

Social Classes Inequality In The English-Translated Version By Bett And Boyd Of Kawakami's Japanese Novel Entitled "Heaven"

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ABSTRACT

Heaven is a Japanese novel authored by Mieko Kawakami in 2009, translated by Bett and Boyd in 2020. Kawakami identifies bullying in schools, particularly through the character Iijima, as the central theme of this story. Moreover, the phenomenon of bullying stems from the fundamental issue of social class inequality. This research aims to: 1) identify social class through the frameworks of Marx and Levy, Jr.; 2) elucidate Kawakami's perspective and the concept of transindividuality; and 3) assess the significance of social class inequality in translation practices. This research method employs a descriptive qualitative approach, which focuses on social analysis. However, it persuades social classes to comprehend analysis and utilize sociology literature and literary translation from the perspective of an English learner. This research identifies the highest class as *Ninomiya*, who is a facilitator of bullying, while the lowest class is represented by *Eyes and Kojima*, who suffer from bullying. Kawakami created those characters as a manifestation of her social and humanity philosophy, taking into account her own past experiences. Therefore, Bett and Boyd, as the translators of *Heaven*, uphold the values of social class inequality.

1. INTRODUCTION

Social classes are defined as societal separations based on a person's economic status, level of education, and ability to meet their own needs. Social class is typically reflected in economic interactions and forms of production. Karl Marx expanded the term "social class" in "The Communist Manifesto" (1984), emphasizing its connection to the structure of society, capital, and production processes. Furthermore, Karl Marx separated social classes into the two main classes. He calls it bourgeois, yet if they live to seek more money, power, status, and connection. On the other hand, if they live for fundamental needs, then it could be identified as proletarian.

Historically, Marx founded social classes that were closely linked to the history of imperialism. It is elaborated by Lindsey (1980, p. 18), "To this they add the sociological

conception of the managerial revolution' in only slightly disguised form and construct classes primarily on the basis of how the 'agents' behave in concrete situations." Related to the statement, it implicitly shows that the 'agents' inside the quotes refer to the imperialists who come from Europe, especially France and Italy. Therefore, the expansion of these Europeans aimed to establish them as the dominant class, the bourgeois. The imperialists, by expanding their territory to become strong, demonstrated that anyone can be strong and take center stage. Therefore, the statement noted that imperialists triggered Marx to eventually invent a social structure that comes from their willingness to be the strongest in the European ranks in becoming the bourgeoisie.

Social class issues transition from being unintentional events in life to deliberate actions. When someone realizes that their status isn't equal, they form a group with those they consider equal. Social inequality reflects an interest in the hierarchical structure of social classes or strata and the correlation of individuals or groups to disparities in property and its associated expenses, including wages generated from labor property. These situations can lead to new issues, such as the emergence of bullying incidents in everyday environments. Bullying occurs when a strong individual exerts dominance over those who are weaker. Anyone, including students at school, can experience it. According to the previous statement, bullying occurs at the highest level in schools to date. Based on research of the theoretical definition of bullying by A. Volk et al. (2014, p. 339), bullying is an effort that involves violence and acts of aggression to gain resources, reproduce, gain social dominance, and improve reputation.

Related to bullying, one of the highest percentages of bullying issues happened in Japan. As a science city worker, Japan famously shows the pathetic life carried out either with adults or with students. Based on this fact, Ikeda et. al. 's research (2020, p. 230) concluded that bullying is not primarily caused by work-related issues, but rather by other factors such as negative experiences and poor mental health during childhood and adolescence. According to historical data, bullying has been a problem for Japanese citizens since their unstable economic phase in the 1990s. The prevalence of bullying has been steadily increasing year after year. The data reveals that over 47% of both boys and girls in Japan have experienced bullying in school.

Many writers in Japan have incorporated bullying, known as school *ijima* in Japan, as their primary subject in numerous works, with novels being one of the most common genres. It happened as a response to bullying issues; there is a lot of literature that represents school bullying. Mieko Kawakami is a writer who is concerned with these issues. She writes a story about how the victim of bullying survives to be alive in a novel entitled *Heaven*. This book was released in 2009 and is included in the Best Works. Sam Bett and David Boyd translated *Heaven* by Mieko Kawakami from Japanese into English in 2020. This book was published in the Europa Edition in 2020. In order to shed light on the issues, she endeavored to incorporate pertinent and essential elements. Sam Bett and David Boyd translated all the literary works into English, a worldwide language, including "Heaven."

