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Translatology on Motoyuki Shibata's Literary Translation:
An Annotated Bibliography

Introduction

This project aims to collect all materials available regarding to Translatology on Motoyuki Shibata's translation. Since there has been no annotated bibliography and academic article on Translatology of Shibata's literary translation either in English or Japanese, this project would provide a new framework for anyone who studies translatology, also present some new information on Shibata's translation that even Shibata himself isn't conscious of.

What follows consists of 10 parts: books, essays, interviews, dialogues, foreword, afterwords, and commentary as primary sources, book, essays, and bookreviews as secondary sources. As mentioned above, there is no academic article written in English, which is probably due to a nature of English-Japanese translation; therefore, I could offer annotations only to Japanese materials. I exclude articles that just mention the contents of literary works translated by Shibata, and that don't refer to Shibata's view of translation or technical aspects of Shibata's Translation, in terms of contribution to the aim of this project. I also omit Shibata's literary translation works themselves. Books and anthologies

that translated and/or edited by Shibata are indexed according to authors as far as databases are able to offer, and information on original publication of the books is offered as far as the books specifies, namely this index would be incomplete so far. Even though the format of this annotated bibliography is MLA-based, there are a few modifications on transcription of the titles: Japanese quotation marks are applied to the original Japanese title instead of italicizing or putting double-quotation marks, and the original Japanese title is given before the romanized title and the English title, each of which is bracketed off. The romanized title adopts ‘the Hepburn system of Romanization,’ and proper nouns, such as the name of contributors and publishers, are transcribed as they are.

The keyword for searching is mere “Shibata Motoyuki” both in English and Japanese. This is because more specified keywords, such as ‘Shibata Motoyuki Translation’ and ‘Shibata Motoyuki Translation Studies,’ cannot collect a sufficient number of entries. The entries have been collected from *CiNii*, *NDL-OPAC*, *MLA international bibliography*, and *Amazon.com*. This annotated bibliography covers from 1989 to the present, because Shibata started his career as a translator with a documentary, Jack Matthews’ *The Battle of Brazil* in 1989.¹ Most of the items are primary sources. Consequently, the items are arranged in chronological order.

Shibata is one of the most capable and influential translators in Japan and has made a great contribution to acknowledgement of American literature in Japan. As an English-Japanese translator, Shibata has introduced many non-mainstream authors to the Japanese reader: Paul Auster, Steven Millhauser, Stuart Dybek, Steve Erickson, Rebecca Brown, T. R. Peason, Barry Yourgrau,

and others, whose works are almost single-handedly translated by him. As a professor, Shibata teaches American literature at the University of Tokyo and also publishes his own essays, anthologies, and academic works.

A distinguishing characteristic of Shibata's translation is diversity of style in translation, which derives from his attitude toward translation. Even though Shibata repeatedly refers to the attitude in a variety of contexts, a title of his essay, "Being Paul Auster's Ghost," would manifest what is literary translation for him most obviously.² Regarding traces of translator in translated text as impurities, Shibata tries to make himself invisible consciously so that voice of original texts could be re-enacted as long as possible; therefore, Shibata's style in translation varies according to authors, and the stylistic diversity in translation reflects his respect for voice of original texts.

Shibata's premium on voice of original texts appears in a form of scrupulous attention to word order and punctuation. In an essay, Shibata clarifies two general rules of his literary translation: 1) One English sentence doesn't have to be translated into one Japanese sentence, and 2) number and position of Japanese punctuation doesn't need to correspond with those of English, owing to difference of breathing between Japanese and English.³ Following these two rules, Shibata translates descriptive parts of Steven Millhauser's works, for instance, from the beginning of sentences, not sentence by sentence but cutting one English sentence into several Japanese sentences. In order to re-construct 'Millhauser-esque' visual and camera-eyed description, which scrupulously films various objects in a certain order, he arranges depicted things in the same order the original text does in the Japanese translation. On the other hand, T. R. Pearson's *Off for the Sweet Hereafter* demands Shibata to break

the two general rules, and he tries to put one English sentence into one Japanese sentence and as many commas in the same position as the original text does, because of unnaturally great length and forced breathing of Pearson's style.⁴ Being Millhauser's and Pearson's ghost, as it were, Shibata applies an appropriate strategy according to characteristics of each author's style so that Japanese translation could re-enact voice of original texts.

