

The Role of Institutional Support  
in Promoting Minor Literatures in Major Literatures:  
The Case of Japanese Fiction Published in English Translation  
in the United States between 1996 to 2005

David James Karashima  
Universitat Rovira i Virgili



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Supervisors:

Professor Michaela Wolf, University of Graz

Professor Judy Wakabayashi, Kent State University

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## Introduction

Cultural products such as literature, music, and films contribute to the shaping of the image of one culture in another. The level of impact they have on the image of a foreign culture depends on many factors including the newness and appeal of the ideas being communicated, the type and size of audience they reach, and the social, cultural and political context in which they are received. Although the impact of these products is also very difficult to measure, governments around the world have relied on “silent ambassadors” like the book or “less silent ambassadors” such as the film or videogame to represent their countries abroad in the belief that they do have an impact.

Although there are exceptions such as paintings, classical music, and mime performances, the majority of cultural products rely on language as a tool of expression. This means that the introduction of a cultural product across linguistic spheres requires a process of translation. It is with this in mind that Lawrence Venuti states that “translation wields enormous power in constructing representations of foreign cultures” and that “the texts and translation strategies selected for a translation project can change or consolidate literary canons in the domestic culture and create a dominant image of a foreign culture” (Venuti 1998: 68-71).

Venuti illustrates this point using the example of Japanese fiction in English translation, drawing from the arguments made by Edward Fowler in his 1992 paper ‘Rendering Words, Traversing Cultures: On the Art and Politics of Translating Modern Japanese Fiction’. In this paper Fowler argues that the dominance of the “Big Three” authors—Yasunari Kawabata, Tanizaki Junichiro and Mishima Yukio—in the 1950s,

which reflected the tastes of a few academics and publishers, created a fixed image of Japan and Japanese literature as exotic, aesthetic and elusive, making it difficult for Japanese writers with more contemporary sensibilities to find a wide Western audience, and that therefore “the great strides made in the 1950s (in promoting Japanese literature in translation) may have actually hindered later efforts at having Japanese fiction reach a still wider public” and that as a result “the great postwar translations seem to diverge all too widely from the reality of contemporary Japan, to say nothing of contemporary American sensibilities” (Fowler 1992: 2-3). Fowler criticizes institutional programs aimed at promoting Japanese literature in translation for failing to correct this biased image of Japan and Japanese literature, and instead reinforcing established criteria for canonicity and “received images of Japan as a more or less static entity whose culture is underwritten by a small elite, and ignore[ing] the contribution of broad segments of society” (Fowler 1992:27).

By the 1980s, the canon of Japanese literature was being challenged by a new generation of writers, editors and translators such as Alfred Birnbaum, best known as the English-language translator of Haruki Murakami’s early works. *Monkey Brain Sushi*, a Birnbaum-edited anthology of authors born and raised in Americanized post-war Japan whose voices have “little resemblance to Kawabata, Tanizaki and Mishima, or even Abe [Kobo], Endo [Shusaku], and Oe [Kenzaburo],” tried to give Western readers a taste of “what most people really read” (Birnbaum 1991: 1-4).

By the end of the 1980s and in the early 1990s, a few writers such as Banana Yoshimoto and Haruki Murakami who more closely represent contemporary Japanese sensibilities in the sense that they have a wide middlebrow readership in Japan today, were being published to modest critical and commercial success in the West. The

success of these writers generated new interest in Japanese authors, and in the fifteen years since the publication of Fowler's essay, a new group of authors have found an audience in the West. Since being awarded the Nobel Prize in literature in 1994, Oe Kenzaburo's works have become widely available in English translation, horror writer Koji Suzuki's novels are not only selling well but have also been adapted into Hollywood films, and Kirino Natsuo's mystery novel *Out* was nominated for the 2004 MWA Edgar Allan Poe Award.

Lawrence Venuti has suggested that if the "new wave of Japanese fiction brings about an enduring canon reformation, it too may harden into a cultural stereotype of Japan – especially if Japanese remains low in the hierarchy of languages translated into English and a narrow range of Japanese texts is made available" (Venuti 1998: 75). It is not clear if these new works have solidified into a new cultural stereotype of Japan in the US. Efforts are certainly being made by both the public and private sectors to introduce a diverse range of Japanese literature in English translation. However, it appears that most of these works are being produced on the margins of the US publishing industry for a niche audience of academics according to a logic of its own, and that the number of authors that reach a wider audience is limited. Venuti suggests that if only a narrow range of texts is made available, these works are more likely to harden into new stereotypes. But the issue is not simply the "availability" of texts; it is also a question of their "consumption". Even if a wide variety of texts are made available, if they only reach a small audience, unless it is a particularly influential audience, they will not effectively contribute to a more comprehensive representation of Japanese literature and culture in the US. The few authors and handful of works with the wide and/or influential readership (which usually means those published by large

publishers with an extensive distribution network) may continue to dominate the image of Japanese literature in the United States (and by extension much of the rest of the world). It seems that there is always the danger of new stereotypes being formed unless there is an efficient mechanism for ensuring that there is a constant flow of new Japanese works being published and read in the United States.

The question is how and by whom can such a mechanism be put in place? A variety of institutional programs are being conducted with both government and private funding to promote Japanese literature in translation overseas. What is interesting is that what limited success Japanese authors have recently had in making inroads into the US publishing market and finding a wider audience appears to have happened independently from these institutional translation promotion programs driven by a non-profit logic. This raises the question of whether these programs aimed at promoting literature in translation can effectively help Japanese fiction in English translation reach a larger audience in the United States or whether their impact is limited to a small sub-field driven by its own logic.

In this dissertation I will examine the role of both individual agents and institutional support in promoting Japanese literature in English translation in the US publishing field.

I will explore two sets of questions in my research. The first set of questions is aimed at formulating a better understanding of the factors that condition the publication of Japanese literature in English translation in the United States. What kind of Japanese literature has been published in English translation in the United States over the past decade? Who are the actors involved in the production of Japanese fiction in English translation? What is the role of economic, social, cultural and symbolic capital



possessed by these actors in this process? What is the dominant logic (commercial or literary) that drives the production and publication of Japanese literature in English translation?

The second set of questions is aimed at examining the role and impact of institutional translation promotion programs in the publication of Japanese literature in English translation in the United States over the past decade. What are the programs that are involved in promoting the publication of Japanese literature in English translation in the United States? What are the specific aims (beyond simply promoting the publication of Japanese literature overseas) and ideals behind these programs? What kinds of authors and works have been published by these programs? Who are the main actors involved in these programs? How do the various forms of capital possessed by these actors affect the selection of works? What has been the impact of these programs in terms of number of publications and the shaping of Japan's image in the United States? Do the translation promotion programs adequately address the obstacles to the publication of translations of Japanese fiction in English being published in the US? How can these programs be positioned in relation to each other as well as other public sector initiatives aimed at promoting Japanese cultural products abroad?

I will try to answer these questions by collecting and analyzing information from databases, literature, and interviews. I will use the UNESCO *Index Translationum* and Japan Foundation's *Japanese Literature in Translation Database* to identify the main visible actors (authors, publishers and translators), while the less visible actors (literary agents, editors, staff of cultural organizations, literary critics, academics) will be identified through a mix of documentary research and interviews. I will outline how these various actors are positioned in relation to each other as well as within the US

publishing field.

After providing an overview of the publication of Japanese fiction in English translation in the US, I will go on to look at government and other non-profit institutional programs that contribute to this process. I will first of all situate these translation programs within a wider framework of Japanese government and institutional policies aimed at promoting Japan's cultural products and image overseas. Then I will examine the role and impact of these institutional translation programs in the publication of Japanese literature in English translation in the United States through case studies of various institutional programs such as the Cultural Agency's Japanese Literature Publishing Project, the Japan Foundation's Translation and Publishing Support Program (both of which are Japan-based programs) and The Japan-U.S. Friendship Commission Translation Award administered by the Donald Keene Center for Japanese Culture at Columbia University.

My hypothesis is that most Japanese literature made available in English translation in the United States over the past decade has not been selected according to the commercial logic that is becoming increasingly important in the US publishing industry. The majority of these works have instead been produced and published towards the literary pole of US publishing according to a nonprofit logic comprising literary, academic and political interests of a variety of individuals and institutions. This logic has been supported by government and non-government institutional programs that target a relatively small audience of specialists. The existence of these programs, together with the support of academia and university/nonprofit presses, has made it possible for Japanese literature in English translation to be published in the US with less concern for the commercial aspects of publishing.

One result of this is that, while these institutional programs have made available a significant volume and variety of titles that would not have been published otherwise, the fact that they have not engaged the commercial pole of an increasingly commercialized industry has meant that their impact in terms of helping Japanese authors and their works reach a wider audience in the United States has been limited. In the following chapter I will outline the theoretical approach that I will use to test the hypotheses mentioned above.

## Chapter 1: Sociological Approaches to Studying Translations: From Descriptive Translation Studies to the Bourdieusian Concepts of Symbolic Production

### **1.1 Sociological Approaches to Studying Translation**

Sociological approaches to translation have been around for a long time. The approaches favored by scholars have evolved over time and in different directions, resulting in a wide range of sociological and cultural approaches being utilized in translation research today. Although sociological approaches to the study of translation could arguably be traced back further, they gained momentum with the emergence of Descriptive Translation Studies in the 1970s, which shifted the emphasis from prescribing ways of translating to observing and describing translation phenomena within their environments. Many of the new sociological approaches developed over the course of the past thirty years have extended the scope of these studies from description to explanation, and have shifted the emphasis to some degree from texts to individual mediators.

Given that very little research has been done on the topic of Japanese literature in English translation in the US over the past decade, and in particular the role of institutional translation promotion programs in this process, a comprehensive description alone could be considered a contribution to our pool of knowledge on translation. However, following in the footsteps of many of the translation studies scholars working with sociological approaches today, this study will venture some

explanations for the production of translations. In order to incorporate both structural/systematic factors and individual mediators into my study, I will borrow from the concepts of symbolic production developed by the French Sociologist Pierre Bourdieu. In this chapter I will outline the theoretical concepts of Bourdieu that I will adopt in my study as well as locate this approach in relation to other sociological approaches that have been developed within the field of translation studies.

### 1.1.1 Translation in Systems

Descriptive Translation Studies (DTS) came into existence in the 1970s in response to the dominance of prescriptive studies in the study of translations at the time. DTS promoted studies of translations as they could be observed in the forms of products and their relation to their surrounding environments, as opposed to prescriptive studies that were geared towards creating guidelines for the practice and evaluation of translation (Hermans 1999: 7).

One of the key concepts associated with descriptive translation studies is that of “polysystems” and “systems.” Polysystem theory was developed by the Israeli scholar Itamar Even-Zohar, and has its roots in Russian Formalism and Prague Structuralism. The term “polysystem” refers to a system composed of sub-systems, and views elements in relation to other elements within a system. In polysystem theory, the literary/cultural world is characterized by a power struggle between various interest groups, and translations occupy central or peripheral positions within this world (Hermans 1999: 102-108).

A distinct characteristic of the polysystem theory is that it prioritizes the role of translations in the target culture. This target-oriented approach was a reaction to the dominance of the source text and source culture in translation studies (Pym 1998: 178).

Even-Zohar viewed translations as being selected by and adapting to target cultures according to various factors related to the home systems. Translated literature, he argued, is selected by target cultures to play an innovatory role within it. According to Even-Zohar, a culture resorts to translations when it is young, weak, or is experiencing a literary crisis or vacuum. In other words, translations are introduced to fill shortfalls in the receiving culture (Even-Zohar 1997: 46-47).

Gideon Toury argues that translators “operate first and foremost in the interest of the culture into which they are translating” because translations “are designed to meet certain needs of, and/or occupy certain ‘slots’ in it,” and that “when selecting texts to study, translations should be considered facts of target culture only.” Toury considers translations as facts of target cultures because “the position and function which go with a text being regarded as a translation are determined first and foremost by considerations originating in the culture which hosts them” (Toury 1995: 26).

However, the theory has some significant limitations, as outlined by Theo Hermans. The theory is text-bound (in other words product-oriented), strictly descriptive (shies away from speculating about causes), and based on binary concepts such as primary vs secondary that fail to account for complex phenomena (Hermans 1999: 117-119). Another limitation of polysystem theory (and for that matter Descriptive Translation Studies as a whole) is that it does not have a place for agents such as translators. (Pym 2006a: 2)

Another major limitation of descriptive approaches, and particularly polysystem theory, is the overemphasis on the target culture, which can result in the omission of important insight into translation phenomena. The notion that translations are created to fill perceived gaps in the receiving culture also fails to account for the complexity of the

process by which a variety of actors help negotiate a space for translations in the receiving culture.

The limitations of polysystem theory and its immediate extensions have prompted researchers working in and around the paradigm to further extend their research into different directions by borrowing from conceptual tools of other disciplines such as sociology and cultural studies.

### *1.1.2 Borrowing from Bourdieu*

Many studies conducted under the DTS paradigm focused on describing translation phenomena as they could be observed within a wider social/cultural context, and in that sense, these studies can be broadly classified as a form of social or cultural approaches to translation. While many of these studies focused on texts and sidestepped questions of causation by claiming to be merely descriptive or systematic, some more recent social and cultural approaches have attempted to provide explanations for observed translation phenomena in terms of social factors by focusing on cultural mediators. These approaches aim to find out “who is doing the mediating, for whom, within what networks, and with what social effects” (Pym 2006: 8) and they often draw heavily on concepts developed in other fields such as sociology and cultural studies.

One avenue to which scholars of translation have turned to is Pierre Bourdieu’s concepts of field, capital, habitus and *illusio*. Bourdieu is critical of systematic approaches like Even-Zohar’s polysystem theory, saying that “refusing to consider anything other than the system of works, i.e. the ‘network of relationships between texts’, or ‘intertextuality’, and the – very abstractly defined – relationships between this network and the other systems functioning in the ‘system-of-systems’ which constitutes

the society...these theoreticians of cultural semiology and culturology are forced to seek in the literary system itself the principle of its dynamics” and that “they forget that the existence, form and change [of poetics and culture] depend not only on the ‘state of the system’ ...but also on the balance of forces between social agents who have entirely real interests in the different possibilities available to them as stakes and who employ every sort of strategy to make one set or the other prevail” (Bourdieu 1983a: 33-34).

At the same time, Bourdieu is also critical of approaches that “foreground the individual, or visible interactions between individuals, at the expense of structural relations – invisible, or visible only through their effects – between social agents which may be isolated individuals, groups or institutions” (Bourdieu 1983a: 33-34).

In order to overcome this mode of thought, Bourdieu proposes the notion of the “field”, which is a space that is structured by the social positions occupied by the individuals and institutions in it, and which has “its own law of functioning independent of those of politics and economy” (Bourdieu 1986b: 162). Within a field, agents compete to maintain or improve their positions in the field according to their habitus and capital they possess (Bourdieu 1983a: 29-30).

The habitus is a “system of durable, transposable dispositions” of “internalized structures, common schemes of perception, conception and action”. For Bourdieu, this system of dispositions, comprising values, norms, and attitudes, is acquired by individuals through socialization in early life, and is so deeply embedded that it cannot be separated from the agent’s personality. Bourdieu distinguishes between two types of habitus: the primary and secondary habitus. The primary habitus is acquired during early childhood. The secondary habitus is based on the primary habitus, but interacts more intensively with other forces in the field.



The primary habitus and secondary habitus of agents are difficult to reconstruct and their influence is even more difficult to measure. However, they can be vital to understanding the actions of translators, editors, literary agents and other actors in the translation game. Although the study of the habitus of the abovementioned agents will not be a major focus of my research, my interviews with agents will include questions about their background, experiences with language, professional position etc. and how, in their minds, these factors influence their decision-making process.

The habitus determines how social agents accumulate and deploy their ‘capital’. Bourdieu identifies several different types of capitals: economic, social, symbolic and cultural/academic. Economic capital refers to financial resources. Social capital refers to interpersonal networks. Symbolic capital refers to accumulated prestige and recognition. Cultural/academic capital includes cultural knowledge, education (degrees/certificates) and the like. These various forms of capital are deployed by agents such as writers and translators in order to secure better positions in the literary field (Bourdieu 1986c).

The literary field, for Bourdieu, is located within the field of power. However, it possesses a relative autonomy from it, meaning that it is not completely driven by the laws of the market. The production of literature is not driven by book sales alone, but also factors such as literary prestige. The more autonomous the literary field, “the more completely it fulfills its own logic”, and the “more clear cut is the division between the field of restricted production, in which the producers produce for other producers, and the field of large-scale production, which is *symbolically* excluded and discredited”(Bourdieu 1983a: 37-39).

While the field of large-scale cultural production is organized with the aim of reaching the larger public and is subject to the laws of the market, the field of restricted

production “tends to develop its own criteria for the evaluation of its products, thus achieving the truly cultural recognition accorded by the peer group whose members are both privileged clients and competitors” (Bourdieu 1983b: 115). The autonomy of a field of restricted production, therefore, can be measured by its power to define its own criteria for the production and evaluation of its products.

For Bourdieu, middle-brow art targets the average public, and is therefore a product of the system of large-scale production. Driven by the need for investment profitability, these products must aim to reach a wider readership, and even in cases where they target a specific category of audience, they “must represent a kind of higher social denominator.”

Bourdieu identifies two poles within the field of cultural production: the commercial and cultural poles. The more a publishing firm’s products correspond to preexistent demands, the closer it is to the commercial pole (Bourdieu 1986a: 97). These products are characterized by short production cycles aimed at minimizing risk and ensuring a rapid return of profits. The cultural pole of the field, on the other hand, is characterized by a long production cycle, “based on acceptance of risk inherent in cultural investments and above all on submission to specific laws of the art trade” (Bourdieu 1986a: 97).

Bourdieu proposes that it is possible to characterize publishers according to the proportion of short-term and long-term investments. He proposes that large public publishers in France such as Robert Laffont are reluctant to invest in projects that do not have an immediate market and may or may not accrue cultural capital over time, because the structure of the firm requires it to make a rapid return on investment and makes it difficult for decision makers to have direct contact with manuscripts and

authors. This is the direction that critics such as the publisher Andre Schiffrin have suggested that the US conglomerate publishers and the US publishing industry in general have been heading towards. Large publishers not only impose sale quotas and require a profit-and-loss statement from an editor for each work they want to publish, they also keep running profit-and-loss statements on each editor. Afraid that publishing poor-selling books will have a negative effect on their career, editors become conservative in their choice of titles, avoiding new ideas and authors, and instead sticking to those authors with a proven track record. Furthermore, the final decision on what to publish is not made by editors, but instead by publishing boards where financial and marketing staff play an important role (Schiffrin 2000: 103 -107).

A small publisher like Editions de Minuit, on the other hand, can have personal knowledge of the books and authors it publishes, and is therefore in a better position to make long-term cultural investments (Bourdieu 1986a: 99-100). This, of course, assumes that the small publisher has the means to stay financially solvent, which is not the case for the many small publishers in the US that go out of business every year.

The production of short-term bestsellers involves a promotion campaign involving many actors. Furthermore, the value of these products is to some extent determined by their commercial success. Commercial success guarantees value. By contrast, the long production cycle, which creates the classics, is not driven by the same factors. Classics are consecrated by the education system, which provides these books with a wide, long-term and durable market. In the case of Japan, US academics have played an important role in what is read through the selection of texts for translation and for inclusion in anthologies or syllabi. Most of these academics, however, are located within the field of Japanese Studies, which occupies a fairly marginal position within

US academia. This means that the impact of this consecration in terms of securing a durable, long-term readership has been largely limited to the field of Japanese studies. However, books consecrated within the field of Japanese studies have on occasion been extended to a wider readership by means of inclusion into the world literature syllabi/anthologies or through publication and republication by publishers with a wider distribution network. For example, new versions of the *Tale of Genji* (translated by Royall Tyler) and Ryunosuke Akutagawa's *Rashomon* (translated by Jay Rubin) have recently been published in the Penguin Classics series.

In this way, large publishers may be reluctant to initially make high-risk, long-term investments, but once works accrue a certain amount of cultural capital or a readership, the risks are minimized, and they are willing to publish these works. This phenomenon can be seen in the way works initially published by small Japanese publishers are republished by larger US publishers once they prove to appeal to an English-speaking readership. For example, after being turned down by a US publisher, Haruki Murakami's novels were initially published by Kodansha International, a small English language publisher that is a subsidiary of a major Japanese publisher, and later they were published by Vintage

Bourdieu also identifies an opposition between the kinds of people who occupy the commercial and cultural poles of the literary field. The commercial pole characterized by large-scale production is dominated by owners of business and industry who are rich in economic capital but relatively poor in cultural capital. Towards the cultural pole characterized by restricted production we have intellectuals who are rich in cultural capital, but relatively poor in economic capital. Furthermore, at the more autonomous end of the sub-field of restricted production, there is opposition between

the consecrated avant-garde and new avant-garde. The opposition here is primarily generational. The consecrated actors are not challenged from outside the sub-field, but by a new generation from within the sub-field. An example, in the case of Japanese literature in English translation, would be the emergence of a new generation of scholars/translators who introduce new authors and new works into their syllabi, anthologies, and the like.

Bourdieu recreated the French publishing field by categorizing publishers' positions in relation to each other according to legal and financial status, links or financial/commercial dependence with other publishers, importance in the market, symbolic capital, and importance given to foreign literature. Through this analysis, Bourdieu identifies three types of publishers situated between the commercial and literary poles: "First class" publishers with high economic and symbolic capital; younger, smaller publishers with limited symbolic and economic capital that rely heavily on networks of small bookshops; and publishers with asymmetrical capitals (such as high economic capital but low symbolic capital, or high symbolic capital but low economic capital.) (Bourdieu 1999: Unpaginated).