According to the Oxford Dictionary (2024), translation is the process of converting words from one language to another. It could be reflected that translation literature work is the literature work that experienced the change of one language into another. To find the

original value that is added by the writer inside the translated version of the literary work is needed to comprehend. According to Newmark (1995), a detailed understanding of the cultural adaptation of a translated work is necessary to discern the changes in its value. Several descriptions, categorized into ecology, material culture, social culture, organization, gesture, and habits, reveal this cultural adaptation. It is connected with the object that was used in this research.

This research will focus on identifying the classes of society represented by the characterization and interaction in Mieko Kawakami's English-translated novel version of *Heaven*. However, another aim in this research is to elaborate on the reason Kawakami added social class inequality to bullying inside of her work. Lastly, this study involves the analysis of the social classes that are exposed in the English-translated version by Bett and Boyd of Kawakami's Japanese novel entitled "Heaven" based on literary translation analysis. This research employs two grounded theories—sociological literature theory and literary translation theory—as analytical frameworks. This approach aims to examine social class from multiple perspectives, emphasizing the significance value of social class inequality as demonstrated in both the original and translated works.

2. LITERATURE REVIEW

This research highlights the need for a continuous revolution to harmonize values and perspectives on social class issues in the English translation of "Heaven." The theory combination has to show continuity between analysis results, since it has to be looked at from different perspectives. The analysis of the social class issues in *Heaven* combines Goldmann's theory of the author's worldview with Newmark's theory of cultural translation.

2.1 MARX'S PYRAMID STRUCTURE OF SOCIAL CLASSES

Marx's explanation (in Blunden, 2009: 2) posits that the development of an industrialized society gave rise to the separation of the social structure into bourgeois and proletariat. While the bourgeoisie initiated the improvement of production quality and prioritized the way of working, the proletariat carried out their "dream" for them. This indicates that the bourgeoisie has shifted from meeting primary needs to satisfying secondary ones. Diverse from the bourgeois, the proletariat is not fully aware of their lives. In "German Ideology" (Nurrachman, 2024: 181), Marxists argue that consciousness determines life, not life determines consciousness. A full consciousness of life enables rational decision-making to fulfill non-material desires. With this consciousness, the bourgeoisie pursue non-material desires such as deepening their faith, engaging in political discourse, and broadening their relationships and connections. Conversely, the proletariat's consciousness solely revolves around meeting their own needs.

One of the research analyses about social class issues of the Indonesian novel in their study is Wajdi et al. (2024). The research entitled "Exploration of Dynamics of Social Class in the Indonesian Novel *Laskar Pelangi*." highlight the theory that identifies social class by Karl Marx. Based on economic factors, this research emphasizes the impact of educational experiences on these issues.

2.2. LEVY, JR'S JAPANESE SOCIAL STRUCTURE

Levy Jr. highlights a social structure that blends social class and Japanese culture (2000, p. 20). He noted in his work that the class structure in Japan is similar to that of the West following industrialization. Following the quoted paragraph (2000, p. 20), Levy classified social classes into six levels. "In order of their level in the social stratification of Japan, these groups are as follows: I. The Imperial Family, II. Nobility, III. Upper Middle Class, IV. Lower Middle Class, V. Industrial Proletariat, and VI. Peasants." According to his statement, each level has distinct qualities.

The Imperial Family is the first level, representing the Japanese social deity and mediating between God and men. They integrate faith, politics, and economy into a core entity. Next, power and prestige-divided groups vary inversely. The Kuge are the most important and prestigious group among the old court nobility. This family arrived in Japan before the 12th century. The New Nobility originated from the Samurai. During industrialization, Japan acquired actual power when it opened up to the West.

According to Levy, the upper middle class in Japan is divided into two levels: the gentleman group and the top-ranking civil servants. This level typically consists of Japanese university graduates. Both groups are interconnected and influence each other, with the gentleman group and top public servants being selected. All Japanese Imperial universities, which operate under the civil service, prioritize training civil servants to be included in this social class level. On the other hand, Levy's (2000, p. 19-20) statement additionally divides the proletariat into two levels: the Industrial Proletariat and the Peasant. Industrial proletariats are defined as people who work for a factory or service industry. On the other hand, peasants are farmers who are powerless and survive through their crops.

2.3. GOLDMANN'S AUTHOR WORLDVIEW AND TRANSINDIVIDUAL

In this analysis, the worldview theory and the transindividual theory form an interrelated and inseparable causal relationship. Goldmann's worldview illustrates the author's expansive perspective on the substance of his work. Furthermore, the author's mindfulness of his environment connects to this theory. Therefore, the relation between literature and society extends to the interaction between society and nature (Goldmann in Routh, 1977, p. 150).