Shibata has translated so many literary works since 1989 to the present, developing various strategies according to authors. However, there is no reference to differences of his style in works of one particular author's, and it might be possible to claim that Shibata varies the strategies according to even each work of an author. By providing a new standpoint on the variety of Shibata's style, my project would benefit anyone who is going to study translation studies and/ or translatology on Shibata's, as well as everyone who has been studying.

Notes

¹ Kishimoto, Sachiko, 「岸本佐知子が柴田元幸に聞いたかった「柴田訳の秘密」[Kishimoto Sachiko ga Shibata Motoyuki ni Kikitakatta ‘Shibata-yaku no Himitsu’ [‘The Secret of Shibata’s Translation,’ Which Sachiko Kishimoto Wants to Ask Motoyuki Shibata About].」『文藝 [Bungei] [Literature]』 48.1 (2009): 98-109. Print.

² Shibata, Motoyuki, 「ポールオースターの幽霊になることについて [Pōru Ōsutā no Yūrē ni Narukoto ni tsuite] [About Being Paul Auster’s Ghost].」『現代詩手帖 [Gendaishi Techō] [A Notebook of Contemporary Poetry]』 36.8 (1993): 56-61. Print.

³ Shabata, Motoyuki, 「T. R. ピアソンの「息」 [T. R. Piason no ‘Iki’] [T. R. Pearson’s ‘Breathing’].」『みすず [Misuzu] [Sasamorpha Purpurascens]』 43.1 (2001): 95-99. Print.

⁴ T. R. Pearson, *Off for the Sweet Hereafter* (New York: Linden P / Simon & Schuster, 1986).

Primary Sources

a) Books

[1] Shibata, Motoyuki, and Murakami, Haruki. 『翻訳夜話 [Hon'yaku Yawa] [Translative Nights].』 Tokyo: Bunshun Shinsho. 2000. Print.

An essential book to Shibata's view of translation, which consists of 3 parts: 1) A transcript of a literary translation class at the University of Tokyo to which Shibata invites Murakami as a special guest, 2) of a lecture on literary translation in which would-be translators pose a practical question on translation to Shibata and Murakami, and 3) of a dialogue among Shibata, Murakami, and promising young translators, which compares Shibata's translation of Raymond Caver's "Collectors" and Paul Auster's "Auggie Wren's Christmas Story" with Murakami's.

[2] Shibata, Motoyuki, and Murakami, Haruki. 『翻訳夜話2 サリンジャー戦記 [Hon'yaku Yawa 2 Sarinjā Senki] [The Salinger War—Translation Nights 2].』 Tokyo: Bunshun Shinsho. 2003. Print.

Consists of two long dialogues between Shibata and Murakami concerning diverse questions about interpretation of J. D. Salinger's *The Catcher in the Rye* and variety problems of translating *The Catcher in the Rye* into Japanese: English second pronoun 'you,' colloquialism, rhythmic sense of the text, cliché, repetition of Holden-esque wording such as 'and all' and 'It killed me,' and so on. Also includes an afterword by the translator Haruki Murakami, which isn't attached to the Japanese

translation, and an essay by Shibata that aims at placing *The Catcher in the Rye* in the history of American literature and is written in a way of Holden-esque narrative.

- [3] Shibata, Motoyuki. 『翻訳教室 [Hon'yaku Kyōshitsu] [Lectures on Literary Translation from English to Japanese].』 Tokyo: Shinshokan. 2006. Print.

An essential book to technical aspects of Motoyuki Shibata's translation that based on Lectures on Literary translation from English to Japanese at the University of Tokyo. Shibata and his students discuss a variety of issues associated with English-Japanese translation, covering a passage from Stuart Dybek's "Hometown", Bary Yourgrau's "Carp", Raymond Carver's "Popular Mechanics", Haruki Murakami's "Super-Frog Saves Tokyo", Italo Calvino's *Invisible Cities*, Ernest Hemingway's *In Our Time*, Lawrence Weschler's "Inhaling the Spore", Richard Brautigan's "Pacific Radio Fire", and Rebecca Brown's "Heaven".

- [4] Shibata, Motoyuki, and Takahashi, Gen-Ichiro. 『佐藤さんと柴田さんの小説の小説の読み方、書き方、訳し方 [Shibata-san to Takahashi-san no Shōsetsu no Yomikata, Kakikata, Yakushikata] [How to Read, Write, and Translate A Novel by Mr. Shibata and Mr. Takahashi].』 Tokyo: Kawade Shobo Shinsha. 2009. Print.