Critics such as Schiffrin have suggested that the US publishing industry is becoming increasingly dominated by a commercial logic. The US publishing industry has certainly experienced rapid growth since the late 1960s in all aspects, from the number of publishers, employees and titles to sales (Greco 2005: 9-10). The industry has also been characterized by an endless string of mergers and acquisitions that has created a handful of large conglomerate publishers that account for close to half of total book sales in the country. Whereas the average profit for US publishing since the 1920s (including all commercial publishers) has been about 4% after taxes (Schiffrin 2000:

118), many of the large commercial publishers today set double-digit profit targets, and adopt the latest business strategies including the use of consolidated statements of cash flow, financial results by quarter, and profit statements to that end (Greco 2005:91-99). Whereas in the past, publishers could bring out titles that were not profitable, or only profitable in the long run, by subsidizing them with profit made on other more popular titles, editors at these conglomerate publishers are now encouraged to make as much profit per book as possible (Schiffrin 2000: 109-110). The emphasis on commercial considerations can also be seen on the bookselling side of the industry. The emergence of large, publicly-owned bookstore chains such as Barnes and Noble and Borders, has caused a sharp decline in the number of independent bookstores in the country.

Japanese literature in English translation, however, seems to be largely produced and published independently of this commercial logic. I will determine where in the US literary or publishing field Japanese literature in translation is located in terms of the commercial and cultural poles by looking at the various forms of capital possessed by the publishers publishing Japanese literature. I will also examine the capitals possessed by the various agents involved in the publication process, focusing on authors, translators, and editors, and in particular those agents involved in translation projects supported by institutional programs, to examine the role of symbolic, economic, and cultural capital in the publication of Japanese literature in English translation.

## Chapter 2: Japanese Literature Published in English Translation in the US Between 1996 and 2005

### **2.1 Volume and Variety of Titles Published**

As mentioned earlier, Lawrence Venuti has suggested that if the “new wave of Japanese fiction brings about an enduring canon reformation, it too may harden into a cultural stereotype of Japan – especially if Japanese remains low in the hierarchy of languages translated into English and a narrow range of Japanese texts is made available” (Venuti 1998: 75). This statement assumes that the volume and range of Japanese titles translated into English is low compared with other languages. But is this really the case? According to the UNESCO Index Translationum, Japanese is the eighth most translated language in the United States since 1979 (seventh if English is excluded), with 1525 books. This is less than a fifth of the number of translations from French (8097 books) and German (8065). It is also about half of the number of translations from Russian (2980), Spanish (2848) and Italian (2434). At the same time, this number is significantly higher than the number of translations from many European languages such as Dutch (742), Portuguese (429) and Norwegian (248) as well as other Asian languages such as Chinese (1042), Korean (89), and Thai (20).

It is difficult to say if the volume of Japanese titles translated into English is high or low. It could be said to be low considering that Japan has the second largest economy in the world and a publishing industry with annual sales of about 1000 billion yen (Miyamoto 2005: 8). It could also be said to be relatively high considering that

there are just 128 million native and 2.3 million second-language speakers of Japanese, compared with 873 million native and 178 million second-language speakers of Chinese, 380 million native and 100 million second language speakers of Spanish, and 101 million native and 128 million second-language speakers of German. What is clear, however, is that the number of Japanese titles published in English translation in the US is very small relative to the total number of titles published in the US each year. According to the Index, between 1985 and 2004, an average of 83 Japanese titles a year were published in the US. This accounts for .0007 % of the approximately 120,000 titles published in the US annually. Considering that most books in translation do not sell very well, it can be assumed that this percentage is even lower in terms of total titles that people buy and read.

Given that translations comprise just 3.5% of titles published in the US each year (German Book Office New York: 2006) there is no doubt that increasing the volume of Japanese titles published in English translation will contribute to the general diversification of books available in the US. In terms of the influence on the image and knowledge of Japanese literature, culture and society in the US, however, it is equally important to look not only at the volume of Japanese titles available, but also the diversity and size of the readership.

### *2.1.1 Using Databases to Identify Japanese Literature Published in English Translation: The Index and JLTS*

What kind of Japanese literature is published in English translation in the United States? The best source of data on Japanese literature in translation is the Japanese Literature in Translation Search database (hereafter JLTS) developed by the Japan Foundation with



the cooperation of the Japan P.E.N. Club and UNESCO. This free database allows users to search for Japanese literature in translation according to target language, title, keywords, publication year, author, translator, publisher, and other criteria. The basic unit of the database is a “work” rather than a publication. This means, for example, that each short story in an anthology is recorded as a separate work in the database.

The database was initially created using printed catalogs such as *Japanese Literature in Foreign Languages 1945-1995* (Japan P.E.N. Club), *Japanese Literature Today* (Japan P.E.N. Club) and *Index Translationum Cumulative Index since 1979* (UNESCO), and databases of the National Institute of Informatics and NACSIS webcat. Although the database is updated periodically, it is by no means complete and data on works published in more recent years (2000 onwards) is less complete than that on works published before 2000 (Japan Foundation Website). The information collecting process is not completely clear from the explanation provided on the Japan Foundation website. It will be useful to interview the staff at the Film, TV and Publication Division of the Arts Department of the Japan Foundation to clarify the criteria and methods used for collecting and updating information in the database. Nevertheless, the database is a comprehensive source of information on Japanese literature in translation, and can be useful in providing a general overview of works published and agents such as authors, translators, and publishers involved in the publication process.

Another useful source of information is UNESCO’s Index Translationum. The Index has been published by UNESCO since 1945 and includes information about translations for most major languages provided by the participating countries. The electronic version of the database contains data from 1979 onwards. Anaïs Bokobza interviewed the person in charge of the Index at UNESCO as part of her research on

translations of Italian novels in France to find out how the data is collected. Each year a letter is sent to national commissions requesting the following information on all translations published in the country: author, title (original and translated), publisher, translator, category, original language, language of translation and country of publication. This means that data on translations of Japanese fiction published in the US would be provided to UNESCO by the US. Bokobza states that she was unable to obtain precise information on this process involving the national commissions (Bokobza 2005: unpaginated). The data collection process seems to be fairly decentralized and the lack of clear guidelines brings into question the accuracy of the Index. Nevertheless, the Index remains a comprehensive database of translations covering 184 countries that is updated every year, and therefore provides a useful tool for plotting broad trends over time and on a regional or global scale. The following are the number of Japanese to English translations included in the Japan Literature Translation Search and Index Translationum from 1996 to 2005.

**Table 1: Number of Translations of Japanese Literature Published Between 1996 and 2005 included in the JLTS and Index (as of May 1, 2007)**

Year	JLTS	Index
1996	116	35
1997	172	25
1998	87	21
1999	52	21
2000	136	6
2001	91	1

2002	69	12
2003	51	106
2004	98	17
2005	148	-

Although there are some exceptions, in most years the JLTS has more titles than the Index. There are several reasons for the difference in numbers. First, as mentioned earlier, the unit for the JLTS is a “work” of literature, whereas it is a “book” for the Index. An anthology of thirty short stories, for example, would be recorded as 30 works in the JLTS, whereas it would be recorded as one book in the Index. This may be one reason that the JLTS has more titles than the Index. The second reason is the degree of completeness of the database. While neither database is complete, the JLTS focuses on Japan and is updated periodically using multiple sources including emails from users, whereas the Index is a global database that is based on information sent from the receiving country once a year. Another reason is the different kinds of books included in the database. The Index contains data about all kinds of publications ranging from fiction to scientific studies. On the other hand, the JLTS focuses on data on *bungaku* or literature and primarily comprises narrative fiction such as (short stories and novels). Although the Index has useful search functions that the JLTS does not, I will use the JLTS as my primary source of data, since it contains more comprehensive and updated information on Japanese narrative fiction in translation, which will be the focus of this study.

## **2.2 Delimiting the Scope of the US Publishing Field**

In order to give an estimate of the volume and variety of Japanese literature published in English translation in the US, and to do an analysis using Bourdieusian concepts of symbolic production, there is a need to first define the scope of the US publishing field. A Bourdieusian field has its own laws of functioning. Within this field, agents compete to maintain or improve their positions according to their habitus and capital they possess (Bourdieu 1983a: 29-30). According to this logic, the US publishing field should only comprise individuals and institutions that function according to the laws of the field. A search of the JLTS revealed that Japanese literature is published in English translation by publishers in a variety of English-speaking countries such as the US, UK, Canada, Australia, India, Sri Lanka and the Philippines. It is also published by Japanese publishers involved either exclusively or primarily in publishing original and translated works.

In order to determine the objects of my study (works and agents) on Japanese literature published in English translation in the US, there was a need to determine which of these publishers can be considered part of the US publishing field. If we keep to Bourdieu's definition of a field, one of the main criteria for determining whether a publisher is part of the US publishing field or not is whether they are driven by the laws of the field – towards the aim of securing better positions for themselves within it. While such an analysis limited to within national borders may not present significant difficulties for an analysis of the Japanese publishing industry, which has remained for the most part a domestic industry, difficulties arise when examining the publishing industry in countries like the US and UK, where many of the major publishers have

become part of global media conglomerates (Miyamoto 2005:17) and rely heavily on overseas sales. The US is the single largest destination for UK book exports, with sales of £211.0m in 2005. This accounts for 7.5% of total UK publishing sales and is as high as 12% of total sales within the UK alone (The Publishers Association 2005).

For the purpose of this study, the main criteria used to determine whether to include a publisher in the US publishing field were whether production decisions were made with primarily a US audience (including critics) in mind and whether the publisher had the necessary channels for distribution. This was determined primarily by examining the publisher's mission statement and speaking with executives where possible, and by looking at whether the publisher had a US office and/or significant distribution route in the US. I was unable to obtain sales numbers for these publishers to see what percentage of their sales was made in the US.

The publishers from developing countries such as the Philippines, Sri Lanka and India did not appear to have a distribution network in the US and therefore could be safely excluded. The titles published by the Australian and Canadian publishers were clearly not targeted at a US audience and were therefore also excluded. The most difficult decision was to decide whether or not to include certain UK publishers in the field. Although I was unable to obtain figures for sales or exports to the US for individual titles or publishers, the UK exports books in significant quantities to the US. Furthermore, UK publishers such as Vintage UK and Faber & Faber have published, on occasion, titles not available in the US. In the end, however, I decided to exclude UK publishers, since their US sales only comprise only a minor portion of total sales, and most titles included in the list were also published by US publishers. The Yoshimoto Banana titles published by Faber and Faber in the UK are mostly published by Grove

Press in the US, Murakami Haruki titles published by Harvill Press (now part of Vintage UK) in the UK were published by Knopf (Vintage US) in the US and so on.

Another gray area was Japanese-owned publishers specializing in English titles such as Kodansha International, Vertical Inc., and IBC Publishing. These publishers target both an English-speaking audience in Japan and readers in English speaking countries. Without information on sales by country, which publishers are reluctant to release, it is difficult to gauge who their main audience is and whether their publishing strategies are primarily driven by considerations in the US publishing field. Following an analysis of the various Japanese-owned publishers, I decided to include the following four Japanese-owned publishers in my corpus: Vertical Inc., Kodansha International, IBC publishing and Kinokuniya, for reasons explained below.

Vertical Inc. publishes Japanese fiction and a few nonfiction titles in English translation. It is currently a subsidiary of the Japanese publisher Vertical K.K., but was originally established in New York. Most of the staff members are still based in the New York office, which is responsible for editing, production, marketing, and so on. They primarily target US readers and their books are distributed by Random House, and for these reasons it was included in the corpus.

Kodansha International is a subsidiary of Kodansha Limited, the largest publisher in Japan. They publish a wide range of books ranging from Japanese language textbooks to tourist guides and introductory books on Japanese culture and society. They have also published a significant amount of Japanese fiction in translation and many of the authors and titles first published by Kodansha International, such as Murakami Haruki and Kirino Natsuo, have later been republished by mainstream US and UK publishers. Kodansha International also has an office in New York (Kodansha

America Inc.), which used to have an editing function, but now focuses on marketing and sales, and distributes books through Oxford University Press. In addition to having a physical presence and distribution network in the US, Kodansha has also published the most works of Japanese fiction in English translation, which led me to include them in my field of study.

IBC Publishing Inc. was created in 2003 through the merger of the publishing arms of two distributors of foreign books in Japan, Yohan Inc. and Tuttle Shokai Inc., distributors of foreign books in Japan. Since the merger, the publisher has been placing greater emphasis on publishing English books for an overseas market, and recently it acquired the California-based publisher Stonebridge Press to that end. The physical presence of IBC Publishing in the US in the form of Stonebridge Press (whose works are distributed by Consortium Book Sales and Distribution) led me to include it in the US publishing field.

Kinokuniya is a bookstore chain with 62 stores across Japan, 14 stores in Southeast Asia, one in Australia, and eight in the US. The company has two US subsidiaries, Kinokuniya Bookstores of America Co., Ltd. and Kinokuniya Publications Service of New York CO., Ltd. Six of the US stores are located on the West Coast and two in New York. Kinokuniya's primary business is the operation of bookstores, but it also has a publishing department. Because Kinokuniya has a physical presence in the US and have their own distribution network, albeit a limited one, in the form of bookstores, I decided to include Kinokuniya in the US publishing field, although there is some question as to whether the US readership is the main target of their English translations.

The other Japanese publishers did not have a significant US presence or

distribution network and were therefore not included. I will elaborate on the role and characteristics of these and other publishers in the US publishing field with Japanese fiction in English translation later when I look at the key agents involved in the publication of Japanese literature in English translation in the US.

### **2.3 Number of Works and Titles Published Between 1996 and 2005**

Now that the field of study has been defined, it is possible to specify the number of Japanese works of literature published in English translation in the US. According to the JLTS, a total of 1020 works of Japanese fiction were published in English translation between 1996 and 2005. As mentioned earlier, a work includes both short works such as short stories and longer book-length works such as novels. Of these 1020 works, 819 were published within the US publishing field. In terms of book-length titles, 458 different titles were and 487 books (new editions of the same work included) were published. These works were written by 257 authors of whom 182 had only one work published. Twenty-five authors had four or more titles published and accounted for approximately a third of titles published.

### **2.4 Brief Overview of US Publishing**

Before moving on to an analysis of the main agents (authors, publishers, translators, etc.) involved in the publication of Japanese literature in English translation in the US, there is a need to briefly outline the characteristics of the US publishing field, since the characteristics of the abovementioned agents, particularly publishers, can only be described in relation to other agents in the field.



Bourdieu recreated the French publishing field by categorizing publishers' positions in relation to each other according to legal and financial status, links with or financial/commercial dependence on other publishers, importance on the market, symbolic capital, and importance given to foreign literature. As mentioned earlier, through this analysis, Bourdieu identified three types of publishers situated between the commercial and literary poles of the publishing field: "publishers with high economic and symbolic capital; younger, smaller publishers with limited symbolic and economic capital; and publishers with asymmetrical capitals.

An ideal study would consist of both a comprehensive and representative study of US publishers and an analysis of the publishers involved in the publication of Japanese literature in English translation in relation to these other publishers. Given the size and complexity of the US publishing industry, this kind of Bourdieusian analysis of US publishing would require far more work than is possible within the scope of this dissertation, whose main objective is not to map out the US publishing field. Instead of doing a detailed analysis of all publishers, which would be impossible, or of a fairly comprehensive but non-random sample of 61 publishers as Bourdieu did with the French publishing field, I will limit myself to providing a brief overview of the US publishing field using available statistics. I will do a more detailed analysis of the main publishers involved in the publication of Japanese literature in English translation and will attempt to make some generalizations regarding their position in relation to the entire US publishing field.

#### *2.4.1 Recent Trends in the US Publishing Industry*

The number of publishers in the US has increased rapidly over the past half century.

According to figures published by the US Census Bureau (Department of Commerce), the number of publishers increased from 1022 in 1967 to 3377 in 2004. Of these, 2313 had fewer than ten employees, 298 had 10 to 19 employees, 324 had 20 to 99 employees, 138 had between 100 and 499 employees, and 304 had more than 500 employees. These numbers only include publishers that meet the Commerce Department's criteria that a publisher needs to have at least one paid employee during the year, have an employee identification number, and have book publishing as its primary function. The publisher of the *Literary Market Place and Books in Print* tracks approximately 53,000 publishers (Greco 2005: 9).

According to the Independent Book Publishers Association, in 2002 there were 73,000 publishers with up to 10 active ISBN identifiers (meaning titles in print), 11,837 with between 11 and 199, and 1804 with 200 or more. The 73,000 smaller publishers with 1 to 10 titles in print grossed \$29.4 billion in 2002. Publishers with 11 to 99 titles in print grossed about \$4.6 million in sales. Of these smaller publishers, 70% reported sales of less than \$100,000. Over 60% operate out of home offices and less than half have been in business more than five years and less than a fifth for more than 10 years. The US publishing industry has been characterized by a string of mergers and acquisitions that have created a handful of large conglomerate publishers that account for a significant portion of sales in the country. There are six large publishing groups in the US publishing industry, all based in New York: Random House Inc., Penguin Group, Harpercollins, Holtzbrinck Publishers, Hachette Book Group USA (until recently AOL/Time Warner) and Simon & Schuster, Inc (see Appendix 1: The Six Large Conglomerate Publishers in the US). Although it is difficult to come up with the exact market share of these large conglomerate publishers due to the different methods of data

collection employed, Publishers Weekly reported that the five large New York publishers (the above six minus Holtzbrinck) accounted for 45% of the US publishing market in 2002 (Milliot 2003). Numbers published by the Book Industry Study Group show that the twenty largest book publishers accounted for 23.17 billion dollars in sales in 2000, which is over 90% of the figure for total sales (24.56 billion dollars) they published. Sales for these twenty publishers range from WRC Media's 219 million dollars to Pearson's (Penguin) four billion dollars (Greco 2005: 66). These larger publishers do not only dominate the market in terms of sales figures, but also publish most of the award-winning American authors. Critics such as Schiffrin argue that the conglomeration of publishers and their increasing dominance has changed the nature of the US publishing industry, making it more difficult to publish titles that do not generate a quick return on investment (Schiffrin 2000: 104-109).

In between the small publishers and large publishers is a large range of medium sized publishers. University presses, nonprofit publishers and many of the literary publishers fall into this category. Total sales for 2002 for the 121 academic presses that belong to the Association of American University Presses reached 444 million dollars. In 2005, literature comprised approximately 6% of all university press titles published (Bookwire 2005).

Another significant development in the US publishing industry since the 1980s is the emergence of large bookstore chains such as Barnes and Noble and Borders. Both these companies are publicly owned and have significant overhead in the form of a large number of stores and employees, meaning that they are under significant pressure to make profits. As of July 2003, Barnes and Noble operated 886 bookstores, had 39,000 employees, and marked sales of 5.27 billion dollars in 2002. Borders operated 434

superstores and 778 mall-based chain stores in the US with 15,500 employees and sales of 3.53 billion dollars in 2003 (Greco 2005: 253-254).

The large stores operated by Barnes & Noble and Borders stock a wide selection of titles. Due to the large volume of books and other merchandise they handle, they are also able to offer discounts more readily. Unable to compete with these larger chain stores, independent bookstores have been closing down. The number of independent bookstores in the US decreased by half from 5132 in 1991 to 2643 in 2003 (Publishers Weekly 2003). The chain bookstores, and particularly their buyers, have a lot of influence on what is read by the US population. An executive of one of the Japanese publishers working in the US mentioned at a conference at Columbia University in November 2006 that they literally have 30 seconds to one minute to pitch a new book to the buyers of these stores, and that the buyer's decision basically determines the fate of the book. Smaller publishers that publish non-mainstream books often find it difficult to get their books stocked in the chain stores. These smaller publishers have traditionally relied on independent bookstores to stock their titles. With the number of independent bookstores on the decline, however, they are finding it increasingly difficult to find shelf space in traditional bookstores. Many of them have turned to the Internet to distribute their books; either directly through their own websites, through on-line stores such as Amazon, or through the creation of web-rings among themselves (High 1999).

What does this mean in terms of Bourdieu's three categories of publishers? From this brief analysis, it appears that the US publishing field also comprises the three categories of publishers identified by Bourdieu: publishers with a large amount of economic and symbolic capital (such as the twenty large publishers), small publishers with small amounts of economic and symbolic capital (represented by the large number

of small publishers), and publishing houses with asymmetrical capital structures (such as university presses and small, nonprofit publishers publishing award-winning foreign authors). A more in-depth analysis would probably yield further sub-categories, but for the purposes of this study, we will consider this a sufficient overview of the US publishing field, and concentrate our deeper analysis on the publishers publishing Japanese literature in translation.

## **2.5 Sub-field of Japanese Literature in English Translation: The Main Actors**

### *2.5.1 Publishers*

Between 1996 and 2005, there were 96 publishers who published Japanese literature in English translation. Sixty of these publishers are located in the US publishing field (56 US publishers and four Japanese publishers with offices/distribution networks in the US (see Appendix 2: Publishers that Published Japanese Literature in English Translation Between 1996 and 2005). Twenty-seven of the 60 publishers were located in New York, the center of US publishing. Twenty-five of the sixty published more than three works of Japanese literature in translation and accounted for 746 or 91% of the total number of works. The ten academic presses in the list of 96 publishers accounted for 268 or 36% of the works published. The four Japanese publishers accounted for 251 or 31% of works. This means that 63% of the titles were published by small Japanese publishers or university presses. A majority of the other titles were published by small to medium sized publishers. Only seven of the publishers are part of the six large conglomerates. They accounted for just 39 works, 28 of which were published by Vintage and Alfred Knopf (both part of the Knopf publishing group under Random House Inc.).