In spite of that, the transindividual is described as something that is often forgotten when discussing the relationship between a literary work and its author, whereas this is where the author's intentions can be seen, "Most often it will be possible to deal only with a limited number of elements of the work, that is, those elements in which the author has expressed his problems, perhaps in symbolized form, but the structural configuration of the universe of a literary work is the transindividual of a literary work, and it is this unity that will be missed." (1967, p. 109). Based on this quote, the transindividual is the author's realization of his work. This realization comes from the author's view of his social environment.

A research study that is relevant to the one being discussed here. According to the perspective of genetic structuralism, it originates from Sholihah, Rasid, and Darusti (2018) and is titled *The Concept of Marxism In The Movie "The Young Of Karl Marx."* This research

uses humanitarian facts as the theoretical framework for content analysis. The researchers identified a correlation between worldview and humanitarian realities, ultimately revealing the aspects of Marxism present in the literature.

2.4. NEWMARK'S CULTURAL TRANSLATION

According to Newmark (1995, p. 11), this process of change involves the translator's perspective, which manifests itself through recurring problems in the literary work. In addition to translating the source language into the target language, a literary work, particularly a fiction novel, typically incorporates cultural details. The author relates the culture to the values they wish to emphasize for the readers. Therefore, the translator's task is to ensure that the readers continue to experience the culture.

Despite the close relationship between language and culture, language's dynamic nature prevents it from expressing a culture directly. In a discussion of translation and culture, Newmark (1995, p. 95) asserts that culture in a work is simple to find since translators usually do not change it much in another language. Furthermore, the translator will either write it in the same language or present it as a description to ensure reader comprehension. Newmark divides culture into five distinct categories. 1) Ecology: This refers to the typical naming of flora and fauna in the source language. 2) Material Culture: This naming relates to the national culture that exists in the source language, such as food, clothing, traditional houses, and traditional vehicles. 3) Social Culture: This naming pertains to items that are social or frequently associated with specific groups. 4) Organizations, customs, activities, procedures, and concepts: This naming relates to national abbreviations associated with administrative, political, religious, and artistic processes. 5) Gestures and Habits: The translation of these detailed words enhances the cultural impression in a translated work.

The previous research was a study that used the approach of examining translated literary works. The publication "A Study on Culture-Specific Items in Light of Skopostheorie: A Case Study of the Vampire Diaries" written by Wang, Y. (2024), elucidates a cultural viewpoint on literary works. This study applies a ground theory that not only evaluates the process of cultural adoption during translation, but also confirms the skopos theory. The journal's researchers discovered cultural appropriation in the subtitles of movies presented in China and Europe, based on their research.

3. METHODOLOGY

The research plan explains hypotheses that lead to assumptions in using relevant data-gathering and analysis methodologies. Related to Khan (2014, p. 225)'s explanation, qualitative research is research design that uses grounded theory as an approach tool. This type of search depends on critical thinking in order to find a deep and comprehensive meaning in the object. He noted that people typically use this method to pinpoint social issues. Moreover, this research utilizes two grounded theories; sociological literature theory and literary translation theory, as analytical frameworks. This approach seeks to present social class from various perspectives, essentially highlighting the value of social class inequality as shown in both the original and translated works.

The research conducted a data collection stage using a qualitative approach, which involved several stages. First, *Heaven* in the English-translated version thoroughly was read as comprehend. Second, interactions that show power differences between characters were sought to identify the character's social class. Third, a table to classify the main and supporting characters was made based on the social class theories both from Marx and Levy Jr. Furthermore, the interview results of Kawakami were analyzed to find Kawakami's worldview and transindividual with *Heaven*. Therefore, cultural translation's details were identified in the *Heaven* English-translated version of the novel.

4. RESULTS AND DISCUSSION

The data taken from Kawakami's Japanese novel, *Heaven*, sheds light on the pervasive issue of bullying in Japan. In this novel, Kawakami illustrates the relationship between social class inequality among characters and the occurrence of bullying. A character's popularity and intellectual talent are other factors that contribute to the power difference, which ultimately leads to the establishment of social classes. This demonstrates that economic inequality remains another variable that can be used to specify an individual's identity. Kawakami incorporates the background of each character to enhance the main character's characteristics more thoroughly.

