

Bridging the Linguistic Divide: Multimodal Approach and Dual Translation Method to Translate the Soul of *Tanka*

VALERIJA IANKOVSKAIA

Abstract

When translating *tanka* the translator encounters not only the text but also a poetic tradition that is closely related to culture. In this way, the translator acts as a cultural mediator — someone who does not only translate words but also negotiates between different literary and cultural norms, recreating both meaning and poetic form. The Russian poetic tradition differs significantly from the Japanese, which causes many challenges when translating *tanka* into Russian. However, some of the challenges are crucial to overcome to convey the soul of *tanka*, its uniqueness. This study focuses on two significant challenges in translating *tanka* into Russian: rhyme dilemma and the problem of conveying *tanka*'s rhythm.

Considering the rhyme and rhythm problem, this study proposes applying a multimodal approach and dual translation method to convey the rhythm of *tanka* and its musicality. This approach treats *tanka* as a multimodal text, consisting of both a verbal and a rhythmical component. This paper not only discusses the theoretical part of applying a multimodal approach to *tanka* translation, but in addition proposes the ways of its realizations considering the technical and practical part of application.

The dual translation method respects semantic nuances while also providing a version that recreates a rhythmic reading experience more familiar to Russian readers. Using both methods will enable communication between the poet and Russian reader and represent

tanka in Russian in a way that conveys its “soul” and brings the reading experience as close as possible to that of the original for Russian-speaking audiences.

Keywords

Tanka translation, translation problems, dual translation method, multimodal approach

Author Note

Valeriia Iankovskaia is a PhD student in the Graduate School of Humanities and Social Sciences at the University of Tsukuba. Her research focuses on contemporary *tanka*, with particular attention to the poetry of Tawara Machi and its stylistic characteristics. As one of her doctoral projects involves the translation of *tanka*, her academic interests also extend to the challenges of translation.

This study was conducted in an attempt to address the main challenges involved in translating *tanka*. The author does not claim that the approach presented here is the only or definitive solution; rather, it is offered as one possible perspective. Readers are encouraged to further develop the discussion and continue exploring alternative approaches, while the author would be flattered if the method proposed in this work were taken into consideration.



Bridging the Linguistic Divide: Multimodal Approach and Dual Translation Method to Translate the Soul of *Tanka*

Introduction

The translation of *tanka* is an attempt to capture and convey in another language not only words and images but also its very soul: the unique rhythm that defines the genre. Yet how can this rhythm, grounded in the moraic structure of the Japanese language, be conveyed to a Russian reader whose poetic expectations are based on syllabo-tonic versification? This core problem lies at the heart of longstanding debates about the (un)translatability of Japanese poetry. This brings me to the main idea behind my method: sometimes the best way is not just to explain or rebuild something in another language, but to let the reader experience it directly.

Tanka is one form of Japanese poetry. It consists of 31 morae, where a mora is a unit of timing equal to a short syllable, and has a 5-7-5-7-7 structure. Earlier, poems with this structure were called *waka*. In the late 19th century, however, *tanka* reform occurred, and the term *tanka* came to be applied specifically to 31-morae poems. According to Makoto Ueda, today the standard practice in Japan is to reserve the term *waka* for the 31-morae poems written prior to the reform, and for poems, written after that, the term *tanka* is used accordingly (7). Since this paper examines the translation challenges that equally exist in translating both *waka* and *tanka* into Russian, scholarship on the translation of *waka* into Russian is also taken into account.

The translation of Japanese *waka* and later *tanka* into Russian has a long history, yet *tanka* continues to bring many challenges for translators today. The unique form and rhythm of *tanka*, its specific stylistic devices, and many other features that often do not exist in other languages and poetic traditions generate a lot of discussion about the translation of *tanka*. Therefore, there have long been doubts about the possibility of translating poetry. Mutsuo Shukuya, for example, observes that there is a widespread notion that translating Japanese poetry is virtually impossible, a belief rooted in the idea that Japanese culture is unique

and can only be fully understood in Japanese (116). Similarly, Kōichi Watanabe notes that many poets share this view, arguing that “Japanese rhythm is unique, and there is no point in translating it into a foreign language” (199).¹

From the Russian side, Alexander Dolin states the following regarding translating *tanka* into Russian:

In principle, it is impossible to create a poetics of *waka* adequate to the original with all its overtones, but the Russian language undoubtedly leads the way among other European languages in terms of proximity to the ideal. Its enormous richness of meter and rhythm, filigree nuancing of word meaning through prefixes, suffixes, and inflections, freedom of stress and word order, and ease of inversion allow for the transmission of many of the “poetic moves” of *waka* in translation.
(214)

As these statements suggest, there are doubts among Japanese scholars about conveying rhythm and the unique soul of *tanka*. Dolin, a leading translator of Japanese poetry into Russian, likewise acknowledges the impossibility of recreating *waka*'s uniqueness in translation. However, he also argues that Russian possesses linguistic and poetic resources that allow translators to approximate many specific features of *tanka*. The long tradition of translating Japanese poetry into Russian supports this point of view. However, there are many challenges in translating *tanka* into Russian that translators still face, such as the problem of conveying the rhythm of *tanka*, the question of rhyme, the challenge of rendering culture-specific references, the difficulty of translating rhetorical devices unique to Japanese poetry, how to convey *tanka*'s visual form, etc.

Challenges in Translating *Tanka* into Russian

This study focuses on two significant challenges of translating *tanka* into Russian that are closely related to the approach and method presented in this paper. The first is the question of rhyme: should a translation of *tanka* into Russian preserve rhyme or avoid it? Accordingly, there are two main approaches in the Russian translation tradition. The

¹ Translations are provided by the author unless otherwise noted.

first one supports the main idea that since the original Japanese text does not rhyme, the translation should not either. Alexander Dolin supports this approach, arguing that rhyme restricts word choice and prevents full conveyance of the meaning of the poem, and that overly simplified rhyming may damage rather than improve the translation (200).

However, unrhymed translation often reduces *tanka* to the level of philosophical aphorism. Yekaterina Trukhtanova and Sergei Trukhtanov, who support the opposing view, argue that unrhymed translation looks like a piece of pretentious artificial prose, and literary forms of distant cultures should not be imported without adaptation (81). The Russian poetic tradition requires authors to formally organize poetic texts, i.e., the text must be rhymed or have a certain rhythm, which allows it to be classified as a poetic text, and the texts that do not meet this requirement are perceived by readers as prose (83). While there are excellent Soviet and Russian translators who have translated Japanese poetry with rhyme, today it is more common to translate *tanka* without rhyme.

Beyond the issue of rhyme, there is also a challenge of conveying the rhythm. Even if there are *ji-amari* (hypermetric lines) and *ji-tarazu* (hypometric lines), the 5-7-5-7-7 rhythm largely defines *tanka* as a poetic form. However, this rhythm is difficult to recreate in Russian translation because of differences in language structure and poetic traditions. *Tanka*, a form of *teikeishi*, relies on the alternation of five- and seven-morae units, whereas Russian poetry is dominated by syllabo-tonic versification, with verse based on the regular alternation of stressed and unstressed syllables. Hence, one instantly notices that while the basic element of rhythm in Russian poetry is the syllable, in Japanese fixed-form poetry it is the mora. Inoue states that one *kana* is basically pronounced as one mora, except in certain cases where it is written as a different *kana*, and gives as an example the Japanese word “*nippon*” (Japan) that illustrates the crucial difference between syllable and mora. If the word “*nippon*” is counted in syllables, it will become two syllables: “nip-pon”, whereas in Japanese morae counts it is four morae: “ni-p-po-n” (Inoue 62). Thus, even if translators reproduce a 5-7-syllable structure in Russian, the rhythm and sound differ significantly from the original, making the rhythm of *tanka* especially difficult to convey.

To address this problem, Russian translators have applied three strategies to recreate the rhythm of *tanka* in translations: strict syllabic imitation, proportional line length strategy,

and free five-line structure.²

In the first strategy, the poem is divided into five lines, where each line follows the exact syllable count of the original *tanka*. The goal of this strategy is to reproduce the rhythmic pattern of *tanka* through syllable counts. This method was adopted by Nikolai Konrad and Vera Markova. In the proportional line length strategy, the translation is also divided into five lines, and the first and third lines are shorter than others. This method is mainly oriented by the visual effect of the five-part form of the *tanka*, thereby preserving the feeling of the rhythm without replicating exact syllable counts. This method was proposed by a French translator Georges Bonneau and then adopted by Soviet and Russian translators in translating *tanka* into Russian, such as Tatiana Sokolova-Deliusina. The third strategy of free five-line structure refers to translations divided into five lines as well as the other two methods, but syllable counts and line lengths are disregarded. By applying this method, translators focus more on conveying the meaning of the *tanka*, than recreating the 5-7-5-7-7 structure. This strategy was applied by Alexander Dolin and Anna Gluskina.