A book consists of 5 chapters, which are on writing a novel, translating literature, foreign novels that are translated to Japanese, Japanese novels that are to be translated to foreign languages, and relations among

reading, writing, and translating a novel. Shibata says that the original text is more or less lost in translation; translator has to try to hold the loss in translation to a minimum, naming his stance on translation as ‘Every translation is mistranslation.’ Takahashi estimates that it is a characteristic of Shibata’s translation that his translation works are all alike in being both unfamiliar and proper Japanese, though his style varies according to works and authors.

b) Essays

- [1] Shibata, Motoyuki. 「ポールオースターの幽霊になることについて [Pōru Ōsutā no Yūrē ni Narukoto ni tsuite] [About Being Paul Auster’s Ghost].」『現代詩手帖 [Gendaishi Techō] [A Notebook of Contemporary Poetry]』 36.8 (1993): 56-61. Print.

A brief essay on being a translator of Paul Auster, translating Paul Auster’s novels, and peculiarities of translating Paul Auster’s works. Referring to a passage from *The Invention of Solitude*, Shibata points out a sort of allegory between diverse aspects of Paul Auster’s texts and the act of translating them, in terms that both of them intends to eliminate themselves. For the translation work that is referred in the essay, see [3] of the index.

- [2] Shibata, Motiyuki. 「たのしい翻訳 [Tanoshii Hon'yaku] [Delightful Translation].」『早稲田文学(第8次) [Waseda Bungaku (Dai Hachi-ji)] [Waseda Literature VIII]』 221 (1994): 32-36. Print.

Claims that the most important thing in translation is to re-enact tone and

voice of original texts that translators take, referring to an episode of a French translator of Raymond Carver, and that the word 'style' implies something solid, while the word 'voice' implies something various according to those who take it, analyzing the reason why he stresses the importance of listening to tone and voice of original texts.

[3] Shibata, Motiyuki. 「たのしい翻訳 [Tanoshii Hon'yaku] [Delightful Translation].」 『佐藤君と柴田君 [Sato-kun to Shibata-kun] [Sato and Shibata].』 Tokyo: Hakusuisha. 1995. 177-84. Print.

A revised and reprint version of [2]. Shibata remarks that he tries to re-create a feelings that he gets from reading original texts as much as possible consciously and is careful to make translated text flow as naturally as original texts do by means of arrangement of word order, proportion of Chinese Character to Japanese character and punctuation, referring to difficulties of re-enacting unnaturalness of original texts, which can be both so-called poor writing and peculiarly fascinating.

[4] Shibata, Motoyuki. 「三角関係としての翻訳 [Sankaku-kankei toshite no Hon'yaku] [Translation as a Love Triangle].」 『小説 Tripper [Syosetsu Tripper] [Novel-Tripper]』 Summer (1999): 27-31. Print.

Shibata names his own attitude toward translation as 'love for authors, service for readers,' which means that both 'Source Language' and 'Target Language' are essential to translation, concluding that translation is a matter of how to come to terms with them. Shibata also claims that mistranslation doesn't only mean what is called 'mistranslation' but also

include those which deviate from rhythm, tone, and readability of original texts. For the translation work that is specifically referred in the essay, see [67] of the index.

- [5] Shibata, Motoyuki. 「搭乗者の不安 [Tōjōsha no Fuan] [Passenger Unrest].」 『猿を探しに [Saru o Sagashi ni] [In Search of Monkey].』 Tokyo: Shinshokan. 2000. 117-121. Print.

Referring to Masashi Miura's argument that reading is nothing but going along with style physically, lays importance in the act of translation on giving up one's personality, being lost in original texts, and attuning oneself to voice of original texts. Shibata says that he is able to comprehend physicality of translation, an actual feeling of translating English sentences to suitable Japanese expression without using his brain, wondering that that is the reason why he is suspicious about a sort of how-to teaching on translation.

- [6] Shibata, Motoyuki. 「T. R. ピアソンの「息」 [T. R. Piason no 'Iki'] [T. R. Pearson's Breathing].」 『みすず [Misuzu] [Sasamorpha Purpurascens]』 43.1 (2001): 95-99. Print.

An introductory, short essay on translating T. R. Pearson's *Off for the Sweet Hereafter*. Shibata claims that he makes it a rule to translate one English sentence of the novel into one Japanese sentence and to put as many commas in the same position as the original text does, breaking his general rule of translation, because of unnaturally great length and

forced breathing of T. R. Pearson's style. For the translation work that is specifically referred in the essay, see [70] of the index.