4.1. IDENTIFICATION OF SOCIAL CLASSES BASED ON MARX'S AND LEVY, JR IN THE ENGLISH TRANSLATED VERSION OF KAWAKAMI'S JAPANESE NOVEL ENTITLED "HEAVEN"

The categorization of social class levels in this research is based on two foundational concepts each aligned with its respective objectives. The analysis shows the power dynamics among characters based on Marx's pyramid structure of social classes. Furthermore, it illustrates the fundamental viewpoint of social class and their interconnections. Conversely, Levy Jr.'s description of the Japanese social structure is characterized by elements pertinent to Japanese culture. While Marx delineates a three levels pyramid of social structure: 1) Bourgeois. 2) Middle Class. 3) Proletariat, Levy categorizes this social class system into six different levels. 1) The imperial family, 2) Nobility, 3) Upper Middle Class, 4) Lower Middle Class, 5) Industrial Proletariat, 6) Peasants.

4.1.1. THE MARX'S PYRAMID STRUCTURE OF SOCIAL CLASSES IN THE ENGLISH TRANSLATED VERSION OF KAWAKAMI'S JAPANESE NOVEL ENTITLED "HEAVEN"

Social Class in *Heaven* (2020) is like a representation of what Marx said about power. According to Marx and Engels (1848, p. 17), the power possessed by the bourgeois is like magic that cannot be controlled. Meanwhile, the proletariat becomes the enchanted part of the power they have. This research demonstrates Kawakami's effort in embodying this power through the characters she creates. **Table 1.** displays the data identifying the level of social class for each character.

No	Character's Name	Social Classes
1.	<i>Eyes</i>	Proletarian
2.	<i>Kojima</i>	Proletarian
3.	<i>Kojima's Mother</i>	Proletarian
4.	<i>Kojima's Biologist Father</i>	Proletarian
5.	<i>Eyes's Mother</i>	Middle Class
6.	<i>Eyes's Father</i>	Middle Class
7.	<i>Ninomiya and Friends</i>	Bourgeois
8.	<i>Kojima's Foster Father</i>	Bourgeois
9.	<i>Ninomiya's Brother</i>	Bourgeois

Tabel 1

The main characters in the narrative are the bullying victims, *Eyes* and *Kojima*, and the perpetrator of bullying, *Ninomiya*, together with his associates, belong to distinct social groups. The power of each character determines their corresponding social class. According to the statistics in **Table 1**, the victims of the bullying are identified as proletariat. *Eyes* is a teenager with a malformation in his right eye, characterized by a pupil positioned nearer to the tear duct, a condition inherited from his biological mother, it is supposed to provide by this quoted "I had a lazy eye." (Translated by Sam Bett and David Boyd, *Heaven*, 2020, p. 16). Furthermore, *Kojima* in Kawakami's *Heaven* (Translated by Sam Bett and David Boyd, *Heaven*, 2020, p. 80)'s stated, "I was only making myself dirty as a way of staying close to my dad, so I wouldn't forget him. It was my own sign, a sign that I had been with him. Something that no one else can understand." The quotes stated that *Kojima* identifies herself as a dirty and unpleasant condition in honor of her biological father, who has separated from her mother. Due to their identities, they lose their strength and become powerless.

Kawakami's portrayal of the characters *Eyes* and *Kojima* aligns with Marx and Engels' assertion regarding the proletariat, which posits that the proletariat will hand over nothing except its chains, or more precisely, its freedom (1884, p. 34). *Eyes* and *Kojima* as victims of bullying who suffered significant losses, aside from the loss of their autonomy in decision-making. The economic background of *Eyes* and *Kojima* does not suggest their weakness, as *Eyes's* parents are middle class and *Kojima's Foster Father* even bourgeois. According to this analysis, the sense of powerlessness they currently experience stems from their identity, which has shaped them to be perceived as weak. The alignment between Marx and Engels' depiction of proletarian powerlessness and Kawakami's portrayal through *Eyes* and *Kojima* reinforces the social classes that Kawakami aims to illustrate in *Heaven*.

The identification is evident in how *Eyes'* character, who serves as well as the narrator, clarifies the characteristics of those surrounding him. Kawakami employs *Eyes'* viewpoint as a victim of bullying to portray the characters of *Ninomiya* and the other students as perpetrators of bullying. This is demonstrated by the subsequent quotation, "I'd known *Ninomiya* since elementary school. Even then, he was the center of attention. He was the best athlete in our grade, but he also got straight A's, and he had a chiseled face that anybody would consider beautiful." (Translated by Sam Bett and David Boyd, *Heaven*, 2020, pp. 5 - 6).