These strategies all preserve the compactness of *tanka* and reproduce its five-part form. However, it is noticeable that all these methods are somehow tied to the visual representation of the five-part form of *tanka*. Yet rhythm in *tanka* is fundamentally musical: even when read silently, its cadence is heard internally. In other words, the part of *tanka* that has belonged to the auditory side of the text is conveyed through the visual in the translation.³ But what if we recreate the auditory part through aural methods? The limitations of these strategies show the gap that exists in today's Russian translation tradition: the rhythm of *tanka*, which is fundamentally auditory, remains underrepresented in translation. To address this gap, a broader view that goes beyond the traditional perception of text and its translation is necessary. This question leads us to the multimodal approach.

2 There is also a fourth way of translation, where none of the methods are applied and the rhythm is not conveyed, but since those kinds of translations are not engaging with the rhythm transfer problem, this paper considers only the three strategies listed above.

3 This also causes a contradiction between the visual side of translated poems and the original ones, since original *tanka* poems are mainly written in one line.

Multimodal Approach in Poetry and Translation

The term “multimodality” appeared in the 1920s when it was used in the field of the psychology of perception, denoting the effect that different sensory perceptions have on each other and showing that perception is multimodal since it integrates information received by different senses (van Leeuwen 320).

Since then, the concept of multimodality has been adopted in fields such as linguistics, translation studies, and others. According to Klaus Kaindl, “it was Kress and van Leeuwen (2001) who initially sparked the development of a theory of multimodal communication” (257). They define multimodality as “the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined,” where modes are “semiotic resources which allow the simultaneous realization of discourses and types of (inter)action” (20–21).

From these definitions it is seen that multimodality is closely related to semiotics, and Kress and van Leeuwen indeed frame multimodality in social semiotics. However, as Klaus Kaindl emphasizes, in contrast to single semiotic analyses, which view visual or musical signs in an isolated way, a multimodal approach implies the awareness that modes exist in combination (258).

In recent years, the topic of multimodality has been getting more attention in translation studies. Researchers like Kaindl and Pérez-González actively explore its role in translation and how different modes work together to create meaning. Their works focus on the translation of films, video games, comics and other multimodal content and discuss how the different modes are composed and how they interact.

This approach is also being applied more often to studies of poetry and poetic translation. Such authors as Denise Newfield and Raphael d’Abdon, Mike Borkent, and Hao Lin examine different kinds of poetry such as spoken poetry, visual poetry, and signed poetry, paying attention to the variety of the modes used. This research broadens the scope of perception and analysis of poetry, since, for example, visual poetry cannot be analyzed using only traditional textual analysis.

However, very few studies apply the multimodal approach to the translation of Japanese

poetry, especially *tanka*. In particular, the focus on conveying rhythm as part of a multimodal translation remains largely lacking.

A Multimodal Approach to the Translation of *Tanka*

This paper uses a multimodal approach to solve the problem of conveying the rhythm of *tanka* in the translation. In identifying the modes of *tanka*, this study drew on the classification of Hartmut Stöckl. He bases his classification on visual and auditory sensory channels and distinguishes four core modes—language, image, sound, and music—and divides core modes into sub-modes (14). Such sub-modes as volume, intonation, speed, melody, etc., can be distinguished depending on medial variants.

Thus, in this study *tanka* is also viewed as a combination of different modes. In particular, the mode of language, which includes lexis, syntax, rhetorical figures etc., is viewed as a combination of sub-modes, where rhythm is the auditory sub-mode of the language mode potentially inherent in *tanka*.

Earlier *tanka* (in those days it was called *waka*) used to be recited and sung on different occasions, but nowadays *tanka* tends to be considered more as a written text. However, *tanka* has its potential auditory side, as well as any poem. As I wrote above, even when one reads a *tanka* silently to oneself, its unique rhythm sounds in one's head. However, until the poem is read aloud, this sub-mode is not realized through a different sensory channel, so it remains in its potential state. However, Denise Newfield and Raphael d'Abdon argue that there is no clear dividing line between page poetry and stage poetry since written poems may be read, recited, or performed, and oral poems may be transcribed, audiotaped, or video recorded (522). Especially in today's world, where technology has allowed us to create many various types of media, this dividing line is becoming increasingly blurred. And therefore, "these forms should therefore not be seen in binary terms, but rather as existing on a continuum where boundaries are blurred and occur" (522).

