list/law_article.php?entry_no=340#head) and [https://elaws.e-gov.go.jp/search/elaws-search/elaws\\_search/lsg0500/detail?lawId=135AC0000000050](https://elaws.e-gov.go.jp/search/elaws-search/elaws_search/lsg0500/detail?lawId=135AC0000000050) on 22<sup>nd</sup> December 1902, the Japanese government enacted 「年齢計算ニ関スル法律（明治35年12月22日法律第50号）」/ *Nenrei keisan ni kan suru houritsu (Meiji 35 nen 12 gatsu 22 nichi houritsu dai 50 gou)*, a law that changed the age system from the one based on year to the one based on birthdate. As *Yukiguni* was written between 1935 and 1941, and was published as a novel in 1947, it can be understood that the new age system had been published, and thus the characters' ages do not need to be reduced by one. Therefore, it can be concluded that although the translator understands the use of the different age calculation system, the knowledge of the above-mentioned law is also needed to be taken into consideration especially for the translation work.

Not only in the translation process of numbers related to age, different cultures also affect the translation process of numbers related to the size of things (thickness and length). The reason is that Japanese has its own unique expressions related to size of thing, as shown below.

## B. Translation of numbers related to the size of things (thickness and length)

When Shimamura visits the snow region for the second time, the hotel's staff comes to the station to pick him up. Then, they are talking about the snow on their way to hotel, as shown below.

9.a 「雪は？」

「さ、普通七八尺ですけれども、多い時は一丈を二三尺超えてますでしょうね。」(Kawabata 1965, p. 11)

「Yuki wa?」

「Sa, futsuu shichi hachi shaku desu keredomo, ooi toki ha ichi take wo ni san shaku koete masu deshou ne.」

9.b “Berapa banyak salju?” (How much the snow?)

“Biasanya tujuh atau delapan kaki, kadang-kadang sampai duabelas atau tigabelas kaki, seperti telah saya katakan.” (Usually seven or eight feet, sometimes up to twelve or thirteen feet, as I said; Ma'ruf 1972, p. 13).

9.c “Bagaimana saljunya?” (How is the snow?)

“Ya, biasanya tebalnya antara 2,10 meter sampai 2,40 meter, tapi pada waktu banyak turun

tebalnya sampai 60 atau 90 senti di atas tiga meter.” (Yes, it is usually between 2.10 meters and 2.40 meters thick, but at times it is thick to 60 or 90 centimeters above three meters; Rosidi 1985, p. 30).

9.d “How much snow?”

“Ordinarily seven or eight feet, sometimes as much as twelve or thirteen, I’d say.” (Seidensticker 1996, p. 13).

In the Japanese original text, there are two Japanese words used to explain the thickness of the snow, *shaku* (尺) to *take* (丈). *Shaku* is a unit of distance approximately equal to 30.3 centimeter and *take* is a unit of length for ten *shaku*. So, *take* is 3.03 meters. In the indirect translation, *Negeri Salju*, the word *shichihachi shaku* (七八尺 / seven eight *shaku*) is translated into seven or eight feet (*tujuh atau delapan kaki*) and *ichitake wo ni san shaku* (一丈を二三尺 / two or three *shaku* over one *take*) is translated into twelve or thirteen feet (*duabelas atau tigabelas kaki*) (9.b), same as the English translation version in 9.d. One feet is equal to 30.48 centimeters. Although *shaku* and *feet* are not the exact equal unit of length but because it is a literary work, in order to convey the literary sense, the translator converts the unit of length. Surely, the translator can translate it into the exact number by calculating *shaku* with 30.3 centimeters and *shichihachi shaku* (七八尺 / seven eight *shaku*) translated into *212.1 or 242.4 centimeters (or 2.1 or 2.4 meters)* but the literary sense will be lost. In addition, the word *take* in the phrase *ichitake wo ni san shaku* is also not translated as one word but it is merged with the *ni san shaku* because *one take* means ten *shaku*, and then it is translated into twelve or thirteen feet (*duabelas atau tigabelas kaki*) (9.b) because 10 *shaku* (1 *take*) added by 2 or 3 *shaku* is equal to twelve or thirteen. By these strategy, the translator can convey the significance of the words and still can convey the literary sense too.

On the other hand, in the direct translation, *Daerah Salju* (9.c), translators use the conversion of the unit of length as an exact calculation. The word *shichihachi shaku* (七八尺 / seven eight *shaku*) translated into 2.10 meters to 2.40 meters (*2.10 meter sampai 2.40 meter*) and *ichitake wo ni san shaku* (一丈を二三尺 / two or three *shaku* over one *take*) is translated into 60 centimeters or 90 centimeters over 3 meters (*sampai 60 atau 90 senti di atas tiga meter*). Surely, this strategy can exactly convey the length but the literary sense is lost. The conversation about snow between Shimamura and the hotel’s staff happens on their way to the hotel that it sounds impossible for the hotel’s staff to know the height of the snow as detail as 2.1 meters or 2.4 meters although this strategy is mathematically right.

The same strategy also occurs in the data below. This is an explanation from the narrator about the condition of the snow region.

10.a その頃の雪の深さは一丈もある。(Kawabata, 1965, p.18)

Sono koro no yuki no fukasa wa ichitake mo aru.

10.b Tak lama lagi salju akan menjadi sepuluh kaki tebalnya (Snow will become ten feet thick soon; Ma’ruf 1972, p. 47).

10.c Salju ketika itu sudah kira-kira tiga meter tingginya (The height of snow was about three meters; Rosidi 1985, p. 70).

10.d The snow would by then be ten feet deep (Seidensticker 1996, p. 49).