Moreover, the quotation confirms that *Ninomiya* has been a popular student at his school from elementary school. *Ninomiya's* character in Kawakami's concept explains

through *Eyes'* perspective as he possesses his intelligence in both academics and athletics, which enhances his popularity. According to this quoted, "His older brother, three years ahead of us, was even more popular," (Translated by Sam Bett and David Boyd, Heaven, 2020, pp. 5 - 6), Kawakami depicts *Ninomiya* as a younger brothers who shares the fame of his equally renowned elder brother. However, it emphasizes that *Ninomiya's* popularity permitted the formation of multiple friendships, the establishment of various ties within the academic setting, and the acquisition of teachers' favor owing to his exemplary grades across all courses.

The strength of links finally provides *Ninomiya* influences and draws many people who seek to be included in his power. Kawakami shows that *Ninomiya's* people acquire strength via their association with him. In relation to this, the power gap is the value that Kawakami intends to demonstrate through her written works. *Eyes* and *Kojima* were left helpless and unable to defend themselves after *Ninomiya* and his multiple friends abandoned them. They were compelled to accept the torture that they suffered from their various friends. *Ninomiya and his companions* depict the bourgeois which derive inner satisfaction from bullying, as their material desires are fulfilled. Furthermore, *Eyes* and *Kojima* lack any capacity for resistance, as they are unable to consolidate their efforts against *Eyes* and his associates even within the school environment. This results from their unconsciousness, since they concentrate solely on survival and progression, identical to the proletariat.

4.1.2. THE CLASSES OF LEVY, JR'S JAPANESE SOCIAL STRUCTURE IN THE ENGLISH TRANSLATED VERSION OF KAWAKAMI'S JAPANESE NOVEL ENTITLED "HEAVEN"

This research utilizes social structures intrinsically linked to Japanese culture. It aims to comprehend Kawakami's objective as an author in depicting social class within the context of Japanese society. Levy Jr. (2000, p. 20) identifying the level of social class in Japanese society into six levels. Therefore, **Table 2** presents the data illustrating the classification of each social class level in Heaven.

No	Character's Name	Social Classes
1.	<i>Ninomiya and Friends</i>	The Imperial Family
2.	<i>Kojima's Foster Father</i>	The Imperial Family
3.	<i>Ninomiya's Brother</i>	The Imperial Family
4.	<i>Eyes's Mother</i>	Upper Middle Class
5.	<i>Eyes's Father</i>	Upper Middle Class
6.	<i>Kojima's Mother</i>	Industrial Proletariat
7.	<i>Kojima's Real Father</i>	Industrial Proletariat
8.	<i>Eyes</i>	Peasant
9.	<i>Kojima</i>	Peasant

Tabel 2

Levy Jr. identified the level of social class according to economic processes, power dynamics, and educational attainment, in contrast to Marx, who emphasized individual power. Based on **Table 2**, *Ninomiya's associates*, *Ninomiya's brother*, and *Kojima's foster father*, possess the highest classification. Levy Jr. (2000, p. 19) discusses that individuals within the Imperial Family classification are responsible for overseeing all systems in Japan, including administrative and belief systems.

Kawakami depicts *Ninomiya* as the perpetrator of bullying, particularly given *his* esteemed status as members of "The Imperialist Family." The statement, "We're playing one-on-one, elimination. You two go first, then you guys, then me and Momose. Winner moves on." (Translated by Sam Bett and David Boyd, Heaven, 2020, p. 76), comes from *Ninomiya*, with *his* authority to initiate a bullying plan, specifically transforming *Eyes* into a soccer ball with his companions. *Ninomiya's* disclosure on the sequence of the participants indicates that *he* is comparable to a deity deserving of universal obedience, as defined by Levy Jr. In relation to the Imperialist Family.

Kawakami portrayed *Eyes* and *Kojima* as powerless characters, since they are written as victims of bullying, who share characteristics with peasants. Peasants represent the lower level in the Japanese social class hierarchy. Levy Jr. (2000, p. 20) clearly explains that peasants are farmers who lack power and solely rely on farming to meet their needs. This case indirectly reveals that peasants lack both material wealth and power. It is evidenced by the clueless, hopeless, and powerless that they experienced. Based on the next quote, "I wouldn't be allowed into high school, but I had no idea how I could survive another year of this. If I could get some kind of job, I could get through however many decades I had left." (Translated by Sam Bett and David Boyd, Heaven, 2020, p. 72), It can be seen *Eyes's* clueless, hopeless, and powerless while experiencing bullying. As a child, he was hesitant to share his school experiences with his mother due to their lack of closeness. Additionally, *Ninomiya* was well-liked by her school teachers due to her intelligence in learning and her proficiency in sports. This observation highlights *Eyes's* sense of powerlessness and depression stemming from his experiences. The subsequent quotation articulates *Eyes's* contemplation of leaving his school due to his inability to tolerate ongoing bullying.