When applying the multimodal approach to translation, it is necessary to take into account not only core modes, but also sub-modes, from which core modes are constructed. Thus, the rhythm inherent in *tanka* as a potential auditory sub-mode is realized in translation through an actual working mode. In other words, a new mode to the translation—sound—is added to the translation.

The practical implementation of the approach involves attaching audio recordings to convey the original sound and rhythm of each *tanka*. Depending on how the translation is published, several technological solutions are proposed. For the paper version, it is proposed to use a QR code that leads to a page with audio recordings. For the digital version, the proposal is to attach an audio link that will also lead to a page with audio recordings. For the online version, it is proposed to attach an audio file that will play when the play button is pressed. And the audiobook format already includes the audio file.

I also believe it is necessary to provide the translation with the original text and its phonetic transcription. Previous collections of *tanka* translations that exist in Russia do not include transcriptions and original texts, but there are examples of academic translations and other works that do attach transcription.

Audio recordings will allow Russian readers to listen to the audio while reading the phonetic notation and to gain a deeper understanding of the peculiarity of the 5-7 morae pattern of *tanka* poetry. As a result, the methods above will give Russian readers a clearer image of *tanka* as a poetic form and help them to appreciate its unique rhythm.

Dual Translation Method in Translating *Tanka*

While the multimodal approach focuses on the importance of rhythm and sound as essential parts of *tanka*, the challenge of balancing the poetic and aesthetic aspect of *tanka* and its meaning remains under discussion. To address this issue, a strategy that focuses on the coexistence of content and poetic effect is necessary.

According to Yoshio Hirako, when translating aesthetic texts, it is important to convey not only the content of the words but also their form. This is because the criteria for a good translation are not only fidelity to the original text but also the effect of the translation on the reader corresponding to the impression of the original text (36). However, some argue that it is theoretically impossible to unify both form and meaning (Ishihara 86).

In translating *tanka*, it is important to convey not only meaning but also aesthetic appeal. When translating *tanka*, it is often necessary to sacrifice either the poetic aspect (rhythm, etc.) or the content aspect (meaning). To address this, the paper proposes a dual translation method that combines unrhymed and rhymed versions of each poem. Two translations

will convey the poetic sensibility of *tanka* to Russian readers while remaining as close as possible to the original text.

Until now, there have been no such translations in *tanka* translation collections. However, in 2022, the Oriental Institute Journal of the Far Eastern Federal University published translations of 23 *tanka* by Machi Tawara, performed by students at the university. In that publication the poetic translations are accompanied by the original Japanese text and a literal prose translation.

In other words, the translation follows the format of the original Japanese text, a literal translation, and a poetic translation. The combination of literal translation and poetic translation helps to keep the original meaning of poem and at the same time provides the poetic side of *tanka*. However, since the first translation is a prose translation, it may give the impression that *tanka* is a type of prose poetry. Furthermore, in the publication, both the prose translation and the original text are laid out horizontally, which reinforces the association with prose. As a result, the impression of *tanka* as a poetic form may be diminished.

Therefore, this paper proposes to make both translations poetic. The first translation prioritizes the meaning of *tanka* and is the closest to the original content. This translation is supposed to be in a free verse form with a rhythm. The second translation is a rhyming translation with a regular rhythm so that Russian readers can perceive *tanka* as poetry. The perception of poetry differs between Japanese and Russians due to their different poetic traditions. In the Russian poetic tradition, rhyme is another rhythmic component, in addition to rhythm. Lotman asserts that “the artistic function of rhyme is similar to that of rhythmic units, which is not surprising: the complex relationship between repetition and non-repetition is inherent in rhyme, just as it is in rhythmic constructions” (59).

The reason for using rhyme is that Russians have a strong image of rhyming as an element of verse. On the other hand, *tanka* is generally perceived as verse by Japanese people. In order to convey that sense of verse, I believe it is important to include rhyme in the Russian translation of *tanka*. In this way, the two poetic texts complement each other and give a deeper impression of *tanka*.

In this paper I would like to introduce my translation of a poem by Machi Tawara as an example of applying the dual translation method.