The narrator explains the height of the snow as almost one *take* and because one *take* is equal to 10 *shaku*, it means the height of the snow is 300.3 centimeters (about 3 meters). In the indirect translation, *Negeri Salju*, it is translated into ten feet (*sepuluh kaki*) (10.b), the same as the English translation version (10.d). While in the direct translation, *Daerah Salju*, it is translated into three meters (*tiga meter*) (10.c). This is the same strategy as the previous one in data number 9. However, the direct translation still does not lose the literary sense as the numbers related to size is not as detail as the data number 9.

Another Japanese uniqueness is unit of distance *ri* (里). In a very cool night, Komako invites Shimamura to walk to station but he refuses the invitation, as shown below.

11.a 「駅まで行くのよ」

「気がいい。往復一里もある。」 (Kawabata 1965, p. 41) .

「Eki made iku no yo」

「Ki chigai. Oufuku ichi ri mo aru.」

11.b “Kita akan pergi ke stasiun,” kata Komako. (“We will go to the station,” Komako said).

“Engkau gila. Tiap-tiap jalan lebih dari satu mil.” (“You are crazy. Each one way is more than a mile”; Ma’ruf 1972, p. 69).

11.c “Kita berjalan sampai stasiun.” (“We walk to the station.”)

“Gila engkau! Pulang pergi empat kilometer!” (“You’re crazy! Round trip four kilometers”; Rosidi 1985, p. 103).

11.d “We’ll go to the station,” said Komako.

“You’re insane. It’s more than a mile each way.” (Seidensticker 1996, p. 77)

One *ri* (里) is equal with 3.927 km or 2.44 miles. *Oufuku* (往復) means round trip. The Japanese original text *oufuku wa ichi ri mo aru* (往復一里もある) means that the distance for round trip to station is about 3.927 km or 2.44 miles (11.a). In the indirect translation, *Negeri Salju*, this phrase is translated into *tiap-tiap jalan lebih dari satu mil* (For each one way is more than a mile) (11.b), same as the English translation version, *it’s more than a mile each way* (11.d). Because one *ri* is equal to 2.44 miles, the translator divides the distance into two, and change the *oufuku* (round trip) into *tiap-tiap jalan* (each one way) and translated 1 *ri* into *lebih dari satu mil* (more than one mile). In English, ‘*mile*’ might be used in daily conversation yet in Indonesia, ‘*kilometer*’ is commonly used and most of Indonesians do not know how long a mile is. Therefore, it will be difficult for the Indonesian readers to imagine the distance. On the other hand, in the direct translation, *Daerah Salju*, the phrase *oufuku wa ichi ri mo aru* (往復一里もある) is translated into *pulang pergi empat kilometer* (round trip four kilometers) (11.c). The translators convert the distance unit *ri* into kilometer. Although it is not exactly the same distance and differs about 83 meter, the readers can imagine the distance because it is converted into kilometer that is commonly used in Indonesia. The word *oufuku* is also translated into *pulang pergi* (round trip) the same as the Japanese original text.

#### IV. Conclusion and Suggestion

Based on the analysis of eleven data units above, there are changes and conversions in the translation of numbers from Japanese into Indonesian. First, in indirect Indonesian translation, *Negeri Salju*, numbers related to age are consistently translated one year younger than the Japanese original text, the same as the English translation as its source text. The most possible reason, as being explained in the analysis, is the Japanese age system *kazoedoshi* (数え年) influences the translation process from Japanese into English. Consequently, it also influences the translation of numbers related to age in the indirect translation as it solely depends on the English translation version as its source text. In addition, in the direct translation, the numbers related to age are translated the same as in the Japanese original number without subtraction.

Second, translating numbers related to size (length and thickness) is also influenced by the Japanese culture. As Japanese has a unique counting system, i.e. *shaku*, *take*, and *ri*, translators need to convert the counting system into others that is commonly used in the target language. For example, in English, *feet* and *mile* are commonly used that the translators convert numbers expressing thickness into *feet* and length of distance into *mile*. As a result, the indirect Indonesian translation also uses the counting system *feet* (*kaki*) and *mile* (*mil*). However, as Indonesians do not use *feet* and *mile* in daily life, the readers cannot imagine the size easily. On the other hand, in the direct Indonesian translation, the translators convert numbers expressing thickness into *meter* and length of distance into *kilometer*. Since *meter* and *kilometer* are commonly used in Indonesia, the readers can imagine the size easier. Nevertheless, conversion of the counting system related to thickness and length into *meter* or *kilometer* also results another problem, the loss of the literary sense. Even though the readers can imagine the size easier, an exact number like 2.10 meter or 2.40 meter which describes the thickness of snow is too detail and loses the literary sense. It will be more logical if the translators convert it into 2 meters or 2 and a half meters.

As conclusion, there are three suggestions for the translation strategy related to numbers from Japanese into other languages. First, not only do translators need to understand the differences between two cultures but also they need to understand rules or law that issued in the society, such as 「年齢計算ニ関スル法律 (明治35年12月22日法律第50号)」 / *Nenrei keisan ni kan suru houritsu (Meiji 35 nen 12 gatsu 22 nichi houritsu dai 50 gou)*. Second, conversion of the Japanese counting system such as *shaku*, *take*, and *ri* is absolutely needed but translators have to adjust the conversion to a counting system which is commonly used in target language that the readers can imagine the description of size in a more natural and easy way. Third, not only is translation of literary work translating the words or sentences in one language into others but also transferring the sense of the literary. Consequently, when translators convert the counting system, they also have to consider the literary sense of phrases or sentences.

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