The identification of social class levels in this category as a whole shows that the social class for the bully shows so much power and influence, while the victim of the bully in this character has absolutely no power to do anything. The character description reveals that Kawakami represents the upper class, "The Imperial Family," through the character of *Ninomiya*. Meanwhile, the victims of bullying, such as *Eyes*, are "Peasants" or farmers who are struggling to survive. From the author's perspective, the characters he crafted in Heaven serve to highlight the issue of social inequality. The social inequality that Kawakami tries to bring out here is through the power of connection, the power of intelligence, and the power of consciousness. Accordingly, out of the nine characters' names, three are characterized as "The Imperial Family," two are characterized as "Upper Middle Class," two are characterized as "Industrial Proletariat," and two are characterized as "Peasants".

4.2. KAWAKAMI'S WORLDVIEW IN THE JAPANESE NOVEL ENTITLED "HEAVEN"

Based on Kawakami's interview with Goodman (2021), she discusses the most recent edition of *Heaven*, which was translated by Bett and Boyd. In this interview, she offers her personal experiences, which further demonstrate her significant awareness of the social class system. According to this quote, "I also grew up in a poor family as a young girl. So, for me, the three issues—philosophy, gender, and class—are inextricably rooted in my thoughts and sensibilities." Kawakami states that she grew up as a poor young girl and could not detach her views from social issues related to poverty.

Kawakami's background reveals that the environment a writer lives in and the things that shape his vision can influence his work. This is described by Goldmann, "The artist can begin to imagine a vision of society only from within it. Thus, he is determined as much as he determines and reveals his epoch in the very act of transcending the immediacy around him." This quote highlights the process of Kawakami's past life and the way Japanese society shaped his perspective. Related to that, she represents her philosophy through the character of *Heaven* while influenced by those issues. Hence, the background of her life demonstrates that the issue of social class was a significant influence on Kawakami's writing of *Heaven*, which aligns with the character she portrayed.

Reflected to Kawakami's thoughts about social issues, she highlights the powerful nature of each character inside *Heaven*. This power is manifested through the characterization of the character, reinforced by the character's background to highlight social issues in his work. Kawakami's creation of these characters reveals the rationale behind his emphasis on the poverty system in *Heaven*. Goldmann (Boelhower, Essay on Method in the Sociology of Literature, 1981, p. 17) reveals the author's purpose through the implementation of the work within a deeply understood structure. However, the structure is associated with Marx's social structure terminology. Therefore, Kawakami's assertion of each character in the interview reinforces the assumption that she inserted social class into *Heaven* since she fully understands the system. Kawakami developed a system within the dialect she employed in *Heaven's* content, which influenced the characterization of each character.

In one of Kawakami's responses to Goodman's question she explained the characters developed by her, she stated, "It's quite possible that *Kojima* undergoes an even bigger transformation than the narrator and has become a "hero" herself. To me, she is not a tragic figure at all." This quotation is Kawakami's assertion that identifies *Kojima* as a representation of a social class sign common in Japan. Kawakami illustrates this social class distinction through *Kojima*, "Really. I was only making myself dirty as a way of staying close to my dad, so I wouldn't forget him. It was my own sign," (Translated by Sam Bett and David Boyd, *Heaven*, 2020, p. 60). Based on this quote, Kawakami encourages *Kojima* to accept and show her poverty as a way to feel alive and recall memories of her father, who similarly suffered from poverty, which led to her mother's divorce.

On the other hand, in the same interview (2021), Kawakami indirectly expressed her view of humanity being a major influence on social class, "A decisive event that happens at a certain moment in your life, what you feel and learn during that time, can influence you in unexpected ways and even become a guideline for the rest of your life." In this quote,

Kawakami appears to be elucidating why his characters, *Eyes* and *Kojima*, succumbed to the violence perpetrated by their bullies. The strength of *Eyes* and *Kojima* when united becomes the realization of Kawakami's thoughts. This emphasizes that a moment in life can lead someone to something they did not expect, just like the friendship between *Eyes* and *Kojima*, which was sparked by their status as bullying victims.