何層もあなたの愛に包まれて
 アップルパイのリンゴになろう
Nan sō mo anata no ai ni tsutsumarete appuru pai no ringo ni narō

This is a poem from Machi Tawara's collection *Toretate no tanka desu*, a collaboration with photographer Shinpei Asai. The literal translation is: "Wrapped in several layers of your love, I shall become an apple in an apple pie."

I translated this poem into Russian as follows.

1) В несколько слоев завернусь в любовь твою.
 Стану я тогда словно яблоки в слоеном пироге.
 (English translation: I will wrap myself in your love in several layers.
 Then I will become like apples in a puff pastry pie)

2) В несколько слоев
 завернусь в твою любовь.
 Стану яблочным кусочком
 в пироге слоёном сочном.
 (English translation: I will wrap myself in your love in several layers. I
 will become a piece of apple in a juicy puff pastry pie).

Since the first translation is the closest to the original, I decided to keep the *wakachigaki*, the separation of lines or words in a poem, that Machi Tawara uses in her poem. It is more common to write a *tanka* in one line (and Machi Tawara does so as well), but this poem is divided into two lines. Following the multimodal approach, I believe it is important to convey the visual form of a poem, because the author also imbues the visual form with a certain meaning, so I divided the translation into two lines as well. The division of the poem into lines overlaps with the image of "layers" used in the poems and enriches the impression of the *tanka*. One can wonder if dividing into conventional five lines will make the impression of layers even stronger, but I have several reasons to keep the original number of lines. First, dividing a *tanka* translation into five lines is a convention among

Russian translators, which conveys the five-part structure of the poem. However, in the original *tanka* tradition, it is more common to write the poem in a single line. Second, dividing the poem into two lines is still perceived as a poetic form in Russian, so there is no reason to divide the poem further. The third reason, which I mentioned above, is to follow a multimodal approach.

The first translation is unrhymed, as is the original *tanka*, reflecting the decision to keep this version as close as possible to the source text. As previously mentioned, rhyme restricts word choice and would inevitably influence the translation's vocabulary. Since the primary goal here is to preserve the original meaning, this served as another reason to avoid rhyme. While the *tanka*'s rhythm is primarily conveyed through the accompanying audio recording, I still aimed to maintain the form's characteristic brevity, resulting in the syllabic pattern of 5-7-5-5-6 for this translation.

Also, as it was mentioned earlier, rhyme limits the word choice and as a result, it would influence the vocabulary used for the translation. And since in this one I am trying to keep the meaning as close as possible, it was the other reason not to rhyme the first translation. The rhythm of *tanka* is supposed to be conveyed through the audio recording, but I decided to keep the translation short anyway so the shortness of *tanka* is still maintained so the syllable pattern for the translation is 5-7-5-5-6.

In the second translation the four-line structure common for Russian verse is used since it is more conventional for Russian poetry than the standard five-line representation of *tanka* in translation or the original two-line lineation. In this version, oriented towards Russian poetic conventions, I nonetheless sought to preserve the *tanka*'s brevity through the visual form of the translation and a syllable pattern (5-7-8-8 across the four lines). However, the primary function of conveying the original rhythm of *tanka* remains with the audio recording.

In Russian poetry, it is common to begin each line with a capital letter. Traditional Russian translations of *tanka* and some current translations also follow this convention. However, like contemporary translators such as Alexander Dolin and Dmitriy Kovalenin, I have chosen not to use capital letters in each line, but to start only the first line and the line following the period with a capital letter. By doing so, lines that do not start with a capital

letter are seen to be a continuation of the previous line, while also expressing the two-part structure of original *tanka*.

Additionally, as per my translation approach, in the first translation, I prioritized the content of the original text, so the translation is close to the original. However, I used слоеный пирог (*sloenyi pirog*; “a puff pastry pie”) instead of “apple pie”. There are three main reasons for adopting this term. First, while “apple” and “apple pie” are different words in Japanese, in Russian, they are яблочный пирог (*iablochnyi pirog*; “an apple pie”) and яблоко (*iabloko*; “an apple”). Using both terms in the translation would result in an unnatural repetition in Russian. To avoid this, I decided to use слоеный пирог (*sloenyi pirog*; “a puff pastry pie”). The second reason is that apple pie in Japan is essentially a puff pastry pie. Therefore, слоеный пирог (*sloenyi pirog*; “a puff pastry pie”) is considered an appropriate change. The third reason is that the term слоеный пирог (*sloenyi pirog*), literally “a layered pie”, emphasizes the metaphor of the words 層 (*sō*; “layers”) and 包ま れて (*tsutsumarete*; “wrapped”) and reinforces the impression of “layers” in the first line.