- [7] Shibata, Motoyuki. 「アメリカでの不運、日本での幸運—レベッカ・ブラウンについて [Amerika deno Fuun, Nihon deno Kōun—Rebekka Buraun ni tsuite] [Misfortune in America, Fortune in Japan—About Rebecca Brown].」 『一冊の本 [Issatsu no Hon] [A Book]』 7.11 (2002): 2-5. Print.

A brief essay on Rebecca Brown's backgrounds, contents of her works, characteristics of her style. Shibata states that 'I' and 'you' are naturally repeated in Rebecca Brown's works, whereas it is not-so-natural to repeat 'Watashi' and 'Anata,' the Japanese pronouns, because of difference of syllables; thus, it is difficult in Japanese translation to re-enact the rhythm of the original text, which derives from the repetition of 'I' and 'you.'

- [8] Shibata, Motoyuki. 「川上弘美は翻訳できるか [Kawakami Hiromi wa Hon'yaku Dekiruka] [Whether Hiromi Kawakami's Japanese can be translated].」 『文藝 [Bungei] [Literature]』 42.3 (2003): 80-82. Print.

An essay on difficulties of translating Hiromi Kawakami's Japanese text into English. Shibata names freshness of Kawakami's style as 'renewal of modifying words,' compared with brevity of Haruki Murakami's style, and points out untranslatability of her use of modifying words such as 'Kui-kui' and 'Zowa-zowa.' Shibata also indicates that Kawakami's narrator tends to fall in line with other people and Kawakami tends to avoid clarifying subject of sentences; thus it is difficult to re-creat tone

and voice of Kawakami's works in English that clarify subject of sentences.

- [9] Shibata, Motoyuki. 「レノンにゴ(-)リ(-)押し [Renon ni Go(-)Ri(-)Oshi] [Pushing (Gorey) to Lennon].」 『図書 [Tosho] [Books]』 649 (2003): 30-32. Print.

A short essay on Yoshiaki Sato's translation of John Lennon's *Spaniard in the Works* and Shibata's own translation of Edward Gorey's *The Eclectic Abecedarium*, touching rhymes and puns of the original texts.

For the translation work that is specifically referred in the essay, see [44] of the index.

- [10] Shibata, Motoyuki. 「『白鯨』の新訳 [Hakugei' no Shinyaku] [A New Translation of 'Moby-Dick; or the Whale'].」 『200X年文学の旅 [200X Nen Bungaku no Tabi] [200X: A Literary Odyssey].』 Tokyo: Sakuhinsha. 2005. 39-42. Print.

A brief essay on Hideyo Sengoku's new translation of Herman Melville's *Moby-Dick; or the Whale*. Citing passages from both the original text and the translated text as an examples, Shibata points out two characteristics of Sengoku's translation: 1) that version of *Moby-Dick* is as easy to read for Japanese readers as the original text is for the English-speaking people, and 2) brings out untrustworthiness or dubiousness of Ishmael derived from his verbosity, which sets tone of the original text such as funniness and lyricism, by means of translating repetitions of the original text into Japanese faithfully.

- [11] Shibata, Motoyuki. 「オースター、村上春樹、サリンジャー [Ōsutā, Murakami Haruki, Sarinjā] [Auster, Haruki Murakami, Salinger].」 『200X年文学の旅 [200X Nen Bungaku no Tabi] [200X: A Literary Odyssey].』 Tokyo: Sakuhinsha. 2005. 156-62. Print.
- Points out affinities between Paul Auster's *The Book of Illusion* and Haruki Murakami's *Kafka on the Shore* in terms of a sense of drive, which powerfully pushes the stories forward, referring to the resemblance between the protagonists of *The Catcher in the Rye* and *Kafka on the Shore*, Holden Caulfield and Kafka Tamura. Comparing Murakami's translation of *The Catcher in the Rye* with Nozaki Takashi's, Shibata says that Murakami's version focuses on Holden's difficulty of committing himself in the world, which appears in Murakami's frequent translation of 'you' into Japanese second pronoun 'kimi,' while Nozaki's version centers on Holden's defiance of the adult world. For the translation work that is specifically referred in the essay, see [15] of the index.