**Table 2: Top 25 Publishers of Japanese Literature in English Translation in the US (96-05) (Source: Japan Foundation Japanese Literature in Translation Search)**

<b>Publisher</b>	<b>Number of works</b>
Kodansha International, Tokyo	154
Columbia University Press, New York	131
Counterpoint, Washington D.C	50
University of Hawaii Press, Honolulu	45
Sharpe, Armonk, N.Y	42
Kinokuniya Company Ltd., Tokyo	39
New Directions, New York	37
M.E. Sharpe, Armonk	35
Tuttle, Boston/Tokyo/Rutland	30
Vertical Inc, New York	28
IBC Publishing/ICG Muse/Stonebridge	26
Vintage Books, N.Y.	23
Grove Press, New York	23
Center for Japanese studies, University of Michigan,	21
Barricade Books, New York	13
Harcourt Brace, New York	8
Katydid Books, Santa fe	6
Alfred A. Knopf, Inc., New York	5
Shambhala, Boston	5

Soho Press, New York	5
Farrar Straus and Giroux, New York	4
Foxrock Books, New York	4
Cornell University East Asia Program, New York	4
Donald M Richardson, New York	4
State University of New York Press, Albany, NY	4
Total	746

Below I will attempt to identify the amount of capital these publishers possess, and categorize them according to Bourdieu’s three categories of publishers, as well as locate them between the commercial and literary poles of the US publishing field. For this paper, I selected for further study the following six publishers that have been particularly influential (in terms of number of titles, distribution, etc.) in publishing Japanese literature in the US and that are also to some extent representative of the variety of publishers for further study. These publishers are Kodansha International, Vintage N.Y. (Random House), Vertical Inc., Columbia University Press, New Directions and Tuttle Publishing. I hope to conduct a more in-depth analysis in the future by interviewing editors and other staff at these publishers. However, here I will simply present a brief analysis of the publishers’ capitals based primarily on information available publicly on company websites, publishers’ catalogues, and published interviews.

#### *2.5.1.1. Kodansha International*

Kodansha International published the most works of Japanese literature in English

translation between 1996 and 2005. It is a relatively small firm capitalized at 50 million yen, but is a subsidiary of Kodansha Limited, the largest publisher in Japan, which has a capital of 300 million yen and over a thousand employees and which recorded sales of 154 billion yen in 2005. They are a relatively small firm capitalized at 50 million yen. Although details of Kodansha International's finances are not available, a former employee of the company mentioned that the publisher has basically been in the red ever since its establishment and that it is basically financed by its parent company Kodansha Ltd. This same point was also made by Edward Fowler 15 years ago (Fowler 1992: 15). Although it enjoys the support of a rich parent publisher, Kodansha International itself has low economic capital.

Kodansha International publishes a wide range of books ranging from Japanese language textbooks to tourist guides and introductory books on Japanese culture and society. In terms of fiction, they have published titles by a variety of authors with high symbolic capital in Japan (Kodansha International 2007 Catalogue). Some of these authors also have high symbolic capital in the US as they have won or have been nominated for international awards such as the Nobel Prize for Literature (Yasunari Kawabata and Kenzaburo Oe), Kafka Award (Haruki Murakami), and Edgar Allan Poe Award (Natsuo Kirino). Furthermore, titles first published by Kodansha International, such as those by Murakami Haruki and Kirino Natsuo, have later been republished by US and UK publishers with high economic and symbolic capital, such as Vintage UK and Faber and Faber. However, these titles make up only a small part of their overall catalogue, and in general it can be said that they have low to medium level symbolic capital.



### *2.5.1.2 Vertical Inc.*

Vertical Inc. is a small firm established in 2001 that specializes in publishing books from Japan in English. It is a young firm with seven staff and limited economic capital. All three of their non-Japanese staff, however, have graduate-level degrees from Columbia University, and have language skills and knowledge of Japanese fiction that most other publishers in the US do not possess (Vertical Inc. Website). In that sense, they could be said to have high cultural capital.

Vertical was founded with the aim of expanding the scope of Japanese fiction beyond the literary classics and introductions to traditional Japanese culture that have long been dominant. Therefore, Vertical's focus is on publishing entertaining contemporary Japanese books, and many of the works they publish are popular titles in genres such as horror, mystery, and science fiction. For this reason, the publisher has few literary prizewinners and limited symbolic capital.

### *2.5.1.3 Columbia University Press*

Columbia University Press is one of the most prestigious university presses and is known for publishing high-quality academic work and cutting edge research. Founded in 1893, the Press publishes 150 new titles every year in a wide range of fields such as international affairs, science, and literature. Columbia University Press has published many leading academics and writers such as Julia Kristeva, Edward Said, and Gilles Deleuze. The Press's Board of Trustees comprises accomplished academics and the leadership of Columbia University. The university itself is also very prestigious. Not only is it an Ivy League school, it also has the most Nobel Prize affiliations of any institution in the world and is home to the prestigious Pulitzer Prize (Columbia

University Press Website).

The Press clearly possesses significant symbolic capital. It also has high cultural capital in that it has highly educated people on their staff, board, and so on. However, when it comes to Japanese fiction in translation, they do not have the language skills or knowledge that, for example, Vertical possesses. Therefore, they are reliant on outside advisors, many of whom are Columbia University academics, in the selection of work to publish (Donald Keene Centre 20<sup>th</sup> Anniversary Symposium 2006).

Although Columbia University Press's titles are sold around the world, sales are not nearly as high as those of large commercial publishers, mainly because university presses are not driven by profit. University presses also tend to pay less than commercial publishers (Greco 2005: 15). Columbia University Press could be said to be well endowed with economic capital, though perhaps not as much as the large commercial publishers, since they have enough funding from the university and others, to be able to publish titles without being overly concerned as to whether they will be profitable.

University presses also tend to have smaller print runs (often under 1500) and charge more per book. This means that a book tends to reach fewer people if published by a university press as opposed to a commercial publisher (Greco 2005: 15). However, the titles that are bought are most likely read by people with high cultural capital, meaning that it may be advantageous to publish with university presses if the aim is to reach a certain target audience. Columbia University Press has strong links with prestigious institutions and accomplished individuals. Its connection with the wider society, in terms of a large readership, is not clear. It can be said that Columbia University Press has high social capital, in that it is well connected with the leadership

segment of society through its trustees and advisors, and Columbia University graduates.

#### *2.5.1.4 Tuttle Publishing*

Tuttle Publishing was founded by Charles E. Tuttle in Tokyo in 1948 in order to publish books to span the East and West. Today the company is a part of the Periplus Publishing Group and comprises Tuttle, Periplus Editions, and Journey Editions. The company has published a large number of titles related to Japan since the 1950s. Charles E. Tuttle was named "Publisher of the Year" by the American Publishers' Association in 1971 and awarded the Order of the Sacred Treasure by the Emperor of Japan in 1983. Tuttle Publishing has offices in Vermont, Singapore, Tokyo and Jakarta, and is the largest English-language book publishing and distribution company in Asia (Tuttle Publishing Website). It is a medium-sized publisher that publishes many books in the art, lifestyle and language areas. Most of the literary works it publishes are classics in translation (Tuttle Publishing Catalogue 2006-7). Although more information about the publisher is needed to give a more accurate interpretation, this publisher appears to fall into the category of publishers with low to medium symbolic and economic capital in the US publishing field.

#### *2.5.1.5 New Directions*

New Directions has published many award-winning authors since it was founded in 1936, many of whom—such as F. Scott Fitzgerald, Henry Miller, James Joyce and Herman Hesse—have become major literary figures. However, the focus of the publisher, as reflected in its name, is to give opportunities to new kinds of work. New Directions places a strong emphasis of publishing foreign writers in translation, and

over the years has published many accomplished Japanese authors such as Yukio Mishima, Endo Shusaku, and Yoko Tawada.

Six of its authors have won the Nobel Prize, another four the Pulitzer Prize, and numerous other authors have won awards. The company is located in New York and now publishes about 30 books a year (New Directions Website). According to Bourdieu's categories of publishers, New Directions would appear to fall into the category of publishers with high symbolic but relatively low economic capital.

#### *2.5.1.6 Vintage (Random House)*

Vintage Books was founded in 1954 by Alfred A. Knopf as a trade paperback home for its authors, and it publishes quality fiction and nonfiction work by both American and foreign writers. Authors who have published with Vintage include Albert Camus, Raymond Chandler, William Faulkner, Vladimir Nabokov and Haruki Murakami. Vintage is a part of the Knopf Publishing Group, which has published 21 Nobel Laureates and 49 Pulitzer winning titles including twelve in fiction. The Knopf Publishing Group is part of Random House Inc., which is the publishing arm of German media conglomerate Bertelsmann (Vintage Website). Vintage would fall into the category of publishers with both high symbolic and economic capital.

#### *2.5.2 Authors*

Between 1996 and 2005, a total of 257 authors were published in English translation by a US publisher or Japanese publisher with US office/distribution between 1996 and 2005 (see Appendix 3: Japanese Authors Published in English Translation Between 1996 and 2005). Of these, 182 had only one work published in this time period. The 25

authors in the following table had more than four books published and accounted for 284 works or about a third of titles published.

**Table 3: 25 Authors with Most Titles Published in English Translation Between 1996-2005**

Author	1996-2005			Birth	Death
	Books (w/ re-ed)	Bookleng th titles	Works		
KAWABATA Yasunari	18	16	36	1899	1972
MURAKAMI Haruki	18	15	16	1949	
MISHIMA Yukio	17	17	24	1925	1970
OE Kenzaburo	12	11	15	1932	
NATSUME Soseki	9	7	8	1867	1916
ABE Kobo	9	7	7	1924	1993
TANIZAKI Junichiro	8	7	19	1886	1965
YOSHIMURA Akira	8	7	7	1927	2006
YOSHIMOTO Banana	8	6	7	1964	
OOKA Shohei	8	5	5	1909	1988
YUMOTO Kazumi	7	3	3	1959	
HAYASHI Fumiko	6	6	13	1903	1951
ENCHI Fumiko	6	6	6	1905	1986
MIYABE Miyuki	6	3	3	1960	
MIYAZAWA Kenji	5	5	29	1896	1933
MORI Ogai	5	5	20	1862	1922
MURAKAMI Ryu	5	4	4	1952	

NAGAI Kafu	5	4	4	1879	1959
DAZAI Osamu	4	4	12	1909	1948
AKUTAGAWA Ryunosuke	4	4	11	1892	1927
IZUMI Kyoka	4	4	11	1873	1939
SUZUKI Koji	4	4	11	1957	
DOGEN	4	4	4	1200	1253
INOUE Yasushi	4	4	6	1907	1991
SHIBA Ryotaro	4	3	3	1923	1996
Total	188	161	284		

Categorizing authors as “commercial” or “literary” is difficult. In Japan this division has traditionally been described in terms of *jun-bungaku* or “serious literature” and *taishu-bungaku* or “popular literature”. Most of the authors in the table above would fall into the “literary” category. Two are Nobel Laureates and all of them have won prestigious literary awards in Japan such as the Akutagawa Prize (having a literary focus) and the Naoki Prize (having a more commercial focus). Eighteen of the 25 authors are no longer alive. All of these deceased authors’ works have achieved the status of modern classics in Japan and would be categorized as literary works. Although it would not be strictly accurate to describe the seven living (younger) authors as popular writers, most of them have a fairly large readership. With the exception of the Nobel Laureate Kenzaburo Oe, who is known as a highly “literary” author, the others write for a wide readership, although they often tackle serious topics. The only “genre writer” is Koji Suzuki, whose horror novels have been adapted into films both in Japan and by Hollywood. Although information on sales is difficult to come by, works by

these younger authors also appear to be those that are selling the most, and thereby reaching the widest audience. The first printing of 10,000 copies of Koji Suzuki's *Ring* sold out in a month (Web Japan 2003), Yoshimoto Banana's *Kitchen* was an international bestseller, and Murakami Haruki's *Kafka on the Shore* was selected as one of the *Best 10 Books of 2005* by *The New York Times*.

A similar trend of literary classics comprising a large portion of published translations can also be observed when looking at the larger sample of 257 authors. Their average age—even when the fourteen authors born before 1850 are excluded—is 83. 104 of the 257 authors are no longer alive. This brings up the question of whether these authors can really be considered agents in the US publishing field. Dead authors cannot actively engage in the literary or publishing game. Furthermore, it appears that in most cases even the living Japanese authors are not actively involved in the US publishing field with the exception of a handful of authors like Murakami Haruki. Most authors are or were solely or primarily engaging the Japanese literary and publishing fields. However, a variety of cultural mediators, ranging from translators and literary agents to selection committee members of institutional translation programs, are engaging the US publishing industry on behalf of these authors. There is a clear correlation between an author's symbolic capital in Japan and their chances of being published in translation in the US. In order to be published in English translation, an author has to accumulate symbolic (and in some cases social and economic) capital in Japan, for example, by winning prestigious literary awards. This is especially the case with authors and titles published with the support of the Japanese government, foundations, publishers, and other donors. All of the 25 authors in the above table have high symbolic capital in Japan. There appears to be a need for authors to accumulate a

significant amount of symbolic capital in Japan before they can be published in the US. As I will show in the following chapter, this is largely due to the fact that translation is heavily subsidized/supported by institutional translation programs, translators and other mediators that help negotiate spaces for Japanese literature in the US publishing field. Although the symbolic capital accumulated by authors in the Japanese literary field does not usually translate into symbolic capital in the US, it encourages other agents to deploy their economic, social and cultural capital in the US, in order to secure the author a position in the US publishing field.

### *2.5.3 Translators*

Between 1996 and 2005, a total of 254 translators had translations published by US publishers or Japanese publishers with offices/distribution in the US between 1996 and 2005 (see Appendix 4: Translators and Number of Works Published in English between 1996 and 2005). Of these 254 translators, 104 published just one work. All but 28 had published less than one book-length work. Sixteen translators published more than three book-length translations. They accounted for 68 of the 135 book-length works published. For these sixteen translators, I examined published interviews, roundtables, and CVs, to collect additional information on them, such as the number of translations published between 1945 and 2005, age, nationality, gender, place of birth, highest academic degree, primary occupation, prizes, and so forth. (See Appendix 5: 16 Most Published Translators 96-05).

Everyone in my sample of sixteen most published translators have high cultural and symbolic capital in the field of Japanese literary studies in the US. These translators have less symbolic and cultural capital in the US publishing field, but their educational



and professional background provides them with more capital than the average literary translator. All but one of the translators are academics. Almost all have doctoral degrees from top universities in the US or Europe and many are or were professors at these top institutions. Many of these authors have won various awards ranging from prizes for literary translations from foundations and honorary doctorates from top universities, to Japanese government awards for contributing to cultural understanding. For example, Philip Gabriel, known for his translations of Haruki Murakami's works, was awarded the Sasakawa Prize for Japanese Literature and the Japan-U.S. Friendship Commission Prize for Translation of Japanese Literature in 2001 and the PEN/Book-of-the-Month Club Translation Prize for *Kafka on the Shore* in 2006. Wayne Lammers, the translator of Taichi Yamada, Mitsuyo Kakuta, among others, was awarded the PEN West Literary Award for Translation in 1993, the Japan-US Friendship Commission Prize for the Translation of Japanese Literature (Modern) in 1994, and a National Endowment for the Arts Translation Grant in 1998 (Lammers 2006).

Many of the top translators also have additional symbolic capital from their involvement in programs aimed at promoting Japanese culture. For example, Donald Keene heads the Donald Keene Center of Japanese Culture at Columbia University, is President of the Donald Keene Foundation for Japanese Culture, and Chairperson of the Shizuoka International Translation Competition. John Nathan was on the selection committee of the Agency for Cultural Affairs' Japanese Literature Publishing Project (JLPP), and Stephen Snyder is a Foreign Language Adviser of the Japanese Literature Publishing and Promotion Center, which administers the JLPP.

Venuti and others have suggested that translation has low symbolic value because it is not very visible. The top translators of Japanese literature in the US appear

to be more visible than the average literary translator. Furthermore, in Japan literary translators translating from foreign languages into Japanese have always enjoyed relatively high symbolic value and receive a relatively high percentage of royalties. Many famous Japanese authors such as Abe Kobo and Haruki Murakami are also literary translators, and some translators such as Motoyuki Shibata, who translates American fiction by authors such as Paul Auster and John Irving, have even become minor celebrities. These translators have published commercially successful books dealing with translation, write columns for newspapers, and serve on selection committees for book related projects. Therefore, even if translation is a low symbolic capital activity in the United States, translators of Japanese literature into English are able to accumulate symbolic capital in the source culture (Japan), which they can deploy in the Japan or in the US through Japanese cultural mediators.

It seems fairly evident that quite a few translators of Japanese literature have relatively high cultural and symbolic capital. What is less evident is their incentive for doing the translations. Accumulation of economic capital does not appear to be a major incentive. Literary translation, even from a rare language like Japanese, usually pays poorly, even in comparison to other types of translation (technical, legal, etc.). Wayne P. Lammers, who I mentioned above, said in a recent seminar organized by the JLPP that it had taken him 1200 hours to translate *Taigan no Kanajo* or *Woman on the Other Shore* by Mitsuyo Kakuta as a part of the JLPP project (Lammers 2007). The book was 288 pages long in Japanese and 242 pages in English. If we roughly estimate that the translation was about 60,000 English words and that payment was 25 yen a word, which is high for Japanese to English translation, total payment would still come out to about 1,500,000 yen. This calculates to an hourly rate of about 1250 yen. A Japanese to

English translator with Lammers' cultural capital can easily make five to ten times that amount doing other kinds of translations.

For some translators, translating literature can be a way of accumulating symbolic and social capital. For example, translating an author with high symbolic capital may help an aspiring author get a foot in the door of the literary world. However, many of the English translators of Japanese literature are academics or budding academics, and publishing translations does not help them significantly in the tenure or promotion review process. Therefore, the accumulation of capital does not appear to be the primary incentive for most translators. In fact, by taking on literary translation work that pays less than other translation work, translators can be seen as deploying their own economic capital (in terms of opportunity cost) to help publish the book, or in Bourdieusian terms, secure a position for the author in the US publishing field. Ann Sherif, a professor of Japanese literature at Oberlin College and translator of Yoshimoto Banana, observes from her conversations with various translators of Japanese literature that the appeal of a book is a crucial factor in the selection of texts (Mulhern 2005). A possible explanation to individuals' decisions to translate Japanese literature despite may lie in the translator's habitus, which will require a series of in-depth interviews to be conducted.

The above observation about raises the question of who does the choosing – do the translators choose the texts and publisher or do the publishers choose the texts and translators? This appears to depend on the amount of symbolic, cultural and social capital a translator possesses. If a Japanese-to-English literary translator has relatively high symbolic, cultural and social capital, it appears that he can select the text he wants to translate and approach different publishers. Donald Keene, the preeminent American

literary scholar and translator of Japanese literature, has said that it sometimes takes him several years to find the right publisher for a translation project. Even in these cases, the final decision of whether to publish a translation and which translator to use for the project is left to the publisher. In that sense, it could be said that even in cases where the translator has considerable knowledge and experience, the translator and publisher choose each other.

In most cases, however, it appears that publishers choose translators. Having once chosen a translator, however, a publisher tends to continue working with that translator, and to use the same translator for a particular author. Therefore, once a translator is selected by a publisher, the translator and publisher tend to establish a mutually beneficial working relationship. A publisher having low Japanese literature specific cultural capital is more reliant on the translator for information concerning potential texts for translation, for instance. In the case of Japanese literature in English translation, the only publishers with high levels of Japanese literature specific cultural capital are those with Japanese management. These are also the publishers with low economic and symbolic capital. On the other hand, publishers with high economic and symbolic capital such as Vintage, and others with high symbolic capital, such as New Directions, have low Japanese literature specific capital. Certain publishers with high symbolic capital but low Japanese literature-specific cultural capital, such as Columbia University Press, have social capital in the form of networks of academics and advisors to help them in the selection of texts. However, the lack of access to the Japanese language at US publishers often creates a situation where “the translator has authority” in text selection and translation strategy. Also, most of the publishers, including some of the Japanese publishers, have low Japanese-English translation specific capital. In other

words, they do not have the internal resources to judge the quality of a translation. When considering a work from a first-time translator, they often have several outside readers judge the translation. This increases their dependence on translators they have worked with in the past or translators with a solid track record with other publishers. The less Japanese literature/Japanese-English translation specific capital a publisher has, the greater is the importance of a translator's symbolic and cultural capital.

This makes it very difficult for translators to get a foot in the door. In recognition of this obstacle, several projects such as the Shizuoka International Translation Competition and JLPP Japanese Fiction Project have been established to help new translators accumulate the necessary symbolic and cultural capital. These are relatively young initiatives, however, and it is not yet clear what kind of impact they have had.

Social capital also appears to be important for translators. Many of the translators appear to be connected through the academic world of Japanese Studies in the US. For example, many of Vertical's translators are either Columbia University students or graduates.

Economic capital is also important for translators. Since literary translation does not pay very well (or in the case of a translator-initiated project may never make any money), the translator has to have the financial leeway, for example in the form of another job, to be able to take on a translation project.

## **2.6 The Position of Japanese Literature in the US Publishing Field**

From this brief analysis, it appears that most Japanese literature is published towards the literary pole of the publishing industry by publishers that place an emphasis on symbolic capital. Most of the titles published are by literary authors that have

accumulated symbolic capital in the domestic literary field, and the audience that their works reach appears to be limited. The accumulation of economic capital is not a major incentive for most publishers and translators. Much of Japanese literature is published in the US within a sub-field of restricted production towards the literary pole of the industry. In the preceding chapter I will consider what the role of institutional translation programs has been in sustaining this sub-field of restricted production.

## Chapter 3: Government and Non-government Initiatives that Promote Japanese Cultural Products Abroad: Does Institutional Support Help Sustain the Sub-field of Japanese Literature in the US Publishing Field?