In the second translation, I prioritized rhyme and used an AABB rhyme. Despite prioritizing rhyme, the content of this translation remains very close to the original text, similar to the first translation. However, to maintain the rhyme, яблочный кусочек (*iablochnyi kusochek*; “a piece of apple”) was used instead of the ordinary “apple,” and the word сочный (*sochnyi*; “juicy”) was added. Additionally, like the first translation, “apple pie” was replaced with слоеный пирог (*sloenyi pirog*; “a puff pastry pie”).

As a result, combining two translations helped to pay equal attention to the meaning of the poem and its aesthetic aspect. Moreover, the visual form of the original *tanka* was preserved without any compromise to its verbal or rhythmical components. Combined with the multimodal approach the translation model will be as it is in the table below:

<p>В несколько слоев завернись в любовь твою. Стану я тогда словно яблоки в слоеном пироге. (the meaning-prioritizing unrhymed translation)</p> <p>В несколько слоев завернись в твою любовь. Стану яблочным кусочком в пироге слоёном сочном. (the rhymed translation)</p>	<p>何層もあなたの愛に包まれて アップルパイのリンゴになろう</p> <p>QR code or audio link</p>
---	--

Conclusion and Final Thoughts

This paper does not claim that the methods proposed here are the only valid ones. It is possible to combine these methods with other translation strategies as well. However, in my opinion, together, the multimodal method (which conveys rhythm through audio recordings) and the dual translation method (which conveys poetic form) free the translator from the dilemma of reproducing *tanka*'s rhythm and musicality. These strategies preserve meaning without restricting the translator to rigid solutions such as strict syllable counts.

It is, however, important to acknowledge certain practical limitations. The multimodal approach depends on digital accessibility, as even the QR code in a printed edition requires internet connection, potentially excluding some readers. However, the technical side can be thought out in more detail during the actual organization of the idea's implementation. The dual translation method, while offering richness, carries a risk of over-interpretation or reader confusion between the two versions. This risk can be mitigated by clearly labeling each translation's purpose – for instance, distinguishing the semantically oriented version from the poetically adapted one.

Our world is developing very quickly, and different types of art are blending with each other more and more, incorporating various media. As a result, the boundaries between

them are becoming increasingly blurred. In the world of *tanka*, we are also seeing a shift toward collaborations with illustrators and photographers. *Tanka* is increasingly expanding into social media territory – *tanka* on X (formerly Twitter) and posts with *tanka* attached to photos on Instagram have already become commonplace. That is why it is necessary to broaden our perception of *tanka* poetry beyond a simple text written in a book.

Applying the multimodal approach helps to go beyond the limits of traditional translation where the text is monomodal. It broadens the idea of the text and opens a discussion about different strategies that can be used to convey all or at least most of the modes of *tanka* poems. Using audio recordings for *tanka* translation also encourages translators to consider using other channels to convey different sides of *tanka*.

The soul of *tanka* is not only its words, images and content, but also its rhythm, sound and visual form. Moreover, the auditory and visual side have meaning as well. Those aspects are closely related and complement each other, becoming interconnected and inseparable aspects of the genre. To pay attention only to the content of a poem, its stylistic devices and verbal component means to lose a huge part of *tanka* as a genre.

In addition to transcription and audio recordings, the dual translation method will not only help to preserve the meaning and musicality of *tanka* but also allow Russian readers to see the soul of *tanka*, and recognize it as poetry within the Russian poetic tradition.

More broadly, this study invites scholars to reconsider how we approach poetry in translation. It shows that poetry is not only a collection of words, but a layered experience. Looking at *tanka* through the lens of multimodality opens new possibilities for how we translate, teach, and understand poetry across cultures.

Works Cited

Primary source

Tawara, Machi, and Shinpei Asai. とれたての短歌です。[Toretate no tanka desu; Freshly Picked Tanka]. Kadokawa bunko, 1989.

Secondary sources

English

Borkent, Mike. “At the Limits of Translation? Visual Poetry and Bashō’s Multimodal Frog.” *Translation and Literature*, vol. 25, no. 2, 2016, pp. 189–212.