4.3. CULTURAL TRANSLATION OF SOCIAL CLASSES INEQUALITY IN THE ENGLISH-TRANSLATED VERSION BY BETT AND BOYD OF KAWAKAMI'S JAPANESE NOVEL ENTITLED "HEAVEN"

Bett and Boyd, as translators of *Heaven* (2020), open a new window for international readers. Despite the translation, the characterization still identifies each character with their respective social class. In addition, Kawakami, as a genuine writer of *Heaven*, adds details related to Japanese culture and can help readers detect the social class for each character. According to Newmark (1987, page 94), culture in a translated work is not language but rather something more than that. This remark is provided in order to gain an understanding of the particulars that are still understood in translated works.. Related to Newmark's opinion, language and universals are different and cannot be united. Of the five main categories, the data found in the English-translated version of *Heaven* only covers four of Newmark's categories. **Table 3** contains data with specifications and close links to Japanese culture in the material culture category.

No	Culture Word	Category	Types
1.	Whale Pak	Material Cultural	Houses and Towns
2.	Yokoyama Building	Material Cultural	Houses and Towns
3.	Spa Town	Material Cultural	Houses and Towns
4.	Hawaiian Shirt	Material Cultural	Clothes
5.	Sweet Fish	Material Cultural	Foods
6.	Miso Soup	Material Cultural	Foods

Tabel 3

Three data points have been classified as material cultures associated with houses and towns types. **Data number 1, 2, and 3** illustrate structures situated in a neglected, left out, and unsightly setting in Japan. *Whale Park* was rated by Tokyo Fox (retrieved from tokyofox on December 8, 2024) as a kid-friendly park. However, it was in extremely poor condition since no grass had been planted. The park is insufficiently maintained and requires repairs. Bett and Boyd preserved the term *Whale Park*, the location where *Eyes* and *Kojima* first encountered each other. Additionally, **datum no. 2** refers to an initial region in Japan that encompasses a structure classified as a lower-class residential building (retrieved from Shigutowiki on December 8, 2024). *Kojima* recounted, "On my way home, by the *Yokoyama Building*, a huge truck drove through a puddle and splashed water all over me." (Translated by Sam Bett and David Boyd, *Heaven*, 2020, p. 16). Additionally, *Kojima's* father resides and works in **datum no. 3**, namely spa town. Spa towns are districts in Japan that locals usually go to after work for relaxation. Given how poorly Kawakami portrays *Kojima's* father, it is

evident that the workers in this district receive a relatively low wage. This detail of the house and town illustrates the various social class levels in Japan.

Datum no. 4 is clothing from *Hawaii*, further known in Japan as an *Aloha* shirt (retrieved from *assia.nikei* on 8 December 2024). This shirt symbolizes the fusion of Hawaiian and Japanese cultures, often worn during the summer months. The Hawaiian shirt uses a cooling material, indicating that the right weather to wear it is summer. Bett and Boyd retain this detail to emphasize the euphoria of Eyes and *Kojima's* summer vacation, "Her hair was the same as always, and so were her sneakers, but she was wearing a Hawaiian shirt and a beige skirt that went down to her calves." (Translated by Bett and Boyd, *Heaven*, 2020, p. 32). The identification of the function of social class in the details of material culture that Bett and Boyd maintain in **datum no. 4** is not found as Newmark (1987, p. 97) emphasizes that the function of details on the type of clothes returns to the material used.

The same case is happening within **data no. 5 and No. 6**, which do not show a significant influence on the details written other than highlighting the culture in them. The fish in **datum no. 5** symbolizes the daily diet of the Japanese people, who reside in an ocean-surrounded region, enabling them to produce the highest quality seafood. Furthermore, **datum no. 6** illustrates the enduring culture of Japan. Japan Fact Sheet explained in one of their papers that *Miso*, along with white rice, is a must-cook food in Japan (2015, p. 2). According to Newmark (1987, p. 97)'s statement food is the main feature of a national culture. If connected with **data no 5 and 6**, the food does not show any social class in it and shows Japanese culture.

Newmark recognized social culture as the subsequent type of cultural translation in *Heaven*. This category involves translated terms pertaining to an individual's status and occupation within their context (Newmark, 1987, p. 99). Regarding this quotation, "They called Kojima "Hazmat" and said she smelled like fish or worse. I watched them send her to the store." (Translated by Bett and Boyd, *Heaven*, 2020, p. 18) it shows that Bett and Boyd preserve this cultural adaptation in the term "Hazmat" that *Kojima's* bully assigns to her. However, in Japanese culture *Hazmat*, or *Hazardous Material* is characterized as substances that pose a considerable threat due to their capacity to do harm to others nearby. The application of this term to *Kojima's* character reinforces her impotence, depicting her as a dark entity that inflicts suffering on others, unable to resist or escape her pursuers. Hence, Bett and Boyd in *Heaven* confirm the validity of *Kojima's* social class identification, emphasizing her position as a proletarian and peasant.