### **3.1 The Role of Cultural Products in Forming a National Image**

Lawrence Venuti has suggested that texts and translation strategies selected for a translation project can change or consolidate literary canons in the domestic culture and create a dominant image of a foreign culture (Venuti 1998: 67-68). This would appear to suggest that books in translation play a significant role, not only in forming the image of a foreign literature in a receiving culture, but also in shaping the image of that foreign country or culture as a whole. The selection of Japanese texts for translation has no doubt contributed to the formation of literary canons of Japanese literature in the West and has had an impact on the image of Japanese literature in the United States. What is less clear is the impact that these literary translations have had on the image of Japan and Japanese culture in the United States.

The image of a country is formed from a wide variety of sources, ranging from official government diplomacy, direct and indirect contact with individuals, products and services offered by corporations, to media coverage. The performance of Major League baseball players like Ichiro, the quality of vehicles manufactured by companies such as Toyota, and the way that the New York Times covers a Japanese official's visit to the US all have an impact on the shaping of the image of Japan. In an age when content such as news, films, animation and videogames is being made available through a variety of media such as television, mobile phones, and the Internet, and fewer people

in the US are reading books, it only makes sense to ask whether literature delivered through the medium of the book has a significant impact on the image of Japan. The volume of videogames that Japan exports abroad, for example, far outweighs the volume of book exports, and the popularity of Japanese manga and anime abroad has also been on the rise in recent years (Institute for Information and Communications Policy. 2005.)

At the same time, according to the Ministry of Foreign Affairs' annual Survey on the Image of Japan in the US conducted, books remain a major source of information on Japan for both "the general public" and "opinion leaders" in the US. Between 2000 and 2005, an average of 68% of "general public" respondents cited "magazines and books" as an information source on Japan. This was third behind "television" with 79% and "newspapers" with 73%. During the same period, 90% of "opinion leaders" cited "magazines and books" as an information source on Japan, which was second only to the 92.5% of newspapers (Ministry of Foreign Affairs of Japan's Survey on US Image of Japan: 2006). This data does tell us that both books and magazines continue to be a significant source of information on Japan to people in the US, and in particular those who have been identified as being in a position to influence public opinion. What it does not do is shed light on the influence of literature (and in particular fiction) on the image of Japan in the US. A more detailed survey would need to be conducted for this purpose. Even if a survey were designed specifically for that purpose, it would be very difficult to measure with any accuracy the impact that a book, film or videogame has on the image of one country in another, and it goes without saying that caution is necessary when making claims of cause and effect. However, what we can observe with some confidence are the "public diplomacy" policies that governments and other



organizations pursue according to their own perceptions of the impact that these policies would have on the image of their country.

### **3.2 Japanese Government Initiatives Aimed at Promoting Japan Abroad through Cultural Products**

Following the recent rise in popularity of Japanese popular culture abroad, Japanese government agencies have been undertaking various new initiatives aimed at promoting Japanese cultural products abroad. For example, the Ministry of Economy, Trade and Industry is planning to set up an Academy Awards of Gaming as part of the Game Industry Strategy, a five-year plan for promoting the domestic game console industry. (Ministry of Economy, Trade and Industry 2006). The Ministry of Foreign Affairs has announced plans to establish the equivalent of the Nobel Prize for foreign comic book artists, a new program for sending Japanese animation creators abroad as cultural ambassadors, and to translate Japanese manga into foreign languages (Aso 2006).

In addition, The Japan Foundation, an independent administrative institution that is supervised by and receives significant funding from the Ministry of Foreign Affairs, also supports programs aimed at promoting Japanese culture abroad through initiatives such as screenings of Japanese films, performing arts exhibitions, and support for book translations.

The Agency for Cultural Affairs, which is under the Ministry of Education, Culture, Sports, Science and Technology, is also highly involved in promoting Japanese culture and cultural products overseas. One of the larger overseas programs of the Agency is the Japanese Literature Publishing and Promotion Project launched in 2000, which has an annual budget of over 200 million yen.

It appears that these government-funded initiatives aimed at promoting Japanese cultural products abroad can be broadly divided into two types. The first type of program is the kind aimed at promoting cultural products that are seen as commercially viable exports for Japan. In these programs, the emphasis is on the value of the commercial product in the foreign country — in other words the ‘translated’ product. For example, the Ministry of Economy, Trade and Industry’s plans for an Academy Awards of Gaming and the Ministry of Foreign Affairs’ plans to establish a Nobel Prize for manga and to pay for translations of certain manga fall in this category. In both cases, the government agencies want to promote Japan as the leader in the international industry of videogames and manga, and the initiatives are aimed at helping to strengthen what are valuable export industries to Japan. The second type of program is those aimed at promoting cultural products that are considered commercially unviable, but important for disseminating overseas because of their cultural or educational value. Programs conducted by the Agency for Cultural Affairs, Japan Foundation and other cultural organizations aimed at promoting Japanese literature fall into this second category. It appears that within government-funded projects, literature has been identified as commercially unviable (but culturally or academically valuable) products. In accordance with this thinking, the book selection process of these programs appears to emphasize the perceived cultural value of the books in Japan, and place less emphasis on their expected value in the receiving culture, including the number and kind of people who may be interested in reading these books, as will be discussed later.

### **3.3 Institutional Initiatives for Promoting Literature in Translation**

A significant amount of government and private funding is allocated to literature

translation programs. However, it appears that the emphasis placed on the domestic value of the literary works as opposed to perceived needs of readers in the receiving culture (or more specifically the needs of readers perceived by English language publishers) in these programs, makes it difficult for these works to be published by publishers with high economic and symbolic capital that dominate the commercial pole of the US publishing field (and therefore the distribution of books). The following section will introduce the various institutional initiatives and funding mechanisms that support Japanese literature in translation and explain how they help sustain the sub-field of Japanese translation within the US publishing firms.

As mentioned above, Japanese literature in English translation is supported by a wide range of both domestic and foreign institutional initiatives aimed at promoting literature in translation. Nonprofit organizations that support translation related programs in Japan include the Japan Foundation, the Publishers Association for Cultural Exchange, the Agency for Cultural Affairs and the Japanese Literature Publishing and Promotion Center, the International House of Japan, the Toyota Foundation, the Association for 100 Japanese Books and Suntory Foundation. Japan's largest publisher, Kodansha Ltd., has also been supporting a variety of initiatives aimed at promoting Japanese literature in English (Japan Foundation/ Publishers Association for Cultural Exchange Japan: 2007).

In addition to initiatives by Japanese organizations, Japanese literature in English translation has also benefited from the support of overseas initiatives aimed at promoting diversity in the US and international publishing industries. These include the PEN Translation Fund and the PEN World Voices Festival supported by PEN USA, the online magazine Words Without Borders, and Reading the World, which is a

collaboration between ten publishers and more than 250 independent bookstores in the US to promote international literature to readers. Japanese literature in English translation also stands to benefit from initiatives such as the Man Asian Literary Prize and Man International Literary Prize supported by the investment firm Man Investments. Here I will examine some of these institutional initiatives in further detail to see what impact they have had on the publication of Japanese literature in English translation and whether they help sustain a sub-field of restricted production for Japanese literature in English translation within the US publishing field.

### *3.3.1 The Cultural Agency's Japanese Literature Publishing Project*

The Japanese Literature Publishing Project (JLPP) was launched in 2002 by the Agency of Cultural Affairs to promote the publication of contemporary Japanese fiction in English, French, German, and Russian translations. It is interesting to note that the JLPP has adopted quite a wide definition for the term “contemporary fiction” to encompass literature published from the Meiji Period (1868) onwards (JLPP 2006).

Works to be translated are chosen by a selection committee made up of writers, professors and literary critics based on a list compiled by the Agency of Cultural Affairs in cooperation with the Japanese Literature Publishing and Promotion Center (J-lit Center), a small non-profit organization tasked with the administration of the project. The Center is responsible for selecting translators, overseeing the translation process, and marketing the manuscripts to prospective publishers. The project defrays all translation costs and purchases 2000 copies of the first print-run of the published manuscript at 70% of retail price (which are then distributed to public/university libraries), thereby significantly reducing the financial risk of publishers who decide to

publish a work from the project.

In this way, the JLPP has been designed to attract as large a pool of potential publishers as possible. While the titles selected as part of the Library of Japan project, a similar project of the US-Japan Conference on Cultural and Educational Exchange (CULCON) launched over fifteen years ago, are published by two relatively small presses (Madison Books and the University Press of America), the English titles of JLPP have been published by twelve different publishers. The higher level of support for potential publishers may be one of the reasons that a larger number of publishers have been involved in the project. While publication support for the Library of Japan project was limited to 60% of editorial costs and a portion of basic printing/publishing costs (Gibney 1992: 282), the JLPP provides full translation/editing costs, and purchases 2000 copies at 70% of retail price.

However, despite the generous support for publishers, the project has had limited success in attracting larger US and UK publishers with wider distribution networks. The majority of titles have been published by publishers with relatively low economic and social capital in the US publishing field. The only title published by one of the larger US publishers is the new Jay Rubin translation of *Rashomon* by Ryunosuke Akutagawa published by Penguin. This seems representative of the difficulty that government and other donor-sponsored projects are having in engaging larger publishers and maximizing use of the market as a means of reaching a wider audience.

Twenty-seven titles were selected in 2002 by the JLPP selection committee composed of five novelists and professors. Another 34 titles were selected in 2005 by a committee of seven novelists, professors, and literary critics (see Appendix 6: JLPP Selection Committee Members 2002 and 2005). The third list comprising twenty titles

that fall under one of the two themes “Love and Death” and “The City” was announced in April 2007. Since the third list was only announced recently, and information about translators, selection committee members, etc., is not yet available, the following analysis will focus on the first two lists here.

**Table 4: JLPP 2002 and 2005 Titles for English Translation**

<b>2002 Titles</b>	<b>Author</b>
<i>Mistress Oriku: Stories from a Tokyo Teahouse</i>	Matsutaro Kawaguchi
<i>The Curious Casebook of Inspector Hanshichi</i>	Kido Okamoto
<i>School of Freedom</i>	Bunroku Shishi
<i>The Hundred Yen Singer</i>	Naomi Suenaga
<i>The Cage</i>	Kenzo Kitakata
<i>Realm of the Dead</i>	Hyakken Uchida
<i>Rashomon and Seventeen Other Stories</i>	Ryunosuke Akutagawa
<i>Floating Clouds</i>	Fumiko Hayashi
<i>Bedtime Eyes</i>	Eimi Yamada
<i>Tokyo Tango</i>	Rika Yokomori
<i>Embracing Family</i>	Nobuo Kojima
<i>Undercurrents: Episodes from a Life on the Edge</i>	Shintaro Ishihara
<i>The Bamboo Sword and Other Samurai Tales</i>	Shuhei Fujisawa
<i>Kinshu: Autumn Brocade</i>	Teru Miyamoto
<i>A Wife in Musashino</i>	Shohei Ooka
<i>Botchan</i>	Soseki Natsume

<i>The Tokyo Zodiac Murders</i>	Soji Shimada
<i>Strangers</i>	Taichi Yamada
<i>No Reason for Murder</i>	Ayako Sono
<i>Dogura Magura</i>	Kyusaku Yumeno
<i>Udekurabe</i>	Nagai Kafu
<i>Nihon Horyushi</i>	Shin Hasegawa
<b>2005 Titles</b>	
<i>Sinsemillas</i>	Kazushige Abe
<i>Supermarket</i>	Satoshi Azuchi
<i>The White haired Melody</i>	Yoshikichi Furui
<i>Attacked from Both Sides</i>	Meisei Goto
<i>The Downfall of Matias Guili</i>	Natsuki Ikezawa
<i>Woman on the Other Shore</i>	Mitsuyo Kakuta
<i>The Love-forgetting Flower</i>	Aiko Kitahara
<i>The Apprenticeship of Big Toe P</i>	Rieko Matsuura
<i>Shinobugawa and other stories</i>	Tetsuo Miura
<i>Temple of Wild Geese/Bamboo Doll of Echizen</i>	Tsutomu Mizukami
<i>Authenticity</i>	Minae Mizumura
<i>The Tiger Man and Other Stories</i>	Atsushi Nakajima
<i>Okei</i>	Mitsugu Saotome
<i>Jasmine</i>	Noboru Tsujihara
<i>Hell</i>	Yasutaka Tsutsui
<i>The Life of Ginko Ogino</i>	Junichi Watanabe

### *3.3.1.1 The JLPP Selection Committee*

The selection committee comprises nine prominent writers and professors (three served on both the 2002 and 2005 committees). Almost all of them have received multiple awards for their writing in Japan. The four novelists have thirteen literary awards among them, including two Naoki Prizes, two Yoshikawa Eiji Literary Prizes, and an Akutagawa Prize, which are three of the most prestigious prizes in Japan. The critics are also winners of prestigious writing awards such as the Kodansha Essay Prize and Suntory Prize. Their average age of the selection committee members when serving on the committee was approximately 60. Three are women and all but one member of the committee are Japanese. The only non-Japanese is John Nathan, Professor of Japanese Cultural Studies at the University of California, Santa Barbara, who was involved in the initial discussions on launching the project, and served on the 2002 selection committee. It is also interesting to note the presence of translators on the selection committee. John Nathan is a prominent translator of Japanese literature best known for his translations of Oe Kenzaburo's works, and Motoyuki Shibata, a member of the 2005 selection committee, is also a prominent translator, though he primarily translates literature from English into Japanese. Two of the selection committee members explained how they made their choices following the 2002 selection process. Yumie Hiraiwa, a female novelist, said she chose books of literary value, that she considered would not be too difficult and of interest to foreign readers. She saw the aim of the project as to give foreigners the chance to read books that were "popular among Japanese today" (Hiraiwa 2006). Shimada Masahiko, a novelist and professor of Hosei University, said that



diversity was emphasized in the selection of books. He also mentions that this aim at diversity was a departure from projects of the past that focused on well-known writers (Shimada 2006). These two novelists served on both the 2002 and 2005 committees. It is interesting to note that their emphasis in the selection process seems to answer Fowler's call to diversify the selection of Japanese fiction available in translation, including works that reflect more closely the reality of contemporary Japan. However, a brief analysis of the JLPP selected titles presented below seems to suggest that the program prioritizes serious literary fiction by older, established writers.

### *3.3.1.2 Serious Literary Fiction or Popular Fiction? A Glimpse Through Literary Awards*

I mentioned earlier that it is not always easy to draw the line between serious literary fiction and popular fiction. One way in which we can broadly categorize an author or work as serious literary fiction or popular fiction is to look at the literary awards they have received. Japan is known for having a large number of literary awards. There are about 40 awards for *jun-bungaku* or serious literary fiction, about 35 awards for *taishu-bungaku* or popular fiction, and another 30 or so prizes for genres such as historical fiction, mysteries, science fiction and fantasy.

The majority of authors selected for English translation by JLPP in 2002 have been awarded major prizes for *junbungaku* or serious literature, such as the Akutagawa Prize, Yoshikawa Eiji Literary Prize and Bungei Prize. The authors who do not have awards to their names are the older authors who were writing before the great proliferation of literary prizes after the second World War. These authors are also those with the most symbolic capital. Ryunosuke Akutagawa has one of the most prestigious

literary prizes named after him, Soseki Natsume has his portrait on the thousand yen bill, and Kafu Nagai was awarded the Order of Culture. Moreover, many of these established pre-war writers have their works included in textbooks at various levels of formal schooling in Japan, indicating their iconic status. Most of the authors on the list writing after the war have received awards in serious literary fiction. Very few of the authors selected have been awarded prizes for popular or genre fiction. The few exceptions include the popular historical fiction writer Shuhei Fujisawa, who was awarded the Naoki Prize in 1973, Kenzo Kitakata, who has been awarded The Japan Adventure Novel Prize and Japan Mystery Writer Association's Prize (but who has also been awarded prizes for serious literature such as the Nihon Bungei Prize and Yoshikawa Eiji Literary Prize), and the mystery writer Soji Shimada who was nominated for the Naoki Prize.

The authors selected for translation into English in 2005 have at least 35 awards in serious literary fiction between them including five Akutagawa Prizes. The list also has five Naoki Prize winners, but four of these five authors have also won other major awards for serious literary fiction such as the Yoshikawa Eiji Prize, Izumi Kyoko Prize and Tanizaki Prize. There appears to be no major awards in genre fiction. What is interesting to note is that the titles selected for translation are not always award-winning titles. It appears that the accumulated symbolic capital of the author is just as important as the critical success (at least in terms of being awarded literary prizes) of the particular titles considered for translation.

### *3.3.1.3 Age and Gender of JLPP Authors*

The average age of the authors selected for publication in 2002 was 87. One reason that

this number is high is that the program targets books from the Meiji period onwards, meaning that some of the selected authors were born before 1900. The average age of authors for the 2005 list was 68. Although the authors selected for the third list appear to be younger, the JLPP has so far published primarily older authors who have accumulated symbolic capital in the Japanese literary field. As I mentioned earlier, one of the problems with selecting authors who are old or no longer alive is that it is difficult to promote books by these authors to commercial US publishers, who prefer to take on new writers who have a long career ahead of them as well as being available for book tours and readings.

Angela Coutts has suggested that the low volume of Japanese women writers published in English translation has created a distorted image of the Japanese literary canon and has had a significant impact on the perception of Japanese literature in the West (Coutts 2002: 121). The JLPP selected titles have more male than female authors (See Appendix 7: Age and Sex of JLPP Authors). However, the number of female authors has been increasing as the average age of the authors has been getting lower. For translation into English, the 2002 list has seventeen male authors and five female authors, and the 2005 list has eleven male and six female authors. The third list that came out in 2007, which comprises more contemporary authors, has nine male and eight female authors. It is also the first list with themes: “The City” and “Love and Death”. Interestingly, nine of the seven titles selected for English translation for the theme “Love and Death” were authored by women, while only two of the eleven titles for the theme “The City” were by female authors.

#### *3.3.1.4 JLPP Publishers*

A total of twenty titles selected by the project have been published as of April 2007. Nineteen of the twenty-two titles are from the 2002 list and one is from the 2005 list. The titles are published by fourteen publishers: four by Kodansha International, two each by Vertical Inc., Dalkey Archive Press, the Center for Japanese Studies at the University of Michigan, and five others. Six of the titles were published by university or nonprofit presses, eight by Japanese-owned publishers, three by small/medium sized literary publishers/presses, and two by publishers that are part of the six large conglomerates (See Appendix 8: Publishers for JLPP 2002 and 2005 English titles).

#### *3.3.3.5 JLPP Translators*

While it is normal practice for publishers to choose their translators, for the JLPP titles the translators are selected by the administrators of the project with the help of their foreign language advisors such as Stephen Snyder, who is Associate Professor of Japanese at Middlebury College and translator of works by authors such as Natsuo Kirino and Miri Yu. Once a list of titles has been selected, the project calls for applications from translators. The translator is asked to send in their resume and indicate their first and second choices of titles they would like to translate. Depending on the level of the translator's experience, they may be asked to submit a sample translation of the JLPP title they are being considered for (JLPP Website).

Most of the translators involved in the JLPP are highly experienced translators with a number of published translations to their credit (See Appendix 9: Translators of JLPP 2002 and 2005 English Titles). One of the reasons that the program is able to engage the services of these experienced translators is that, according to several

translators and editors involved in the program, the JLPP pays translators relatively well. The range of payment for translating Japanese fiction into English in general cited by various translators I have talked with is from about 20 to 45 dollars for a 200-word English page. Although payment by the JLPP for translations differs according to the perceived difficulty of the project, from what information I have been able to gather from translators (who were reluctant to mention specifics) the JLPP appears to pay at the higher end of this scale.

One relatively young translator with no previous experience of publishing book-length translations involved in this project is Ian McDonald who translated *Hanshichi Torimonochō (The Curious Casebook of Inspector Hanshichi)* by Kido Okamoto from the 2002 list and *Koiwasuregusa (The Love-forgetting Flower)* by Aiko Kitahara from the 2005 list. Ian McDonald is the Grand Prize winner of the English category of the first Shizuoka International Translation Competition, which is an open competition for translators who have not previously published a literary translation. The competition is sponsored by the Shizuoka Prefectural Government and chaired by the literary scholar and translator Donald Keene. The Grand Prize is one million yen and a grant to study translation at a university in Shizuoka for a year. Winners are also registered as an “executive translator” of the Shizuoka International Translators Network, an initiative that aims to link these translators with publishers. Ian McDonald, the winner of the first year of the competition, appears to be the only English language winner who has published a book-length translation; therefore being registered as an “executive translator” does not appear to guarantee an immediate inflow of translation projects (Shizuoka International Translators Network). However, Ian McDonald has said in an interview with the Japan Association of Translators that the year he spent at

Shizuoka University as part of his Grand Prize helped him improve his knowledge of Japanese, Japanese literature and translation (Wakabayashi: 2005). If winning the prize and the opportunity to study in Japan for a year provided Ian McDonald with the necessary symbolic, cultural and social capital to be selected as a JLPP translator, this provides a good example of different institutional translation programs combining to provide opportunities for new translators.

#### *3.3.1.6 Symbolic and Economic Capital in JLPP*

It appears that the JLPP places a high priority on the symbolic capital possessed by agents in the Japanese literary field. The authors who are selected for translation as well as the committee members who do the selecting possess high symbolic capital in the Japanese literary field. The titles selected for translation by the JLPP are mostly those by authors who have received prestigious awards for serious literary fiction. Whether a book was a commercial success in Japan or whether it would be so in the target country does not appear to be a primary selection criterion. Most of the translators are also fairly well established within the field of Japanese literary translation/studies. However, the symbolic capital possessed by the selection committee members, authors and translators, is largely limited to the literary field in Japan and to the sub-field of Japanese literature in English translation within the US publishing field and the sub-field of Japanese studies within the academic field. Since the symbolic capital of the committee members, authors and translators does not always translate into symbolic capital in the US publishing field, the publishers involved in the project are those with medium to low symbolic value in the US publishing field. In the end, it is the economic capital of the program, which receives a large amount of funding from the Japanese government, that

enables the authors/titles to be published in the US publishing field. While symbolic capital in one country may not always translate into symbolic capital in another, the value of economic capital fluctuates less between two countries of similar economic size.