Kaindl, Klaus. “Multimodality and Translation.” *The Routledge Handbook of Translation Studies*, edited by Carmen Millán, Francesca Bartrina, Routledge, 2013, pp. 257–69. Routledge Handbooks Online, <https://www.taylorfrancis.com/chapters/edit/10.4324/9780203102893-23/multimodality-translation-klaus-kaindl?context=rho&refId=ca4c9bde-2824-4958-b443-5787cda0c354>

Kress, Gunther R., and Theo van Leeuwen. *Multimodal Discourse: The Modes and Media of Contemporary Communication*. Hodder Arnold, 2001.

Lin, Hao. “Translation or Creation? A Case Study of Signed Chinese Poetry from the Perspective of Multimodality Theory.” *The Journal of Specialised Translation*, no. 35, 2021, pp. 209–30.

Newfield, Denise, and Raphael d’Abdon. “Reconceptualising Poetry as a Multimodal Genre.” *TESOL Quarterly*, vol. 49, no. 3, 2015, pp. 510–32.

Pérez-González, Luis. “Audiovisual Translation.” *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker, Gabriela Saldanha, Routledge, 2019, pp. 30–4.

–. “Multimodality in Translation and Interpreting Studies: Theoretical and methodological perspectives.” *A Companion to Translation Studies*, edited by Sandra Bermann, and Catherine Porter, Wiley, 2014, pp. 119–131.

Stöckl, Hartmut. “In between Modes: Language and Image in Printed Media.” *Perspectives on Multimodality*. Document design companion series, v. 6, 2004, pp. 9–30.

Ueda, Makoto. *Modern Japanese Tanka*. Columbia University Press, 1996.

van Leeuwen, Theo. “Social Semiotics and Multimodality.” *The Routledge Handbook of Applied Linguistics*. Volume Two, edited by Li Wei, Zhu Hua, James Simpson, Routledge, 2023, pp. 320–36. Routledge Handbooks Online, <https://www.taylorfrancis.com/chapters/edit/10.4324/9781003082637-28/social-semiotics-multimodality-theo-van-leeuwen?context=rho&refId=7cf99ecf-b65a-4ca1-8ea7-492eb38fff8f>

Japanese

Ishihara, Tomohide. テクストジャンルによる翻訳プロセスの違い [Differences in the Translation Process According to Text Genre]. *通訳翻訳研究* [Interpretation and Translation Studies], vol. 10, no. 0, 2010, pp. 85–101.

Inoue, Yuki Yoshi. ロシア語の詩法と日本語の詩法との比較およびロシア詩の日本語への翻訳法について [A Comparison of Russian and Japanese Poetic Methods and How Russian Poetry is Translated into Japanese]. *上智大学外国語学部紀要 = Bulletin of the Faculty of Foreign Studies, Sophia University*, no. 46, 2011, pp. 59–89.

Shukuya, Mutsuo. 短歌の翻訳 [Translation of Tanka]. *國文學：解釈と教材の研究* [Japanese Literature: Research on Interpretation and Teaching Materials], vol. 53, no. 7, Gakutosha, 2008, pp. 116–121.

Hirako, Yoshio. 翻訳の原理：異文化をどう訳すか著 [Principles of Translation: How to Translate Across Cultures]. Taishūkan Shoten, 1999.

Watanabe, Kōichi. 短歌翻訳の可能性--短歌はTANKAに成り得るか [The Possibility of Translating Tanka — Can Tanka Become TANKA?]. *短歌*, vol. 47, no. 7, 2000, pp. 198–201.

Russian

Dolin, A. A. “О принципах перевода классической поэзии танка” [On the Principles of Translating Classical Tanka Poetry]. *Kokinwakashū*, vol. 3, Moscow, 1995, pp. 198–214.

Dybovskii, A. S., et al. “К публикации студенческих переводов стихотворений японской писательницы, переводчицы и поэтессы М. Тавара” [On the Publication of Student Translations of Poems by the Japanese Writer, Translator, and Poet M. Tawara]. *Izvestiia Vostochnogo instituta*, no. 1, 2022, pp. 172–179.

Lotman, Iu. M. Анализ поэтического текста: Структура стиха [Analysis of the Poetic Text: Structure of Verse]. *Prosveshchenie*, 1972.

Trukhtanova, Ye. V., and S. I. Trukhtanov. “К вопросу о некоторых особенностях перевода древнеяпонских поэтических текстов” [On Some Features of Translating Old Japanese Poetic Texts]. *Vestnik Moskovskogo universiteta. Seriiia 22. Teoriiia perevoda*, no. 2, 2012, pp. 81–85.