As the data advances to the next category, it reveals the existence of a category dedicated to organization, customs, activities, procedures, and concepts, as described by Newmark (1987, p. 99). In *Heaven's* original version, Kawakami described the eye surgery section in *Heaven* specifically. Bett and Boyd uphold this, tailoring the medical terminology for the eye surgery section in their English rendition of *Heaven*. According to this quote, "The *ophthalmologist* came by to ask if I was in pain." (Translated by Bett and Boyd, *Heaven*, 2020, p. 146), those sentences show the word as an adaptation of medical language that focuses on treating eye problems. Bett and Boyd depict the parents of Eyes as able to afford 15,000 *yen* for Eyes' surgery, under the guidance of an *ophthalmologist*. This demonstrates that the actual financial situation of Eyes' parents is not insufficient, but rather adequate. Bett and

Boyd's translation of the Heaven narrative incorporates a detailed cultural adaptation that enhances the social status of *Eyes'* parents, positioning them as Middle Class and Upper Middle Class.

Newmark (1987, p. 102) mentions gesture and habit as the final category for cultural adaptation. The language change in this translated version does not imply the loss of the gestures and habits that represent Japanese culture in this work. Based on the available data, this English translated version of *Heaven* incorporates several gestures and habits. First, Bett and Boyd show the characters in Heaven nodding and giggling to answer a question. In addition, there is a bow from one character to *Kojima's* character as an expression of apology, and a bow to the doctor, done by *Mrs. Eyes*, as an expression of gratitude in the narration. Each body language demonstrates the preservation of Japanese culture, specifically the Japanese people's reluctance to disrupt others by rarely using voice communication.

In addition, research suggests that Bett and Boyd are attempts to sustain their daily habits. According to the statement, "We require salt," Mother remarked. We were aboard the train returning home. "To apply a substance prior to entering the residence." "For what purpose?" "Purification." According to Bett and Boyd's translation (Heaven, 2020, p. 107), the narrative reveals an attribute that pertains to the beliefs of the Japanese populace. In Japan, the common custom of employing salt for spiritual purposes has evolved into a societal norm. Newmark (1987, p. 102) asserts that the role of gestures and habits is irrational and contingent upon the culture of the source language. This indicates the necessity of incorporating gestures and traditions in the English translation of *Heaven* to emphasize that the novel's setting is Japan, despite its presentation in a different language. The gestures and habits seen do not indicate any class disparities but rather emphasize authentic Japanese culture.

The research conducted through the translational literature approach demonstrates that certain details support the presence of social concerns. The material activity category of houses and towns highlights that Bett and Boyd, as translators, preserve the environment that Kawakami created to depict the level of social class. Although, the detail that supports social classes inside this research is shown in houses and towns categories which involves material cultural categories. The recurring mention of houses and towns during the interactions between *Eyes* and *Kojima*, as well as in their correspondence, indicates that Kawakami is illustrating the locations they frequent. Kawakami emphasizes the importance of details to illustrate the strength of Japanese culture and highlight the ongoing relevance of social class issues in Japan. This untranslated detail prompts the reader to uncover the author's intention about humanity enhancing the author's philosophy regarding social inequality and bullying.

5. CONCLUSION

Current social issues, such as bullying, are generating numerous new challenges. The power disparity between the victim and the perpetrator frequently results in aggressive behaviors motivated by personal, material, sexual, and social gratification. Kawakami, the author, addresses this significant social issue in Japan in his work *Heaven*, translated into English by Bett and Boyd. This research focuses on determining the values of social class

disparity from the perspective of sociology literature by utilizing author worldviews and transindividual theory combined with literary translation theory of cultural translation.

This research found that the bullying character *Ninomiya and his friends*, typically belong to the highest social class levels, such as the bourgeoisie and the imperial family. On the other hand, *Eyes and Kojima*, who are victims of bullying, consistently find themselves in the lowest social class as proletarians and peasants, due to their lack of power. However, the identification of social class based on the characterization of each character demonstrates Kawakami's attempt to integrate these characters into the existing social class system. This manifestation reflects her worldview, which was shaped by her upbringing and affects the value of her works. However, Bett and Boyd successfully maintained this manifestation in their translations by incorporating details that reinforce each character's social class with cultural translation. Additionally, cultural translation in a translated work can be analyzed by ignoring language and looking at the values in the work. Therefore, the translated work not only identifies social class inequality but also incorporates elements of Japanese culture with both sociological and translation perspectives. This analysis reveals that Bett and Boyd meticulously interpreted the social class inequality value in Japanese culture, resulting in a translation that aligns with the original work's values.

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