### *3.3.2 Japan Foundation's Translation and Publication Support Program*

The Japan Foundation's Translation and Publication Support Program is another program that subsidizes the publication and translation of literature related to Japan. The program is divided into two parts: assistance to publishers for translating "notable works" of Japanese literature and for publishing books introducing Japanese culture in a foreign language. The program covers 40 to 80% of publishing or translation costs up to one million yen. For translations, priority is given to works included in the list of 71 "Recommended Works" (See Appendix 10: Japan Foundation Translation and Publication Support Program List of Recommended Works) compiled by a committee selected by the Japan Foundation. However, very few works from this list are actually translated with the support of the program.

Between 1997 and 2005, the period for which I was able to obtain data, the program provided support for the translation of about 250 works from Japanese into a large variety of languages. The program has been utilized quite widely in countries with relatively small economies, such as those in Central and Eastern Europe, Southeast Asia, and Latin America, where the program's maximum grant of one million yen is a significant amount of money for publishers. In these smaller economies, the grant has also been used to publish commercial or popular works by authors such as Haruki Murakami and Banana Yoshimoto, whereas in larger economies such as the US, UK,

France, and Germany, the subsidies have been used to publish academic and specialized books with a relatively limited readership.

Fifty-three or about a fifth of the works translated with the program's support are translations into English, of which about half were published in Japan. Another twenty or so titles were published in the US and a handful of titles were also published in the UK, Canada, Australia, etc. The publishers that are utilizing this program to publish Japanese literature in English translation are primarily small Japanese-owned publishers and academic presses. Nineteen of the titles supported were those published by university presses (such as Columbia University Press, Duke University Press, and Tokyo University Press) and 21 of the titles were published by small Japanese or Japanese-affiliated, non-academic publishers (such as Kinokuniya, Kodansha International, The Japan Times). The only titles published in the US by non-academic presses were those published by M.E. Sharpe (in collaboration with The Pacific Basin Institute at Pomona College) and Stonebridge Press (which is now affiliated with the Japanese publisher IBC). The few other titles were published by relatively small publishers in other English-speaking countries such as the UK and Australia.

As I have already mentioned, most Japanese literature in English translation is published by smaller Japanese-owned publishers and academic presses. However, the proportion of Japanese-owned publishers and academic presses utilizing this program in relation to commercial US publishers is higher than the ratio for English translations of Japanese literature in the US as a whole. There are probably two main reasons for this. The first reason is that the Japan Foundation's program places an emphasis on "notable works" that are not of interest to more commercial publishers in the US. The second is that the maximum grant amount of one million yen is not large enough to provide an



economic incentive to larger publishers.

Chad Post, an editor at Dalkey Archive Press, a nonprofit publisher who has recently published English translations of several Japanese titles selected by the JLPP, has suggested that one of the reasons translations do not get published in the US is that it costs publishers \$10,000 more than publishing a non-translated work. Post says that while it costs around \$25,000 to publish a non-translated book in the US, it costs about \$35,000 for a work in translation. Even if an editor convinces their publisher to take on a translated title, given that translations are less likely to be reviewed and most literature in translation sells about 2000 copies (as opposed to 3500 copies for non-translated literature), the book would most likely lose the publisher about \$18,000. Post says that commercial publishers are reluctant to publish books in translation that are almost guaranteed to lose money, and that small publishers and presses, which have lower overheads and profit expectations, end up publishing translations (Stock: 2007). This seems to suggest that the cost of publishing a translation does not simply equal the translation costs. Therefore, covering partial or even full translation costs does not necessarily put literature in translation on an even playing field with non-translated work.

Whether or not a grant of 400,000 yen to one million yen is worth applying for appears to depend on the amount of economic capital possessed by the publisher. Editors at small Japanese-owned publishers and academic presses that I have personally worked with as a translator have told me that a grant of one million yen can make a significant difference to them financially. On the other hand, some editors at larger commercial publishers in the US/UK were less enthusiastic about the idea of applying for a grant of one million yen, considering the amount of work that would go into

making the application and that they may be required to indicate that the book was published with governmental funding, which they felt may have a negative effect on sales. It is interesting to note, however, that these same commercial publishers were very positive about the idea of entering the works of Japanese fiction they were going to publish in English translation for the Man Asian Literary Prize. The prize money of the Man Asian Literary Prize goes to the author and translator. It therefore does not directly provide the publisher with additional economic capital. However, it can provide the work with symbolic capital and publicity, which can lead to an increase in sales.

Receiving a grant from a reputable organization such as the Pen Translation Fund or Japan Foundation can provide additional symbolic capital to translators (many translators put this in their CVs under “awards”) and perhaps for certain smaller publishers. However, it appears that for publishers that already possess high symbolic and economic capital, being selected for a grant from a foundation may not make a significant difference to their symbolic capital. If this is indeed the case, the only incentive for these publishers to apply for a grant would be to increase their economic capital. However, the economic capital of one million yen or less may not be enough incentive enough for larger publishers who already possess significant economic capital to apply for a grant.

It should be mentioned that the Japan Foundation’s Translation and Publication Support Program has not been designed with the aim of publishing books with large commercial publishers. One of the foundation’s priorities is to promote Japanese studies at foreign universities, and supporting the publication of books by university presses serves this purpose. Furthermore, the Translation and Publication Support Program is just one aspect of the Japan Foundation’s multifaceted support for promoting Japanese

literature abroad. In addition to operating the Japanese Literature Translation Search database used for my research, the foundation also provides up-to-date information about books in Japanese in their quarterly publication *Japanese Book News*, provides free copies of books to book clubs and other gatherings at which a Japan-related book is being discussed, and provides funding for Japanese authors to visit foreign countries to talk about their work.

### **3.4 Interplay between Symbolic and Economic Capital: Emphasis on Symbolic Capital, Importance of Economic Capital**

Both the JLPP and Japan Foundation's Translation and Publication Support Program place a strong emphasis on the symbolic capital of authors in the Japanese literary field. In other words, in most cases an author or work has to receive significant literary recognition in Japan in order to be considered for translation through government-affiliated translation programs. It should also be noted that this emphasis on symbolic capital in Japan is not a distinct characteristic of institutional translation programs, but appears to be the general trend for the publication of Japanese literature in English translation as a whole as we can see from the list of Japanese authors most published in English translation. This is most likely due to the emphasis placed on the author's symbolic capital in Japan by people doing the selecting, whether they are selection committee members of institutional translation programs, advisors to academic presses or editors at US publishers, or a combination of these and other people. However, as we have seen from the marginal position occupied by Japanese literature in English translation within the US publishing field, symbolic capital in the Japanese publishing field does not always translate into symbolic capital in the US publishing

field. For this reason, authors and titles selected for translation because of their symbolic capital in the Japanese publishing field are rarely published to commercial and critical success by publishers in the US with high economic and symbolic capital.

#### *3.4.1 Helping authors accumulate symbolic capital in the US: A multi-leveled process*

It is interesting to note that the three Japanese authors published most extensively in translation around the world today, Haruki Murakami, Kenzaburo Oe, and Banana Yoshimoto, whose works are published primarily by commercial publishers with high symbolic and social capital in the US publishing field, did not receive any substantial support from institutional translation programs in launching their careers in the English-speaking world. Although both Haruki Murakami and Banana Yoshimoto were bestselling authors in Japan, their works were often dismissed by critics as not being serious literature, and it is quite unlikely that they would have been selected for translation by institutional programs that emphasized the symbolic capital of an author/title within the Japanese literary field. These critical success or symbolic capital that these two writers, as well as Nobel Laureate Kenzaburo Oe, accumulated internationally, did however improve their positions in the Japanese literary field later on. However, even these three authors were not identified directly by the larger US publishers. Kenzaburo Oe enjoyed the support of US academics and more importantly the Nobel Prize, Banana Yoshimoto received an additional boost from her critical and commercial success in Italy, and Haruki Murakami benefited from the support of the private sector in the form of Kodansha International. A translation of Haruki Murakami's *Sekai no Owari to Haado Boirudo Wandarando* was initially rejected by a US publisher before being published by Kodansha International as *The Hardboiled*

*Wonderland and the End of the World* (Rubin 2000). However, once Kodansha International published several of Murakami's novels to moderate commercial and critical success, Random House (Alfred Knopf and Vintage) began publishing Murakami's work and soon became his exclusive publisher in the US. According to a former editor at Kodansha International, one of the reasons that Kodansha International was willing to spend a significant amount of resources on publishing Haruki Murakami in English, was that he was one of their bestselling authors at the time and therefore a very important client that they wanted to keep happy (Donald Keene Centre 20<sup>th</sup> Anniversary Symposium 2006).

In that sense, although the abovementioned institutional translation programs may not be successful in directly engaging larger publishers in the US, it does not mean that they are completely unsuccessful in engaging the commercial pole of the US publishing industry. Some of the authors who have been first published by smaller Japanese-owned and academic presses through these programs may eventually be republished by larger publishers in the US who may publish new editions of works once they have proven to be commercially successful when published by academic presses and smaller Japanese publishers.

One trend has been for works initially published by Kodansha International, which has published the most Japanese literature in English translation between 1996 and 2005, to be republished by Random House, and more specifically Alfred Knopf and Vintage, which has published the most Japanese literature in English translation for a large commercial publisher in the US over the same time period. The partnership between these two publishers is also evident in the recent establishment of Random House Kodansha Co., Ltd. Below is a list of Japanese fiction in English translation

published by Random House that is in print as of 2007 and the publishers that first published them.

**Table 5: List of Japanese Authors/Titles published by Random House in the US in print as of 2007**

Author	Title	First published by
Kobo Abe	<i>The Face of Another (2003)</i>	Alfred Knopf 1966
	<i>Secret Rendezvous</i>	Alfred Knopf 1979
	<i>The Box Man (2001)</i>	Alfred Knopf 1974
	<i>Kangaroo Notebook (1996)</i>	Alfred Knopf 1996
	<i>The Woman in the Dunes</i>	Alfred Knopf NY in 1964
	<i>The Ruined Map (2001)</i>	Perigee Books NY 1980
Kirino Natsuo	<i>OUT (2004)</i>	Kodansha International in 2003
	<i>Grotesque</i>	Alfred Knopf in 2007
Yukio Mishima	<i>After the Banquet</i>	Alfred Knopf 1963
	<i>Forbidden Colors (1999)</i>	Alfred Knopf 1968
	<i>Thirst For Love (1999)</i>	Alfred Knopf 1969
	<i>The Sound of Waves</i>	Alfred Knopf 1956
	<i>The Temple of the Golden Pavilion (1994)</i>	Alfred Knopf 1959
	<i>The Sailor Who Fell From Grace with the Sea</i> (2004)	Alfred Knopf 1965
	<i>The Decay of the Angel (1990)</i>	Alfred Knopf 1974
	<i>Runaway Horses (1990)</i>	Alfred Knopf 1973
	<i>Spring Snow (1990)</i>	Tuttle 1972

	<i>The Temple of Dawn (1990)</i>	Alfred Knopf 1973
Haruki	<i>Blind Willow, Sleeping Woman (2006)</i>	Vintage Books NY 2006
Murakami	<i>After Dark</i>	Alfred Knopf in 2007
	<i>Kafka on the Shore</i>	Alfred Knopf in 2005
	<i>After the Quake (2002)</i>	Alfred Knopf/Harvill Press 2002
	<i>A Wild Sheep Chase (2002)</i>	Kodansha International 1989
	<i>Underground</i>	Harvill Press 2000
	<i>Norwegian Wood (2000)</i>	Kodansha International 1989
	<i>South of the Border, West of the Sun (1999)</i>	Alfred Knopf/Harvill Press in 1999
	<i>Sputnik Sweetheart</i>	Alfred Knopf in 2001
	<i>The Wind-Up Bird Chronicle (1997)</i>	Alfred Knopf in 1997
	<i>The Elephant Vanishes (1993)</i>	Alfred Knopf/Harvill Press in 1993
	<i>Dance Dance Dance (1995)</i>	Kodansha International 1994
	<i>Hard-Boiled Wonderland and the End of the World</i>	<b>Kodansha International 1991</b>
	Shikibu	<i>The Tale of Genji</i>
Murasaki		
Junichiro	<i>The Key &amp; Diary of a Mad Old Man (1991)</i>	Alfred Knopf 1961 (The Key) 1965 (Diary of a Mad Old Man)
Tanizaki	<i>The Secret History of the Lord of Musashi (2003)</i>	Pedigee Books 1983
	<i>Naomi (1985)</i>	Alfred Knopf 1985
	<i>Seven Japanese Tales (1996)</i>	Pedigee Books 1981
	<i>The Makioka Sisters (1957)</i>	Alfred Knopf 1957
	<i>Some Prefer Nettles (1955)</i>	Alfred Knopf 1955

	<i>Quicksand</i> (1994)	Alfred Knopf 1994
	<i>The Reed Cutter and Captain Shigemoto's Mother</i> (1993)	Vintage International 1993

It appears that the majority of titles published by Random House (Alfred Knopf and Vintage) are those that were initially published in the late 1950s and 60s during the “golden age of translation”. However, the two younger authors they publish, Haruki Murakami and Kirino Natsuo, were initially published by Kodansha International. Both three of the four Murakami titles and the Kirino title published by Kodansha International were published in Japanese by its parent company Kodansha. In both cases Random House took over from Kodansha International as the primary publisher once their books reached a certain level of popularity. In Murakami’s case, Kodansha International published four titles between 1989 and 1994, before Random House began republishing those titles as well as publishing other Murakami titles. In the case of Kirino, following the success of *Out*, first published by Kodansha International in hardback then by Vintage NY in paperback, Random House adopted Kirino Natsuo as one of their authors and published her second novel in English translation *Grotesque* from Alfred Knopf in hardback in 2007, which will probably be followed by a paperback edition from Vintage.

This kind of “poaching” of authors appears to pose a dilemma for smaller publishers who take the risk of making a long-term investment in an author, only to lose them to larger publishers with more economic and social capital once they become popular. However, this does not appear to be too much of a concern for Kodansha International, whose interests are closely linked with its parent company Kodansha,



which is eager to have their authors published abroad by foreign publishers. This stance is evident in the fact that Kodansha recently established the Kodansha Literary Translation Support Fund, which provides up to 10,000 US dollars in subsidies for foreign publishers publishing selected Kodansha works in translation. This program has a more commercial focus than the JLPP and Japan Foundation's Publication and Translation Support Program and most of the ten titles selected for this program are popular titles by relatively young authors. Translation promotion initiatives by Kodansha, which is a giant commercial publisher that produces everything from literature and magazines to manga, appear to place more emphasis on an author or work's commercial and critical potential in a foreign country (and less emphasis on their literary prestige in the Japanese literary field) when compared with government-funded programs. This kind of focus can also be observed in the design of two prizes that Kodansha has recently established: the Oe Kenzaburo Prize and the Random House Kodansha New Writer's Prize.

The Oe Kenzaburo Prize was established in 2005 and awarded for the first time in 2007 to Yu Nagashima who was only 34 when he was awarded the prize (Yomiuri Shimbun: May 6 2007). The prizewinner is selected by Oe Kenzaburo and the winning work is published in English, French or German. By having Japan's only living Nobel Laureate select the winning author, the prize may be able to provide the winner with symbolic capital that has some value in the international publishing field. Authors whose literary potential is recognized by Oe Kenzaburo can theoretically be selected for translation into English (or French or German) even if they have not yet accumulated significant symbolic capital in the Japanese literary field.

The other prize recently established by a Kodansha affiliate, Random House

Kodansha Co., Ltd., is the Random House Kodansha New Writer's Prize. Random House Kodansha Co., Ltd. was established in 2003 with 50% of its capital from Kodansha and the other 50% from Random House and primarily publishes Japanese translations of English books. The new prize is an open competition for new writers and the award-winning book will be published by Kodansha in Japan and in English translation by Random House in the United States. For the publisher, there is not much difference between holding this open competition and accepting unsolicited manuscripts with the aim of selecting an author that they want to publish both in Japan and the US. However, making it a prize has the additional advantage of providing the author with symbolic capital. This is necessary because the selected author will presumably be a newcomer and have very little symbolic capital in Japan and the US prior to being selected for the prize/translation. This prize marks a significant departure from other institutional translation programs, which place a strong emphasis on symbolic capital accumulated in Japan, in that it aims to introduce American readers to new (and particularly young) Japanese writers. It will also provide the winner with the opportunity to be published with a large US publisher with an extensive distribution network—an opportunity that even the most established authors in Japan rarely have.

These two new prizes are in their very early stages. The first winner of the Oe Kenzaburo Prize was announced in May 2007 and the first winner of the Random House Kodansha New Writer's Prize will not be announced until September 2007. Therefore, there is no way to know whether these new mechanisms will be successful in identifying and nurturing internationally successful authors. However, it is interesting to note that new programs are being established with an emphasis on identifying and nurturing new authors that can be successful abroad, rather than introducing authors that

have been successful in Japan.

These prizes can help identify authors who have potential abroad. However, in order for authors to be published by publishers with high symbolic, economic and social capital in the US, they also need to accumulate symbolic capital within the US publishing field. One way to do this would be to win awards that are recognized by the US publishing field. While the ultimate recognition would be to win the Nobel Prize for literature as Kenzaburo Oe did. However, there are other domestic (US), regional and international awards that can provide writers with symbolic capital in the US publishing field. For example, Natsuo Kirino's nomination for the Edgar Allan Poe Prize for *Out* increased her symbolic capital in the US, and Haruki Murakami gained symbolic capital in the US when *Kafka on the Shore* was awarded the international literary prize The Franz Kafka Prize and selected as one of the New York Times' 10 Best Books of 2005. There are several other awards such as the Man Asian Literary Prize and Man International Literature Prize that Japanese authors translated into English would be eligible for. Authors may be able to accumulate symbolic capital in both Japan and the US by gradually working their way up to prizes and awards that are recognized internationally.

Another way in which Japanese authors can accumulate symbolic capital in the US literary field is through the education system. For example, Murakami has been a writer in residence at Princeton, Tufts and Harvard Universities. In recent years his works translated by a couple of professors teaching Japanese literature at prestigious universities in the US. Having one's work incorporated into a university course syllabus can also be an effective long-term approach to accumulating symbolic capital in the US literary field. Rising interest in Murakami's works among students, academics and the

public in the US is evident in the increase in the number of people attending public forum's featuring him. A talk given by Murakami at Tufts University in 1999 when I was an undergraduate there was attended by about a dozen people. A talk given by him as part of the MIT Writers Series in October 2005, on the other hand, easily packed a lecture hall that could hold several hundred people (Gewertz 2005).

### *3.4.2 Helping translators accumulate symbolic capital*

Although the symbolic capital possessed by Japanese authors is important in getting them published in the United States, there is some question as to whether authors can be classified as agents in Bourdieu's sense of the term. With the exception of a handful of authors who have personally been engaging the US literary field by hiring literary agents themselves, making public appearances, finding writers-in-residence positions, and so on, the majority of authors have no direct involvement with the US publishing field. This is especially the case with authors who have not yet been published in English translation. Instead it is the different cultural mediators such as translators, literary agents, and staff of institutional translation programs that are engaging the US publishing field on behalf of the authors.

Translators are in a unique position to act as cultural mediators for Japanese authors interested in making inroads into the US publishing market because of their knowledge of both languages, culture and fields. Rainer Schulte has pointed out that most editors at English speaking publishing houses are unable to read works in their original language and that translators can play an important role in initiating translation projects (Schulte 1990: 2). However, it appears that translators need to possess a certain amount of symbolic capital before publishers will take their advice on what to publish.

Since translation as a profession does not appear to provide the translator with symbolic capital in the US Publishing Field. Unless translators have other sources of symbolic capital, they appear to have difficulty even in making contact with publishers, and even after establishing a working relationship with a publishing firm, their role tends to be strictly one of a contractor who has been outsourced a specific task. With the shortage of editors, translators and other individual cultural mediators (such as literary agents) that can link US publishers and Japanese authors/works, it not only means that the tastes of the few translators with symbolic capital have a large impact on what is published, but that institutional programs aimed at promoting Japanese literature abroad will continue to play an important role in the selection of texts.

Institutions aiming to promote Japanese literature in translation are aware of the shortage of translators who can serve a wider role of cultural mediator by selecting texts, approaching publishers, promoting authors, and so forth. Although at present there appears to be no programs aimed specifically at training translators to take on this expanded role of cultural mediator, there are many programs designed to provide translators with more symbolic and cultural capital. For example, the Japanese Literature Publishing Project's "Japanese Fiction Project" is aimed at providing relatively inexperienced literary translators with the opportunity to publish short fiction on the web. The selected translators have the opportunity of working with experienced editors to improve their translations. The Shizuoka International Translation Competition mentioned earlier recognizes new translators and helps them find new translation projects. It also gives Grand Prize winners the opportunity to spend a year studying at university or institution in Shizuoka to improve their translation skills.

Another program that aims to provide translators of Japanese fiction into English

with symbolic capital is The Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature administered by the Donald Keene Center of Japanese Culture at Columbia University. The \$5,000 Prize is awarded each year by the Center for the best book-length translation of Japanese literature that is unpublished or was published during the two years prior to the prize year. From 1979 to 1988, the prize was given to one winner, and beginning in 1989, the prize was given in two categories: classical and modern literature. Most of the winners of the prize are established translators and academics. However, the prize is given for the translation of a specific work, meaning that new translators also have the opportunity of being selected. This appears to have been the case for Yosei Sugawara, who was awarded the prize in the modern literature category in 2005 for his translation of *The Gift of Numbers* by Yoko Ogawa, which was his first published translation into English.

Prizes can be useful tools for increasing the symbolic capital of translators. However, it is not clear if the symbolic capital the translators obtained by winning the abovementioned prizes has helped them negotiate new translation projects in the US. In other words, the prize may have increased the symbolic capital of translators within the relatively narrow field of Japanese studies in the US, but it may not have had a significant impact on the translator's position within the US publishing field. The impact may also depend on the initial position of the translator within the US publishing field. The translators that most benefited from the symbolic capital associated with winning the prize appear to be those who did not possess very much symbolic capital prior to their winning the prize.

Most of the winners of the US-Japan Friendship Commission Prize are professors at universities in Japan or the US and also have published translations prior

to winning the prize. It is not clear if winning this particular prize changes their position and relationship with other agents in the US publishing field. It also seems unlikely that the existence of the prize would provide an incentive for translators to start a new translation project with the specific aim of entering the competition. Awarding prizes for translation, therefore, may be more useful for newer translators, who do not already have a working relationship with publishers or an established position in academia, in terms of improving their position within the US publishing field. At the same time, given the relatively marginal position that translators occupy in the US publishing field, a prize for English translators of Japanese literature may not provide the translator with enough symbolic capital in the US publishing field to lead to new publishing opportunities. For example, although the sample is limited, we have seen that the winners of the Shizuoka International Translation Competition have not had much success in publishing literary translations in the US (Shizuoka International Translators Network). The one translator that has been successful has published translations through the Japanese Literature Publishing Project. One explanation for this would be that prizes for translators of Japanese literature provides winning translators with symbolic capital within the Japanese Studies field in the US, but perhaps not as much within the US. Without the social and economic capital of the JLPP, the two titles translated by Ian McDonald may not have been published in the US. However, by publishing with publishers in the US publishing field, he may accumulate symbolic and social capital that will improve his position in the US publishing field and make it easier for him to negotiate with US publishers in the future. In other words, translators may not be able to obtain capital that can be deployed in the US publishing field through one prize or program alone, but may be able to accumulate the capital necessary for improving their

position in the US publishing field by utilizing these programs.

### **3.5 Are Institutional Translation Programs Supporting the Sub-field of Japanese Literature in English Translation in the US**

It is apparent that many of the titles published within this sub-field of Japanese literature in English translation in the US are not expected to conform to the dominant trend of the US publishing field, which is to make a profit on each title published. In most cases, publishers would not have been able to publish the titles they have, if they were under pressure to make a profit. The various institutional translation programs ranging from subsidies and prizes to promotional tours such as those mentioned above have certainly made it easier for publishers to publish Japanese literature by lightening their financial burden (both directly through subsidies and indirectly through opportunity costs of looking for possible titles, promoting them, and so on). Having said that, the number of titles published with the support of these institutional programs comprises only a small portion of the total number of titles published. Therefore, it cannot really be said that these programs alone are responsible for sustaining the abovementioned sub-field. These institutional programs may help increase the number of titles published each year, but even if they were discontinued, it would not necessarily mean that the sub-field would cease to function. Equally as important as these institutional translation programs, or perhaps of even greater importance, are the less visible forms of support that the publishers engaged in the sub-field receive. The majority of publishers publishing Japanese literature in English translation receive general support for operating their business, whether it is from a parent company (as in the case of Kodansha International), universities and endowments (as in the case of many university presses), or foundations



and individual donors (as in the case of many nonprofits such as Dalkey Archive Press). When these forms of institutional support are also included, then it could perhaps be said that the sub-field of Japanese literature in English translation in the US is sustained by non-commercial institutional support, though much of this kind of less visible support is aimed towards the more general aim of promoting excellence or diversity in publishing as opposed to the specific aim of promoting Japanese literature in translation. It is not clear whether publishing Japanese literature in English translation in the US would be a commercially unviable venture without this institutional support. Several authors such as Murakami, Banana, and Kirino are certainly being published to commercial and critical success in the US. However, it does appear that the majority of authors and titles that have been published in the US have benefited from some kind of institutional support at one point in time or another. And at the very least it would not be possible to maintain the current volume and variety of titles published without such support.

## Chapter 4: Preliminary Conclusions, Refining Hypotheses

### 4.1 Summary of Findings

In this paper I set out to answer a number of questions regarding the publication of Japanese literature in English translation in the United States between 1996 and 2005 as well as the role of institutional translation programs in this process. My initial hypotheses were as follows:

- Most Japanese literature made available in English translation in the United States over the past decade has not been selected according to the commercial logic that is becoming increasingly important in the US publishing industry. The majority of these works have instead been produced and published towards the literary pole of US publishing according to a nonprofit logic comprising literary, academic and political interests of a variety of individuals and institutions.
- This nonprofit logic has been supported by government and non-government institutional programs that target a relatively small audience of specialists. The existence of these programs, together with the support of academia and university/nonprofit presses, has made it possible for Japanese literature in English translation in the United States to constitute a sub-field of restricted production that is relatively autonomous from the commercial logic increasingly driving the US publishing industry.
- In this sub-field of restricted production, symbolic and cultural capital has played a more important role than economic capital in the selection of both texts/authors that

are published and the cultural mediators (translators, selection committee members, etc.) that can enter and participate in this game.

- While these institutional programs have made available a significant volume and variety of titles that would not have been published otherwise, the fact that they have not engaged the commercial pole of an increasingly commercialized industry has meant that their impact in terms of helping Japanese authors and their works reach a wider audience in the United States has been limited.

My research has confirmed some of my hypotheses and has given rise to some new questions. An examination of the JLTS database showed that although a variety of Japanese literature has been published in English translation in the US between 1996 and 2005, serious literary fiction by older authors with high symbolic capital in the Japanese literary field makes up a large proportion of these titles. This is not necessarily because these authors are deploying their symbolic capital in the US publishing field, but because their symbolic capital in the Japanese literary field encourages other agents to deploy their economic, cultural and social capital on behalf of the authors, to secure a position for them in the US publishing field.

The accumulation of economic capital is of secondary importance to most of these mediating agents, which include translators, literary agents, publishers and individuals involved in institutional translation programs. This does not, however, mean that symbolic and social capital is more important than economic capital in the publication of Japanese literature in English translation in the US. The amount of economic capital individuals and institutions possess appears to have an impact on whether or not they can secure positions for Japanese authors in the US publishing field.

The impact of economic capital on the kinds of positions they can secure, however, appears to be quite limited. Most Japanese authors, even when provided significant financial support from institutions, are published by the same kind of publishers in the US – academic presses, Japanese-owned/established publishers, and other relatively small literary publishers.

The amount of economic capital possessed by translators is also of importance. At the very least, translators must have an alternative source of income, as translating Japanese literature into English does not pay enough for a translator to be able to make a decent living in an industrialized country. In the case of Japanese literature, this often takes the form of a position in academia or other more commercial translation work. In the case where translators are turning down other translation work in order to do literary translations, the translators can be said to be deploying their own economic capital to improve the position of the authors they are translating in the US publishing field. The translators also accumulate some symbolic capital, although only marginally in the US publishing field, where translation remains a fairly low symbolic occupation. Translators do appear to accumulate some symbolic capital within their own sub-fields, whether it is in a specific area of academia or translation, though its impact in terms of future economic return on investment (such as promotion in academia or better-paid translation work) seems too small to be the motivation for undertaking literary translation. Further research needs to be done on the motivations of the translator, factoring in personal satisfaction as another possible motivation.

A survey of the field has also shown that there are many institutional translation programs that provide a significant amount of economic capital that can be utilized towards the aim of publishing Japanese literature in English translation in the

US. Most of these programs place a strong emphasis on literary merit as opposed to commercial success, although the degree of emphasis differs slightly according to the kind of organization sponsoring the program. Initiatives supported by governmental and cultural organizations place more of an emphasis on the symbolic capital of the author within the Japanese literary field. Publisher-supported initiatives place more emphasis on economic capital, although the symbolic and literary value of the endeavour still remains a primary objective, especially given the low financial return on investment in Japanese literature in English translation. Furthermore, as mentioned above, institutional programs aimed at promoting Japanese literature in translation appear to be more successful in securing a position for the Japanese authors in the US publishing field, than in helping them improve their positions within the field. Once authors secure a position in the US publishing field, they are basically subject to the rules of that game. It is authors (e.g., Haruki Murakami) who have actively engaged the US publishing field (by hiring a literary agent in the US, taking on writers-in-residence positions at US universities, and so on), and those who have succeeded in obtaining the support of individuals who already possessed significant capital in the US publishing field (as in the case of Mishima, Tanizaki and others published by Alfred Knopf in the 1960s), who appear to have succeeded in securing better positions for themselves in the field, and by extension reached a wider audience.

I also posed the question of what kind of impact the translations have on the image of Japan and its literature in the United States. Further research in the form of questionnaires is required to assess this impact. However, preliminary observations suggest that the impact of translated literature on the image of Japan as a country is limited, though not negligible, given the low volume of works published and the large

amount of information available from other sources. On the other hand, the impact on the image of Japanese literature in the United States appears to be largely dependent on translations, and it would be useful to interview people in the US about their image of Japanese literature.

#### **4.2 Refining Hypotheses**

In line with the findings of this preliminary study, I will refine my hypotheses as follows.

- Most Japanese literature made available in English translation in the United States over the past decade has been produced and published towards the literary/academic pole of US publishing.
- Government and non-government institutional support, in the form of institutional translation programs, subsidized publishing, and so forth has made it possible for Japanese literature in English translation in the United States to constitute a sub-field of restricted production that is relatively autonomous from the logic of large-scale production that characterizes the US publishing industry.
- In this sub-field of restricted production, symbolic capital in the Japanese literary field has played an important role in the selection of texts as well as agents such as authors and translators. However, it is the economic capital of funding institutions that has been the main factor that has enabled authors to enter the US publishing field.
- Institutional translation programs and other forms of governmental and nongovernmental support have made available a variety of titles in the US. However,

their impact has primarily been in securing a position for the authors in the US publishing field and their impact in terms of improving authors' positions in the US publishing field has been limited. Since most Japanese authors are not active agents in the US publishing field, they need to engage the cooperation of agents (editors, literary agents) who already have good positions in the US publishing industry in order to improve their own positions.

The image of Japanese literature in the United States depends on a person's knowledge of and/or interest in Japan. Most people in the United States have no clear image of Japanese literature. For people involved in the literary or publishing field, the image of Japanese literature is dominated by the works of a few authors who have been published by larger publishers in the US. For people with a special interest in Japan or Japanese literature, such as university students majoring in or taking courses in Japanese literature, the image is created from a mix of a few popular authors that are being published by larger US publishers and older, more literary authors who have been incorporated into syllabi of Japanese studies/literature courses at US universities over the course of many years.

### **4.3 Further Research**

My initial research has allowed me to identify the main agents involved in publishing Japanese literature in English translation in the United States. However, the primary source of data I used for my analysis, the Japanese Literature Translation Search database, was incomplete. The Japanese Literature Publishing and Promotion Center has recently published a series of reports on Japanese literature in translation, and in

preparing these reports, the JLPP updated the data available in the Japan Foundation's Japanese Literature Translation Search database on Japanese literature published in English between 1986 and 2005. The data in the JLTS for more recent years is now as complete as those in the earlier years. I will therefore undertake the same analysis as above with this new data. I do not expect there to be a significant change in the main actors, but there will be changes in details regarding the number of works. Once I have completed this new data analysis, I will focus my energies on obtaining more information from the agents identified through this analysis. This will include sending out questionnaires to publishers and translators, as well as conducting in-depth interviews with key editors, translators, literary agents, scholars, and so on. Through these questionnaires and interviews, I hope to gain a better understanding of the motivations that drive the various agents to deploy their capitals, as well as how they see themselves positioned in relation to other agents in the field. In addition to the main questions covered by this preliminary study, I also plan to identify the less visible actors, such as literary agents and staff of institutional translation programs, and examine their role in the "translation" process. I also plan to examine the impact of Japanese Studies programs at US universities on the production of Japanese literature in translation, by doing an analysis of works included on course syllabi and anthologies, and papers written by Japanese literature scholars. It is hoped that this will shed further light on the various factors conditioning the publication of Japanese literature in English translation in the United States.



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## Appendix 1: Six Large Conglomerate Publishers in the US

<b>Random House Inc.</b>
<b>Bantam Dell</b>
Bantam Dell Hardcover
Bantam Dell Mass Market
Bantam Dell Trade Paperback
Crimeline
Delacorte
Dell
Delta
Domain
DTP
Fanfare
Island
Spectra
The Dial Press
<b>Crown Publishing Group</b>
Clarkson Potter
Crown Business
Crown Publishers, Inc.
Harmony Books
Potter Style

Potter Craft
Shaye Areheart Books
Three Rivers Press
<b>Doubleday Broadway</b>
Broadway Books
Harlem Moon
Currency
Doubleday
Doubleday Image
Doubleday Religious Publishing
Main Street Books
Morgan Road Books
Nan A. Talese
Spiegel & Grau
<b>Knopf Publishing Group</b>
Alfred A. Knopf
Anchor Books
Everyman's Library
Pantheon Books
Schocken Books
Vintage
<b>Randomhouse Publishing Group</b>
RH Trade Group



Villard Books
The Modern Library
RH Trade Paperbacks
Strivers Row Books
Reader's Circle
Del Rey
Del Rey / Lucas Books
Fawcett
Ivy
One World
Wellspring
<b>RH Audio Publishing Group</b>
Listening Library
Random House Audio
Random House Audio Assets
Random House Audio Dimensions
Random House Audio Roads
Random House Audio Voices
Random House Audio Price-less
<b>Random House Children's Books</b>
Kids@Random (RH Children's Books)
Golden Books
<b>RH Direct Inc.</b>

Bon Appétit
Gourmet Books
Pillsbury
<b>RH Large Print</b>
<b>RH Value Publishing</b>
<b>Waterbrook Press</b>
Shaw Books
Waterbrook Press
<b>Penguin Group (USA) Inc</b>
Berkley Books
Dutton
Grosset & Dunlap
New American Library
Penguin
Philomel
G. P. Putnam's Sons
Riverhead Books
Viking
Frederick Warne
Dial Books
Puffin
Speak
Firebird

<b>HarperCollins Publishers</b>
Amistad
Avon
Avon Red
Avon Trade
Caedmon
Collins
Collins Design
Ecco
Eos
Harper Paperbacks
Harper Perennial
Harper Perennial Modern Classics
HarperAudio
HarperCollins
HarperCollins e-Books
HarperEntertainment
HarperLargePrint
HarperSanFrancisco
HarperTorch
Morrow Cookbooks
Rayo
ReganBooks

William Morrow
<b>Holtzbrinck Publishers</b>
Farrar Straus and Giroux
Henry Holt & Company
W.H. Freeman and Worth Publishers
Palgrave Macmillan
Bedford/St. Martin's
Picador
Roaring Brook Press
St. Martin's Press
Tor Books
Bedford Freeman & Worth Publishing Group
<b>Hachette Book Group USA</b>
Warner Books
5-Spot
Solana
Springboard Press
Warner Business Books
Warner Forever
Warner Trade Paperbacks
Twelve
Warner Vision
Warner Wellness

FaithWords
Center Street
Little, Brown and Company
Back Bay Books
Bulfinch Press
Little, Brown Books for Young Readers
LB Kids
Megan Tingley Books
Hachette Book Group Digital Media
Hachette Audio
<b>Simon &amp; Schuster, Inc.</b>
Simon & Schuster
Scribner
Pocket Books
Downtown Press
The Free Press
Atria
Fireside
Touchstone
Washington Square Press
Atheneum
Margaret K. McElderry
Aladdin Paperbacks

Little Simon
Simon Spotlight
Simon Spotlight Entertainment
Star Trek
MTV Books
Wall Street Journal Books

**Appendix 2: Publishers that Published Japanese Literature in English Translation  
Between 1996 and 2005**

PUBLISHER	Location	1996-2005
J. Wiley & Sons, NY	N.Y.	1
Kodansha International, Tokyo	Tokyo	154
Shambhala, Boston	Boston	5
University of Hawaii Press, Honolulu	Honolulu	45
Noble House, Baltimore	Baltimore	1
Grove Press, New York	N.Y.	23
Vintage Books, N.Y.	N.Y.	23
Edwin Mellen Press, N.Y	N.Y.	2
Center for Japanese studies, University of Michigan,	Ann Arbor	21
P. S. A. Press, Middletown Springs, Vt.	Vt.	2
Weatherhill, New York	N.Y	1
Kinokuniya Company Ltd., Tokyo	Tokyo	39
The Pacific Basin Institute at Pomona College,	Pomona	1
The University of Wisconsin Press, Madison	Madison	1
Columbia University Press, New York	N.Y	131
Vertical Inc, New York	N.Y	28
Duke University Press, Durham, NC	NC	3
M.E. Sharpe, Armonk	Armonk	35
Katydid Books, Santa fe	Santa fe	6
Soho Press, New York	New York	5

Tuttle, Boston/Tokyo/Rutland	Boston	30
CCC Books, Palo Alto, Calif	Calif	1
Edwin Mellen Press, Lewiston	Lewiston	2
Donald M. Richardson, Winchester	Winchester	4
Princeton University Press, Princeton,	Princeton,	1
Troll, Mahwah, N.J	N.J	1
Counterpoint, Washington D.C	Washington D.C	50
Lee and Low abooks, New York	N.Y	1
Dell Laurel Leaf, New York	N.Y	2
Crown Publishers, New York	N.Y	1
AHA Books, Gualala Calif	Calif	1
Judson Press, Valley Forge, Pa	Pa	1
Dover Publication, N.Y	N.Y	1
Cheng and Tsui, Boston	Boston	1
Sharpe, Armonk , N.Y	N.Y	42
Yakusha, Stanwood, WA	WA	3
Eerdmans books, Grand Rapids, Mich	Mich	1
Harcourt Brace, New York	N.Y	8
New Directions, New York	N.Y	37
Ecco Press, Hopewell, N.J	N.J	1
Farrar Straus and Giroux, New York	New York	4
University of California , Berkeley	Berkeley	19
American Book Company, Richmond	Richmond	2



IBC Publishing, Tokyo/ICG Muse/Stonebridge Press	Tokyo	26
Dalkey Archive Press, Normal, IL	IL	1
Harcourt, Inc., Orlando/NY	Orlando	3
Two Lines , San Francisco (MAGAZINE)	San Fran	2
Welcome Rain Edition , New York	N.Y	1
McSweeney's, San Francisco(magazine)	San Fran	1
New Yorker Magazine, N.Y. (magazine)	N.Y	4
Grand Street Press, New York	N.Y	1
Bantam Doubleday Dell Publishing Group, Inc., New York	N.Y	1
Barricade Books, New York	N.Y	13
Alfred A. Knopf, Inc., New York	N.Y	5
Viking Penguin, New York	N.Y	1
Houghton Mifflin Company, Boston	Boston	1
Blair Press (Simon & Schuster Inc.), New York	N.Y	1
Blue Moon Books Inc., New York	N.Y	2
Foxrock Books, New York	N.Y	4
Cornell University East Asia Program, New York	N.Y	4
State University of New York Press, Albany, NY	N.Y	4
Washington Square Press, New York	N.Y	2
Praeger Publishers, Westport, CONN	CONN	1

**Appendix 3: Japanese Authors Published in English Translation Between 1996 and 2005**

	1996-2006				
Author	# of books (including re-ed)	# of titles	# of works	Date of Birth	Death
ABE Kobo	9	7	7	1924	1993
AGAWA Hiroyuki	1	1	1	1920	
AKUTAGAWA Ryunosuke	4	4	11	1892	1927
ARIYOSHI Sawako	2	2	2	1931	1984
AYUKAWA Nobuo	1	1	1	1920	1986
BETSUYAKU Minoru	1	1	1	1937	
CHIKAMATSU Monzaemon	1	1	5	1653	1724
CHONG Wishin	1	1	1	1957	
DAZAI Osamu	4	4	12	1909	1948
DOGEN	4	4	4	1200	1253
EDOGAWA Ranpo	1	1	1	1894	1965
EKUNI Kaori	1	1	1	1964	
ENCHI Fumiko	6	6	6	1905	1986
ENDO Shusaku	2	2	2	1923	1996
FUJINO Chiya	1	1	1	1962	
FUJISAWA Shuhei	1	1	8	1927	1997
FUJITA Den	1	1	1	1932	
FUJIWARA no Michitsuna no haha	3	1	1		995

FUJIWARA no Shunzei	1	1	1	1114	1204
FUJIWARA no Teika	1	1	1	1162	1241
FURUI Yoshikichi	2	2	7	1937	
FUTABATEI Shimei	1	1	1	1864	1909
HAGIWARA Sakutaro	3	3	9	1886	1942
HAITANI Kenjiro	1	1	1	1934	2006
HANMURA Ryo	1	1	2	1933	2002
HARA Tamiki	1	1	2	1905	1951
HARADA Yasuko	1	1	1	1928	
HASHIMOTO Osamu	1	1	1	1948	
HAYASHI Mariko	2	2	2	1954	
HAYASHI Fumiko	6	6	13	1903	1951
HAYASHI Kyoko	1	1	1	1930	
HIGA Tomiko	1	1	1	1938	
HIGASHINO Keigo	1	1	1	1958	
HIGUCHI Ichiyo	1	1	1	1872	1896
HINO Keizo	1	1	1	1929	2002
HIRABAYASHI Taiko	3	3	3	1905	1972
HIRAIWA Yumie	1	1	1	1932	
HISAUCHI Michio	1	1	1	1951	
HONDA Katsuichi	1	1	1	1931	
HORI Tatsuo	1	1	1	1904	1953
HOSHI Shinichi	1	1	2	1926	1997

Hirata Oriza	1	1	1	1962	
IBUSE Masuji	2	2	2	1898	1993
IHARA Saikaku	1	1	1	1642	1693
IKEDA Daisaku	1	1	1	1928	
IKEDA Michiko	1	1	1	1914	
IKEZAWA Natsuki	1	1	5	1945	
INABA Mayumi	1	1	1	1950	
INAGAKI Taruho	1	1	1	1900	1977
INOUE Hisashi	2	2	2	1934	
INOUE Mitsuharu	1	1	1	1926	1992
INOUE Yasushi	4	4	6	1907	1991
IROKAWA Takehiro	1	1	1	1929	1989
ISHIHARA Shintaro	1	1	1	1932	
ISHIKAWA Jun	1	1	5	1899	1987
ISHIKAWA Takashi	1	1	1	1943	
ISHIKAWA Takuboku	2	2	6	1886	1912
ISHIKAWA Tatsuzo	1	1	2	1905	1985
ITO Sei	1	1	1	1905	1969
IZUMI Kyoka	4	4	11	1873	1939
Iwamatsu Ryo	1	1	1	1952	
JIPPENSHA Ikku	1	1	1	1765	1831
KADONO Eiko	2	2	2	1935	
KAGA Otohiko	1	1	1	1929	

KAIKO Takeshi	2	2	2	1930	1989
KAJII Motojiro	3	3	3	1901	1932
KAMONO Chomei	1	1	1	1155	1216
KARA Juro	1	1	1	1940	
KATO Chikage	1	1	1	1735	1808
KATO Shuichi	1	1	1	1919	
KAWABATA Yasunari	18	16	36	1899	1972
KAWAI Suimei	1	1	2	1874	1965
KAWAMURA Takeshi	1	1	1	1959	
KIJIMA Hajime	2	2	3	1928	
KINOSHITA Mokutaro	1	1	2	1885	1945
KIRINO Natsuo	1	1	1	1951	
KISHIDA Kunio	1	1	1	1890	1954
KISHIDA Rio	1	1	1	1950	2003
KITA Morio	1	1	1	1927	
KITAHARA Hakushu	1	1	3	1885	1942
KITAKATA Kenzo	2	2	2	1947	
KITAMURA So	1	1	1	1952	
KITASONO Katsue	1	1	4	1902	1978
KOBAYASHI Hideo	1	1	3	1902	1983
KOBAYASHI Issa	5	5	5	1763	1827
KOBAYASHI Kyoji	1	1	1	1957	
KOBAYASHI Takiji	1	1	1	1902	1933

KODA Aya	1	1	4	1904	1990
KODA Rohan	1	1	1	1867	1947
KODAMA Kagai	1	1	2	1874	1943
KOJIMA Nobuo	2	2	2	1905	
KOKAMI Shoji	1	1	1	1958	
KOMATSU Sakyo	1	1		1931	
KOMATSU Mikio	1	1	1	1941	
KONO Taeko	2	2	10	1926	
KONO Tensei	1	1	1	1935	
KUKI Shuzo	1	1	1	1888	1941
KUNIKIDA Doppo	2	2	2	1871	1908
KURAHASHI Yumiko	2	2	23	1935	
KURIHARA Sadako	1	1	2	1913	
KURIMOTO Kaoru	3	3	3	1953	
KUROI Senji	1	1	1	1932	
KUROSHIMA Denji	1	1	1	1898	1943
KUROYANAGI Tetsuko	1	1	1	1933	
KUSANO Shinpei	1	1	1	1903	1988
Kaneshita Tatsuo	1	1	1	1964	
MAEDA Ai	2	2	2	1931	1987
MAKINO Eri	1	1	1	1959	
MAKINO Nozomi	1	1	1	1961	
MARUYA Saichi	1	1	1	1925	

MASAMUNE Hakucho	1	1	1	1879	1962
MASAOKA Shiki	1	1	1	1867	1902
MASUDA Mizuko	1	1	1	1948	
MASUDA Sayo	1	1	1	1925	
MATSUDA Masataka	1	1	1	1962	
MATSUMOTO Seicho	1	1	1	1909	1992
MATSUO Basho	3	3	3	1644	1694
MAYAMA Seika	1	1	1	1878	1948
MAYUMURA Taku	1	1	1	1934	
MISHIMA Yukio	17	17	24	1925	1970
MIURA Ayako	1	1	1	1922	1999
MIURA Kiyohiro	1	1	1	1930	
MIYABE Miyuki	3	6	3	1960	
MIYAMOTO Teru	1	1	1	1947	
MIYAMOTO Yuriko	1	1	1	1899	1951
MIYAZAWA Akio	1	1	1	1956	
MIYAZAWA Kenji	5	5	29	1896	1933
MORI Yoko	1	1	1	1940	1993
MORI Ogai	5	5	20	1862	1922
MORITA Ryuji	1	1	1	1954	
MOROMOTO Isao	1	1	1		
MUKODA Kuniko	2	2	2	1929	1981
MURAKAMI Haruki	18	15	16	1949	

MURAKAMI Ryu	5	4	4	1952	1952
MURAMATSU Tomomi	1	1	1	1940	
MURASAKI Shikibu	2	1	1	987	1015
NAGAI Kafu	5	4	4	1879	1959
NAGAI Tatsuo	1	1	1	1904	1990
NAGASHIMA Minako	1	1	1	1943	
NAKAGAMI Kenji	2	2	8	1946	1992
NAKAHARA Chuya	2	2	2	1907	1937
NAKAJIMA Atsushi	2	2	2	1909	1942
NAKAMURA Takafusa	3	3	3	1925	
NAKANO Shigeharu	1	1	5	1942	
NARUI Yutaka	1	1	1	1961	
NATSUME Soseki	9	7	8	1867	1916
NIIMI Nankichi	1	1	1	1913	1943
NISHIUCHI Minami	1	1	1	1938	
NISHIWAKI Junzaburo	1	1	8	1894	1982
NIWA Fumio	1	1	1	1904	2005
NODA Hideki	1	1	1	1955	
NOMA Hiroshi	1	1	4	1915	1991
Nagai Ai	1	1	1	1951	
OCHIAI Naobumi	1	1	1	1861	1903
ODA Katsuzo	1	1	1	1931	
ODA Makoto	1	1	1	1932	



OE Kenzaburo	12	11	15	1932	
OGAWA Yoko	1	1	1	1962	
OGUMA Hideo	1	1	1	1901	1940
OHARA Mariko	1	1	1	1959	
OHASHI Yasuhiko	1	1	1	1956	
OKABE Kota	1	1	1	1945	
OKAMOTO Kanoko	2	2	2	1889	1939
OKUIZUMI Hikaru	1	1	4	1956	
OOKA Makoto	1	1	1	1931	
OOKA Shohei	8	5	5	1909	1988
ORIKUCHI Shinobu	1	1	1	1887	1953
OSARAGI Jiro	1	1	1	1897	1973
OTA Shogo	1	1	1	1939	
OTA Yoko	2	2	2	1906	1963
OTOTAKE Hirotsada	3	1	1	1976	
OTSUKA Yuzo	1	1	1	1921	
OZAKI Koyo	1	1	1	1867	1903
Ryokan	1	1	1	1758	1831
SAEGUSA Kazuko	1	1	1	1929	2003
SAITO Mamoru	1	1	1	1924	
SAITO Ren	1	1	1	1940	
SAKAGUCHI Ango	2	2	2	1906	1955
SAKURAI Ami	1	1	1		

SANO Yoko	1	1	1	1938	
SANYUTEI Encho	1	1	1	1839	1900
SASAKI Joh	1	1	1	1950	
SATA Ineko	2	2	2	1904	1998
SATO Haruo	2	2	9	1892	1964
SENOO Kappa	1	1	1	1930	
SETOUCHI Harumi	1	1	1	1922	
SHIBA Ryotaro	4	3	3	1923	1996
SHIGA Naoya	2	2	4	1883	1971
SHIINA Makoto	1	1	1	1944	
SHIMADA Masahiko	2	2	2	1961	
SHIMADA Soji	1	1	1	1948	
SHIMAO Toshio	1	1	1	1917	1986
SHIMAZAKI Toson	1	1	3	1872	1943
SHIMIZU Ikko	1	1	3	1931	
SHIMIZU Yoshinori	1	1	1	1947	
SHINKAWA Kazue	1	1	1	1929	
SHIONO Nanami	1	1	1	1937	
SHONO Junzo	1	1	1	1921	
SONO Ayako	1	1	1	1931	
SUZUKI Koji	4	4	11	1957	
Saigyo	2	2	2	1118	1190
Sakate Yoji	1	1	1	1962	

Shotetsu	1	1	1	1381	1459
Suzue Toshiro	1	1	1	1963	
TACHIHARA Michizo	1	1	1	1914	1939
TAGUCHI Randy	1	1	1	1959	
TAKAGI Akimitsu	3	3	3	1920	1995
TAKAHASHI Genichiro	2	2	2	1951	
TAKAMURA Kotaro	1	1	5	1883	1956
TAKEDA Rintaro	2	2	3	1904	1946
TAKENISHI Hiroko	1	1	1	1929	
TAKENO Masato	1	1	1	1966	
TAKESHIMA Hagoromo	1	1	1	1872	1967
TAKEUCHI Juichiro	1	1	1	1947	
TAMURA Ryuichi	1	1	1	1923	1998
TANI Joji	1	1	1	1900	1935
TANIKAWA Shuntaro	2	2	2	1931	
TANIZAKI Junichiro	8	7	19	1886	1965
TATEMATSU Wahei	1	1	1	1947	
TAWADA Yoko	4	2	3	1960	
TAYAMA Katai	1	1	1	1871	1930
TERAYAMA Shuji	2	2	2	1936	1983
TOKAI Sanshi	1	1	1	1852	1922
TOKUDA Shusei	2	2	2	1871	1943
TOKUTOMI Roka	1	1	1	1868	1927

TOMIOKA Taeko	1	1	7	1935	
TSUBOI Sakae	1	1	1	1900	1967
TSUJI Kunio	1	1	1	1925	1999
TSUKA Kohei	1	1	1	1948	
TSURUMI Yuki	1	1	1	1957	
TSUSHIMA Yuko	3	3	10	1947	
TSUTSUI Yasutaka	1	1	1	1934	
UEKI Emori	1	1	1	1837	1892
UNO Chiyo	1	1	1	1897	1996
UNO Koji	2	2	3	1891	1961
WATANABE Eriko	1	1	1	1955	
WATANABE Junichi	1	1	1	1933	
YAMADA Amy	1	1	1	1959	
YAMADA Taichi	2	1	1	1934	
YAMAMURA Bocho	1	1	3	1884	1924
YAMAMURA Misa	1	1	1	1934	1996
YAMAZAKI Tetsu	2	2	2	1946	
YAMAZAKI Tomoko	1	1	1	1932	
YANO Tetsu	1	1	1	1923	2004
YOKOMITSU Riichi	3	3	3	1898	1947
YOKOUCHI Kensuke	1	1	1	1961	
YOSANO Akiko	2	2	6	1878	1942
YOSANO Hiroshi	1	1	2	1873	1935

YOSHIDA Issui	1	1	1	1898	1973
YOSHIKAWA Eiji	2	2	2	1892	1962
YOSHIMOTO Banana	8	6	7	1964	
YOSHIMURA Akira	8	7	7	1927	2006
YOSHIYUKI Junnosuke	1	1	1	1924	1994
YU Miri	2	2	2	1968	
YUASA Hangetsu	1	1	1	1858	1943
YUASA Katsue	1	1	2	1910	1982
YUMENO Kyusaku	1	1	1	1889	1936
YUMOTO Kazumi	7	3	3	1959	
Total/Average	487	458	723	1887.632813	

**Appendix 4: Number of Works Published in English Between 1996 and 2005 By  
Each Translator**

Translator	Trans works in English (96-05)
Wayne P. Lammers	7
Ann Sherif	8
John Bester	41
Jon Wilson Lacure	1
Meredith Mckinney	5
Joseph Sigrist	1
Hiroaki Sato	17
John D. Swain	4
Junko Morimoto	1
Daniel Gallimore	1
Don Kenny	2
Cody Poulton	8
Leon Ingulsrud	3
Mari Boyd	4
Mitachi Riho	2
Carol Fisher Sorgenfrei	2
Roger Pulvers	8
Mitsuko Irie	1
Alfred Birnbaum	38
Janet Palazzo-Craig	1

Juliet Winters Carpenter	6
David Chibbett	1
Makoto Ueda	17
Peter B. High	1
Donald Keene	5
Noha S. Brannen	3
Boido Mari	1
James A. Fujii	1
Reiko Tsukimura	1
Emi Shimokawa	3
Hiroko Yoda	1
Glynne Walley	11
Tyran Grillo	1
Hoan E. Ericson	1
Jeff Shore	2
Sonja Arntzen	2
Atsuko Sakaki	22
Thomas Fitzsimmons	2
Burton Watson	2
Deborah Boliver	2
Steven Heine	1
Samuel Grolmes & Yumiko Tsumura	1
William Jefferson	6

Fusae Ekida and David A. Schmidt	1
Judith Carol Huffman	1
Donald M. Richardson	4
Ian Hideo Levy	4
J. Martin Holman	49
Matthew Gollub	1
James Westerhoven	5
Richard H. Minear	2
Cathy Hirano	8
Alfred H. Marks	4
Sadako Mizuguchi	3
Hatsue Kawamura and Jane Reichhold	1
Minoru Kohda	1
Samuel L. Leiter	1
Laurel Resplica Rodd and Mary Catherine Henkenius	1
Philip Gabriel	14
Sam Hamill	5
Kyoko Irie Selden and Noriko Mizuta Lippit	7
Robert Epp	3
Tamae K. Prindle	4
S. Mostow	1
Mark Ealey	6



Ryuichi Abe and Peter Haskel	1
Harold Wright	2
Howard Hibbett	9
Paul St. John Mackintosh and Maki Sugiyama	1
Cid Corman and Susumu Kamaike	1
Arthur Binard	3
Marguerite Wells	1
Elaine Tashiro Gerbert	2
Steven D. Carter	1
Geraldine Harcourt	10
Robert B. Rohmer	1
Yasuhiko Moriguchi	1
William I. Elliott and Kazuo Kawamura	1
Maryellen Toman Mori	1
Wakako Hironaka	1
Lawrence Rogers	19
Jay Rubin	40
Mildred Tahara	1
Deborah Stuhr Iwabuchi	1
Stephen Snyder	8
William Scott Wilson	2
Joel Cohn	1

Edward Seidensticker	10
Gavin Frew	8
Dorothy Britton	2
R. B. Rohmer	2
Lynn Kutsukake	1
Ry Beville	2
Paul Sminkey	1
Kerim Yasar	2
Mark Schilling	1
Steven Clark	1
Michael Emmerich	12
Alexander O. Smith	3
Gerry Harcourt	3
Edward Putzar	1
Ross Mckenzie	1
Dennis Washburn	4
Yukiko Tanaka	1
Giles Murray	6
Susan Tsumura	1
Ian McDonald	1
Oketani Shogo	1
Richard Bowring	2
J. Scott Miller	1

G.G. Rowley	2
Guohe Zheng	1
Marleigh Grayer Ryan	1
Charles Shiro Inouye	5
Kyoko Kurita	1
Leon Zolbrod	1
Richard Torrance	3
Edmund R. Skyzypczak	1
William E. Naff	1
Kenneth G. Henshall	1
David O. Mills	1
Janine Beichman	6
Akiko Takemoto	1
Van C. Gessel	2
Ivan Morris	6
Leith Morton	5
James B. Harris	1
Tricia Vita	1
Jeffrey Angles	1
William J. Tyler	4
J. Martin Holman	49
Zeljko Cipris	2
Keiko McDonald	2

J. Thomas Rimer	6
Elaine Gerbert	5
Kyoko Omori	1
Paul McCarthy	8
Hosea Hirata	9
Kyoko Selden	15
Atsuko Sakaki	22
John Solt	4
Miriam Silverberg	5
David G. Goodman	5
John K. Gillespie	2
Paul Anderer	1
Phyllis Lyons	2
Yoshiko Dykstra	1
Robert Tienney	1
Koichi Nakagawa	2
Rebecca Copeland	1
Keith Leslie Johnson	1
Lucy North and Lucy Lower	27
Charlotte Eubanks	2
Mark Ealey	6
Izumi Tytler	1
E. Dale Saunders	3

Mark Driscoll	2
C. Andrew Gerstle	5
Margaret Mitsutani	9
Anthony Hood Chambers	9
Nancy Andrew	1
James Araki	1
Shiro Tamura	1
Judith Merril	2
Deborah Boliver Boehm	1
Eileen Kato	2
William I. Elliott	3
Harold Wright	2
Leon Picon	3
Yokoo Sadamichi	1
Richard H. Minear	2
William F. Sibley	1
Dennis Keene	6
William Jefferson Tyler	5
Sanford Goldstein	4
Yuasa Masako	4
Katsumi Shindo	1
Royall Tyler	1
David H. Shapiro	2

J. Thomas Rimer	6
Thomas Satchell	1
Cecilia Segawa Seigle	1
Robert Ulmer	1
Yasuhiko Moriguchi	2
Mitachi Riho	2
Robert Lyons Danly	1
Noriko Miura	1
Andrew Rankin	7
Eve Zimmerman	3
Maryellen Toman Mori	3
Christopher Michael Rich	1
Norma Moore Field	1
Maria Flutsch	1
Aiko Ito	3
Takashi Kojima	7
Kenneth Strong	1
Geoffrey Bownas	1
Steve Bradbury	2
Alfred H. Marks	4
James Raeside	3
Paul St. John Mackintosh	3
Kunioki Yanagishita	2

Gudo Wafu Nishijima	3
Jeff Shore	2
Yoshio Iwamoto	1
Luk Van Haute	6
S. Yumiko Hulvey	2
Sarah Mehlhop Strong	6
Motoyuki Shibata	1
John K. Gillespie	2
Sonja Arntzen	2
Donna George Storey	3
David Lewis	3
Shimu Hitomi	1
Karen Colligan-Taylor	5
George Satio	1
Joan E. Ericson	2
Janice Brown	5
Susanna Fessler	4
Kyoko Motomochi Nakamura	1
Arthur Binard	3
Kinya Tsuruta	1
Sam Hamill	5
Lewis Mackenzie	1
Nanao Sakaki	1

Karen Colligan-Taylor	5
Sarah Mehlhop Strong	6
Shiloh Ann Shimura	1
Francis B. Tenny	13
Ted Goossen	2
Sonya L. Johnson	1
Robert Danly	2
Noriko Mizuta Lippit	8
Stanleigh Jones	1
Noriyoshi Satio	1
Tomone Matsumoto	1
Kenneth L. Richard	1
Tamae K. Prindle	4
Sue Herbert	2
Frederick Uleman	1
Thomas J. Harper	1
Lawrence J. Howell	1
David Lewis	1
Russell F. Wasden	6
Megan Backus	2
Retsu Kaiho	1
Vincent Murphy	1
Mona Tellier	2



Dorothy Britton	2
Marvin Marcus	2
Helen Hopper	2
Andrew Hall	2
John Nathan	7

### Appendix 5: 16 Most Published Translators

Translator	Works	Titles in US (96-05)	Trans works in English (45-05)	First Trans	First booklength Trans	# of different authors translated
Wayne P. Lammers	7	5	23	1982	1992	5
Ann Sherif	8	3	17	1991	1994	2
John Bester	41	12	190	1956	1965	37
Alfred Birnbau	38	4	99	1987	1987	11
Juliet Winters Carpenter	6	3	28	1983	1983	9
Donald Keene	5	3	164	1951	1956	61
Glynne Walley	11	4	11	2003	2003	2
Philip Gabriel	14	4	17	1988	1992	4
Jay Rubin	40	4	78	1970	1977	6
Stephen Snyder	8	6	10	1989	1989	6
Edward Seidensticker	10	3	174	1953	1955	29
Michael Emmerich	12	5	12	1999	1999	3

Ivan Morris	6	3	64	1955	1957	18
E. Dale Saunders	3	3	28	1964	1964	1
Sanford Goldstein	4	3	18	1959	1959	8
John Nathan	7	3	36	1965	1965	6

(Continued)

Translator	Nationality	Gender	Birth yr	Place of Birth	Country raised	Education	Main occupation
Wayne P. Lammers	US	M		USA	Japan	University of Michigan, Ph.D. in Far Eastern Languages and Literatures	Translation (Literature, Manga, Scripts etc.)
Ann Sherif	US	F				Ph.D., Univ of Michigan, 1991	Associate Prof of Japanese Language and Literature Oberline college

John Bester	UK	M		UK	UK	Univ. of London, SOAS	
Alfred Birnbaum	US	M	1957	US	JAPAN	Waseda Univ. Monbusho Scholarship	
Juliet Winters Carpenter	US	F		US		Grad school, University of Michigan	Department of English, Doshisha Women's College or Liberal Arts
Donald Keene	US	M	1992	US	US	PhD Columbia University and Univ. of Cambridge	
Glynne Walley		M				University Professor Emeritus and Shincho Professor Emeritus of Japanese	President of the Donald Keene Foundation for Japanese Culture.

						Literature at Columbia	
Philip Gabriel	US	M					Department head of East Asian Studies at the University of Arizona
Jay Rubin	US	M					Former Prof. Jpn Lit at Harvard
Stephen Snyder	US	M				Ph.D., Yale University	Associate Professor of Japanese
Edward Seidensticker	US	M	1921	US	US		Taught at Stanford, the University of Michigan, and Columbia
Michael Emmerich	US	M				Ph.d Columbia University	Post Doctoral Fellow, Princeton Uni

Ivan Morris	US	M	1925	UK	UK	PhD, Univ. London SOAS	Fellow of St. Anthony's College, Oxford
E. Dale Saunders	US	M	1919	US		Doctorat de l'Université de Paris in 1953.	
Sanford Goldstein		M					
John Nathan		M				Phd Harvard	Prof of Jpn Lit/Culture UC Santa Barbara

## Appendix 6: JLPP Selection Committee Members 2002 and 2005

### 2002 Selection Committee

Kazuya Fukuda

a) Literary Critic, Professor of Keio University

b) Born 1960. 47. 42.

c) Male

d) 1993 Mishima Yukio Award for 日本の家郷. Taiko Hirabayashi Literary Prize in 1996. Yamamoto Shichihei Prize in 2002. Kodansha Essay Prize in 2006.

### 2. Yumie Hiraiwa

Novelist

Born 1932. 70. 75.

Female

Naoki Award in 1959. NHK Broadcast Culture Award in 1979. Nihon Bungei Taisho in 1989. Yoshikawa Eiji Literary Prize in 1990. National medal with purple ribbon in 1997.

Kikuchi Kan Award in 1998.

### 3. John Nathan

Professor of the Univ. of California, Santa Barbara

Born 1940. 67. 62.

Male.

Masahiko Shimada

Novelist and Professor of Hosei University

Born 1961. 46. 41

Male. 46. 41

Nominated for the Akutagawa Award 6 times. Noma Literary Newcomers Prize in 1984.

Izumi Kyoka Prize in 1992 for Kishibe Sensei. Itoh Sei Literary Prize in 2006.

5. Seiko Tanabe

Novelist

Born 1928. 79. 74.

Male

Osaka Citizen's Literary Prize in 1956. Akutagawa Award in 1964. Also awarded the Yoshikawa Eiji Literary Prize.

2005 Selection Committee

1. Takashi Atoda

a. Novelist

b. Born 1935. 70 in 2005. 72 in 2007.

c. Male

d. Japan Mystery Novelist Association Award in 1979 for Raibosha. Naoki Award in 1979. Yoshikawa Eiji Literary Prize in 1995.

2. Kazuya Fukuda

a. Literary Critic, Professor of Keio University

b. Born 1960. 45 in 2005. 47 in 2007.

c. Male

d) Mishima Yukio Award in 1993. Taiko Hirabayashi Literary Prize in 1996. Yamamoto Shichihei Prize in 2002. Kodansha Essay Prize in 2006.



3. Yumie Hiraiwa

a. Novelist

b. Born 1932. 73 in 2005. 75 in 2007.

c. Female

d. Naoki Award in 1959. NHK Broadcast Culture Award in 1979. Nihon Bungei Taisho in 1989. Yoshikawa Eiji Literary Prize in 1990. National medal with purple ribbon in 1997. Kikuchi Kan Award in 1998.

4. Masashi Miura

a. Literary Critic

b. -

c. Male

5. Chieko Mulhern

a. Former Professor of the University of Illinois

b. –

c. Female

6. Motoyuki Shibata

a. Professor of the University of Tokyo

b. Born 1954. 51 in 2005. 53 in 2007.

c. Male

d. Suntory Prize for Social Science and Humanities in 2005 for American Narcissus

7. Masahiko Shimada

a. Novelist and Professor of Hosei University

b. Born 1961. 46. 41

c. Male. 46. 41

d. Nominated for the Akutagawa Award 6 times. Noma Literary Newcomers Prize in 1984. Izumi Kyoka Prize in 1992. Itoh Sei Literary Prize in 2006.

## Appendix 7: Age and Sex of JLPP Authors

JLPP 2002 and 2005 Titles for English Translation		Author's	
2002 Titles	Author	Year of Birth	Sex
<i>Mistress Oriku: Stories from a Tokyo Teahouse</i>	Matsutaro Kawaguchi	1899	M
<i>The Curious Casebook of Inspector Hanshichi</i>	Kido Okamoto	1872	M
<i>School of Freedom</i>	Bunroku Shishi	1893	M
<i>The Hundred Yen Singer</i>	Naomi Suenaga	1962	F
<i>The Cage</i>	Kenzo Kitakata	1947	M
<i>Realm of the Dead</i>	Hyakken Uchida	1889	M
<i>Rashomon and Seventeen Other Stories</i>	Ryunosuke Akutagawa	1892	M
<i>Floating Clouds</i>	Fumiko Hayashi	1903	F
<i>Bedtime Eyes</i>	Eimi Yamada	1959	F
<i>Tokyo Tango</i>	Rika Yokomori	1963	F
<i>Embracing Family</i>	Nobuo Kojima	1915	M
<i>Undercurrents: Episodes from a Life on the Edge</i>	Shintaro Ishihara	1932	M
<i>The Bamboo Sword and Other Samurai Tales</i>	Shuhei Fujisawa	1927	M
<i>Kinshu: Autumn Brocade</i>	Teru Miyamoto	1947	M
<i>A Wife in Musashino</i>	Shohei Ooka	1909	M
<i>Botchan</i>	Soseki Natsume	1867	M
<i>The Tokyo Zodiac Murders</i>	Soji Shimada	1948	M
<i>Strangers</i>	Taichi Yamada	1934	M
<i>No Reason for Murder</i>	Ayako Sono	1931	F
<i>Dogura Magura</i>	Kyusaku Yumeno	1889	M

<i>Udekurabe</i>	Nagai Kafu	1879	M
<i>Nihon Horyushi</i>	Shin Hasegawa	1884	M
<b>2005 Titles</b>			
<i>Sinsemillas</i>	Kazushige Abe	1968	M
<i>Supermarket</i>	Satoshi Azuchi	1937	M
<i>The White-haired Melody</i>	Yoshikichi Furui	1937	M
<i>Attacked from Both Sides</i>	Meisei Goto	1932	M
<i>The Downfall of Matias Guili</i>	Natsuki Ikezawa	1945	M
<i>Woman on the Other Shore</i>	Mitsuyo Kakuta	1967	F
<i>The Love-forgetting Flower</i>	Aiko Kitahara	1938	F
<i>The Apprenticeship of Big Toe P</i>	Rieko Matsuura	1958	F
<i>Shinobugawa and Other Stories</i>	Tetsuo Miura	1931	M
<i>Temple of Wild Geese/Bamboo Doll of Echizen</i>	Tsutomu Mizukami	1919	M
<i>Authenticity</i>	Minae Mizumura	NA	F
<i>The Tiger Man and Other Stories</i>	Atsushi Nakajima	1909	M
<i>Okei</i>	Mitsugu Saotome	1926	M
<i>Jasmine</i>	Noboru Tsujihara	1945	M
<i>Hell</i>	Yasutaka Tsutsui	1934	M
<i>The Life of Ginko Ogino</i>	Junichi Watanabe	1933	M
<i>The Glass Shoe and Other Stories</i>	Shotaro Yasuoka	1920	M

## Appendix 8: Publishers for JLPP 2002 and 2005 English titles

Publishers for JLPP 2002 and 2005 English Titles		
2002 Titles	Author	Publisher
<i>Mistress Oriku: Stories from a Tokyo Teahouse</i>	Matsutaro Kawaguchi	Tuttle Publishing
<i>The Curious Casebook of Inspector Hanshichi</i>	Kido Okamoto	University of Hawaii Press
<i>School of Freedom</i>	Bunroku Shishi	University of Michigan
<i>The Hundred Yen Singer</i>	Naomi Suenaga	Peter Owen
<i>The Cage</i>	Kenzo Kitakata	Vertical Inc.
<i>Realm of the Dead</i>	Hyakken Uchida	Dalkey Archive Press
<i>Rashomon and Seventeen Other Stories</i>	Ryunosuke Akutagawa	Penguin
<i>Floating Clouds</i>	Fumiko Hayashi	Columbia University Press
<i>Bedtime Eyes</i>	Eimi Yamada	St. Martin's Press
<i>Tokyo Tango</i>	Rika Yokomori	Duckworth Overlook
<i>Embracing Family</i>	Nobuo Kojima	Dalkey Archive Press
<i>Undercurrents: Episodes from a Life on the Edge</i>	Shintaro Ishihara	Kodansha International
<i>The Bamboo Sword and Other Samurai Tales</i>	Shuhei Fujisawa	Kodansha International
<i>Kinshu: Autumn Brocade</i>	Teru Miyamoto	New Directions
<i>A Wife in Musashino</i>	Shohei Ooka	University of Michigan
<i>Botchan</i>	Soseki Natsume	Kodansha International
<i>The Tokyo Zodiac Murders</i>	Soji Shimada	IBC Publishing
<i>Strangers</i>	Taichi Yamada	Vertical Inc.
<i>No Reason for Murder</i>	Ayako Sono	ICG Muse Inc.

<i>Dogura Magura</i>	Kyusaku Yumeno	NA
<i>Udekurabe</i>	Nagai Kafu	NA
<i>Nihon Horyushi</i>	Shin Hasegawa	NA
<b>2005 Titles</b>		
<i>Sinsemillas</i>	Kazushige Abe	NA
<i>Supermarket</i>	Satoshi Azuchi	NA
<i>The White-haired Melody</i>	Yoshikichi Furui	NA
<i>Attacked from Both Sides</i>	Meisei Goto	NA
<i>The Downfall of Matias Guili</i>	Natsuki Ikezawa	NA
<i>Woman on the Other Shore</i>	Mitsuyo Kakuta	Kodansha International
<i>The Love-forgetting Flower</i>	Aiko Kitahara	NA
<i>The Apprenticeship of Big Toe P</i>	Rieko Matsuura	NA
<i>Shinobugawa and Other Stories</i>	Tetsuo Miura	NA
<i>Temple of Wild Geese/Bamboo Doll of Echizen</i>	Tsutomu Mizukami	NA
<i>Authenticity</i>	Minae Mizumura	NA
<i>The Tiger Man and Other Stories</i>	Atsushi Nakajima	NA
<i>Okei</i>	Mitsugu Saotome	NA
<i>Jasmine</i>	Noboru Tsujihara	NA
<i>Hell</i>	Yasutaka Tsutsui	NA
<i>The Life of Ginko Ogino</i>	Junichi Watanabe	NA
<i>The Glass Shoe and Other Stories</i>	Shotaro Yasuoka	NA

## Appendix 9: Translators of JLPP 2002 and 2005 English Titles

Translators of JLPP 2002 and 2005 English Titles		
2002 Titles	Author	Translator
<i>Mistress Oriku: Stories from a Tokyo Teahouse</i>	Matsutaro Kawaguchi	Royall Tyler
<i>The Curious Casebook of Inspector Hanshichi</i>	Kido Okamoto	Ian McDonald
<i>School of Freedom</i>	Bunroku Shishi	Lynne Riggs
<i>The Hundred Yen Singer</i>	Naomi Suenaga	Tom Gill
<i>The Cage</i>	Kenzo Kitakata	Paul Warham
<i>Realm of the Dead</i>	Hyakken Uchida	Rachel DiNitto
<i>Rashomon and Seventeen Other Stories</i>	Ryunosuke Akutagawa	Jay Rubin
<i>Floating Clouds</i>	Fumiko Hayashi	Lane Dunlop
<i>Bedtime Eyes</i>	Eimi Yamada	Yumi Gunji/Marc Jardine
<i>Tokyo Tango</i>	Rika Yokomori	Tom Gill
<i>Embracing Family</i>	Nobuo Kojima	Yukiko Tanaka
<i>Undercurrents: Episodes from a Life on the Edge</i>	Shintaro Ishihara	Wayne P. Lammers
<i>The Bamboo Sword and Other Samurai Tales</i>	Shuheji Fujisawa	Gavin Frew
<i>Kinshu: Autumn Brocade</i>	Teru Miyamoto	Roger K. Thomas
<i>A Wife in Musashino</i>	Shohei Ooka	Dennis Washburn
<i>Botchan</i>	Soseki Natsume	Joel Cohn
<i>The Tokyo Zodiac Murders</i>	Soji Shimada	Ross and Shika McKenzie
<i>Strangers</i>	Taichi Yamada	Wayne P. Lammers
<i>No Reason for Murder</i>	Ayako Sono	Edward Putzar

<i>Dogura Magura</i>	Kyusaku Yumeno	NA
<i>Udekurabe</i>	Nagai Kafu	NA
<i>Nihon Horyushi</i>	Shin Hasegawa	NA
<b>2005 Titles</b>		
<i>Sinsemillas</i>	Kazushige Abe	Stephen Snyder
<i>Supermarket</i>	Satoshi Azuchi	Paul Warham
<i>The White haired Melody</i>	Yoshikichi Furui	Meredith McKinney
<i>Attacked from Both Sides</i>	Meisei Goto	Thomas P. Gill
<i>The Downfall of Matias Guili</i>	Natsuki Ikezawa	Alfred Birnbaum
<i>Woman on the Other Shore</i>	Mitsuyo Kakuta	Wayne P. Lammers
<i>The Love-forgetting Flower</i>	Aiko Kitahara	Ian McDonald
<i>The Apprenticeship of Big Toe P</i>	Rieko Matsuura	Michael Emmerich
<i>Shinobugawa and other stories</i>	Tetsuo Miura	Andrew Driver
<i>Temple of Wild Geese/Bamboo Doll of Echizen</i>	Tsutomu Mizukami	Dennis Washburn
<i>Authenticity</i>	Minae Mizumura	Ann Sherif
<i>The Tiger Man and Other Stories</i>	Atsushi Nakajima	Paul McCarthy
<i>Okei</i>	Mitsugu Saotome	Kenneth J Bryson
<i>Jasmine</i>	Noboru Tsujihara	Juliet W. Carpenter
<i>Hell</i>	Yasutaka Tsutsui	Evan Emswiller
<i>The Life of Ginko Ogino</i>	Junichi Watanabe	DeborahIwabuchi/Anna Isozaki
<i>The Glass Shoe and Other Stories</i>	Shotaro Yasuoka	Royall Tyler



## **Appendix 10: Japan Foundation (Translation and Publication Support Program)**

### **List of Recommended Works (Both Fiction and Nonfiction)**

- Nara, Kyoto no koji meguri [Old Temples in Nara and Kyoto]
- Nihon bijutsu no mikata [Appreciating Japanese Art]
- Nihon bijutsu no rekishi [History of Japanese Art]
- Oni ga kita: Munakata Shiko den [The Demon Has Come: The Life of Munakata Shiko] Vol. 1, 2
- Gendai kenchiku no boken: "Katachi" de kangaeru: Nihon 1930-2000 [The Adventure of Contemporary Architecture: Thinking in Terms of "Form": Japan 1930-2000]
- Gendai kenchiku no pasupekutibu [Perspectives in Contemporary Architecture]
- Nihon no kindai kenchiku [Modern Japanese Architecture]. 2 vols.
- Nihon shashin shi o aruku [A Stroll through the History of Japanese Photography]
- Nihon no oto: Sekai no naka no Nihon ongaku [Sounds of Japan: Japanese Music in the Global Context]
- Hijikata Tatsumi no ho e: Nikutai no rokuju nen dai [Hijikata Tatsumi: The 1960s, Decade of Flesh]
- Kabuki [Kabuki]
- Kyogen: Densho no waza to kokoro [Kyogen: The Transmission of Spirit and Technique]
- Nogaku handobukku [The Noh Handbook]
- No—genzai no geijutsu no tame ni [Noh: The Formation of Today's Art Form]
- Eiga kantoku besuto hyaku-ichi: Nihon hen [Japan's Best One Hundred and One Film]

Directors]

- Gama no abura: Jiden no yo na mono [Toad Grease: Something Like an Autobiography]
- Nihon eiga no radikaru na ishi [Radical Will in Japanese Cinema]
- Kyoyo toshite no "manga, anime" [Basic Knowledge of Manga and Animation]
- Nihon no shiika: Sono honegumi to suhada [trans. The Poetry and Poetics of Ancient Japan]
- Saigyō [Saigyō]
- Buta no mukui [The Pig's Retribution]
- Chi to hone [Blood and Bones] Vol. 1, 2
- Chichi to kuraseba [Living with Father; published in English translation as The Face of Jizo]
- Fui no koe [Sudden Voice]
- Furudogu Nakano Shoten [The Nakano Thrift Store]
- Futari-nori [Two on a Bicycle]
- Hakase no aishita sushiki [The Equation the Professor Loved]
- Honjo Fukagawa fushigi-zoshi [Mysterious Tales of Honjo-Fukagawa]
- Kareha no naka no aoi honoo [Blue Flames Among the Dead Leaves]
- Okinawa no shonen [A Young Man of Okinawa]
- Omoide toranpu [Memory's Game of Cards]
- Saigyō kaden [The Life of Saigyō]
- Semishigure [Chorus of Cicadas]
- Shinigami no seido [Accuracy of Death]
- Yoru no pikunikku [Nighttime Picnic]

- Amerika no kage: Sengo saiken [America's Shadow: Reexamining the Postwar Era].
- Bungei ni arawareta Nihon no kindai: Shakai kagaku to bungaku no aida [Japanese Modernity as Seen in Literature: Between Social Science and Literature]
- Nihon no shiika: Sono honegumi to suhada [trans. The Poetry and Poetics of Ancient Japan]
- Nihon "kisui" kiko: "Mori wa umi no koibito" no sekai o tazunete [The Story of Estuaries in Japan]: Visits to Worlds Where "Forests are the Ocean's Sweetheart."
- Tokyo sutadizu [Tokyo Studies]
- Literature - Biography & Autobiography
- Gama no abura: Jiden no yo na mono [Toad Grease: Something Like an Autobiography]
- Nihon o tsukutta ju-ni-nin [The Twelve Men Who Made Japan] (2 vols)
- Onaji toshi ni umarete: Ongaku, bungaku ga bokura o tsukutta [Born in the Same Year: Music and Literature Gave Us life]
- Oni ga kita: Munakata Shiko den [The Demon Has Come: The Life of Munakata Shiko] Vol. 1, 2
- Saigyo [Saigyo]
- "Nihonbunkaron" no hen'yo: Sengo Nihon no bunka to aidentiti [The Evolution of Discourse on Japanese Culture: Culture and Identity in Postwar Japan]
- Bungei ni arawareta Nihon no kindai: Shakai kagaku to bungaku no aida [Japanese Modernity as Seen in Literature: Between Social Science and Literature]
- Jomon bunka to Nihonjin: Nihon kiso bunka no keisei to keisho [Jomon Culture and the Japanese: The Emergence and Transmission of the Foundations of Japanese Culture]

- Kanpon: Showashi no onna [Women in the Showa History]
- NHK Supesharu: Meiji ichi: Henkaku o michibiita ningenryoku [NHK Special: Meiji 1: The Human Forces of Change]
- Nihon bunmei nanaju-nana no kagi [Seventy-seven Keys to the Civilization of Japan]
- Nihon o tsukutta ju-ni-nin [The Twelve Men Who Made Japan] (2 vols)
- Senjiki Nihon no seishinshi 1931-1945 [An Intellectual History of Wartime Japan, 1931-1945]
- Tojokoku Nippon no ayumi [The Path Traveled by Japan as a Developing Country]
- Kindai Ajia seishinshi no kokoromi [An intellectual History of Modern Asia]
- Rekishi no saho: Ningen, shakai, kokka [Manners of History: People, Society, State]
- Kindai Ajia seishinshi no kokoromi [An intellectual History of Modern Asia]
- Senjiki Nihon no seishinshi 1931-1945 [An Intellectual History of Wartime Japan, 1931-1945]
- Nihon no Kamigami [Gods of Japan]
- Nihon shukyo shi [History of Japanese Religion]
- "Nihonbunkaron" no hen'yo: Sengo Nihon no bunka to aidentiti [The Evolution of Discourse on Japanese Culture: Culture and Identity in Postwar Japan]
- Bunka no ofusaido/nosaido [The Offsides and No Sides of Culture]
- Kanpon: Showashi no onna [Women in the Showa History]
- Nihon bunmei nanaju-nana no kagi [Seventy-seven Keys to the Civilization of Japan]
- Nihon no Kamigami [Gods of Japan]
- Oiru junbi: Kaigo suru koto sareru koto [Preparing for Old Age: Caring for and Being Cared for]
- Senso o kioku suru [Remembering War]

- Tokyo sutadizu [Tokyo Studies]
- "Nihonbunkaron" no hen'yo: Sengo Nihon no bunka to aidentiti [The Evolution of Discourse on Japanese Culture: Culture and Identity in Postwar Japan]
- Bunka no ofusaido/nosaido [The Offsides and No Sides of Culture]
- Jomon bunka to Nihonjin: Nihon kiso bunka no keisei to keisho [Jomon Culture and the Japanese: The Emergence and Transmission of the Foundations of Japanese Culture]
- Kaiyo kokka Nihon no koso [Vision for Japan as a Marine Nation], included in the first volume of the series Kosaka Masataka Chosakushu [Collected Works of Kosaka Masataka]
- Nihon no gaiko [Japanese Diplomacy]
- Senso o kioku suru [Remembering War]
- Shin Nihon no gaiko [Japanese Diplomacy since the War]
- Social Sciences - Economics
- Nihon keizai o manabu [Studying the Japanese Economy]
- Nihon no monozukuri tetsugaku [The Japanese Philosophy of Manufacturing]
- Tojokoku Nippon no ayumi [The Path Traveled by Japan as a Developing Country]
- Kanpon: Showashi no onna [Women in the Showa History]
- Oiru junbi: Kaigo suru koto sareru koto [Preparing for Old Age: Caring for and Being Cared for]
- Nihon bunmei nanaju-nana no kagi [Seventy-seven Keys to the Civilization of Japan]
- Nihon no Kamigami [Gods of Japan]
- Kotoba kotoba kotoba: Moji to Nihongo o kangaeru [Words, Native and Imported: Orthography and the Japanese Language]

✧ Nihon no monozukuri tetsugaku [The Japanese Philosophy of Manufacturing]