- [12] Shibata, Motoyuki. 「ミルハウザーを訳すことについて [Miruhauzā o Yakusukoto ni tsuite] [About Translating Steven Millhauser].」 『英語青年 [Eigo Sēnen] [A Youth of English]』 154.5 (2008): 260-62. Print.
- A specific essay on some problems pertaining to translating Steven Millhauser's works. Comparing with some difficulties in translating Paul Auster's and Barry Yourgrau's, Shibata refers to matters related to characteristics of English: Paul Auster tends to describe something twice

from subtly different angles, which causes translators to be careful not to use the same Japanese word repeatedly, and Barry Yourgrau is apt to use expressive and moving words such as ‘trot,’ ‘stare,’ and ‘shout,’ which make translators avoid over-application of Japanese onomatopoeic expressions, such as ‘gabatto,’ ‘gui-gui,’ and ‘jita-bata.’ In case of Steven Millhauser, Shibata points out two peculiar problems: tendency to describe something by its colors and Japanese word order of ‘Millhauser-esque’ description, which demands Shibata to translate one long sentence into several short sentences in the same order of the original text. For the translation work that is specifically referred in the essay, see [66] of the index.

- [13] Shibata, Motoyuki. 「ボストン大学講義録(1)鑑か鏡か—アメリカ文学は日本でどう読まれてきたか [Bosuton Daigaku Kōgiroku (1) Kagami ka Kagami ka—Amerika-bungaku ha Nihon de Dō Yomaretekitaka] [A Transcript of a Lecture at Boston University (1) Paragon or Mirror?—How has American Literature been read in Japan].」『すばる [Subaru] [Pleiades]』 31.8 (2009): 200-13. Print.
- Outlines acknowledgement of American literature through Japanese translations, pointing out that Japan had accepted American literature as not so much a mirror that reflects what we are as a paragon that shows what we are to be before Fujimoto Junko’s translation of *Trout Fishing in America* was published in 1975. Shibata puts stress on significance of Fujimoto Junko’s translation of *Trout Fishing in America*, in terms that it

taught us not to admire American literature but to appreciate its humor, voice, rhythm, and music.

- [14] Shibata, Motoyuki. 「ボストン大学講義録(2)豆腐で自殺する方法—翻訳について [Bosuton Daigaku Kōgiroku (2) Tōfu de Jisatsu suru Hōhō—Hon'yaku ni tsuite] [A Transcript of a Lecture at Boston University (2) How to Commit Suicide by Tofu—About Translation].」 『すばる [Subaru] [Pleiades]』 31.9 (2009): 168-83. Print.

Introduces common problems with English-Japanese translation and general strategies to deal with them, explaining with Shibata's own strategies: equivalence of Japanese translation to English poetry, punctuation marks, pronouns, word order, swear words, and whether to emphasize domestication of the source language or alienation of the target language. Also presents fortunate affinities between English and Japanese: English is composed of the simple words of Anglo-Saxon origin and the abstract words of Latin origin, and likewise Japanese consists of the simple words of Japanese origin and the abstract words of Chinese origin.

- [15] Shibata, Motoyuki. 「他力本願 [Tarikihongan] [Relying on Others].」 『The Albion』 55 (2009): 85-91. Print.

A short essay on what does it mean to translate literary works, citing passages from William Shakespeare, Rebecca Brown, Charles Simic, Paul Auster, and Nathaniel Hawthorne. Shibata claims that a main aim of translating is not so much carrying meanings of original texts as

conveying charms of original texts, whether it is literal translation or liberal.

- [16] Shibata, Motoyuki. 「『仰ぎ見る』翻訳、『対等』な翻訳 外国小説の日本語訳、日本小説の外国訳 ['Aogimiru' Hon'yaku, 'Taitō' na Hon'yaku—Gaikousyōsetsu no Nihongoyaku, Nihonsyōsetsu no Gaikokugoyaku] [Looking Up or Looking Level? Translating Fiction into and from Japanese].」 『れにくさ [Renikusa] [Renyxa]』 3 (2011): 179-87. Print.
- A revised and shortened version of [12]. Referring to a tendency of Japanese readers to look up American literature, both authors and characters, as a model, which partly accounts for a fact that translation works of American literature in the past tended to sound more serious than original texts, Shibata states that in the mid-1970s some translators started to produce translations that focus on 'pleasure' of original texts and convey tone and texture of original texts more faithfully, which encouraged readers to look level at, rather than look up to, American literature.

c) Interviews

- [1] Akimoto, Takafumi. 「Anything Can Happen.」 『ユリイカ [Yuriika] [Eureka]』 31.1 (1999): 108-21. Print.
- Shibata talks about Paul Auster's works and translating his works in chronological order. Shibata says that he is careful not to frustrate rhythm and brevity of Auster's style consciously, even at the expense of nuances in the original texts; thus, in the case of *The Music of Chance*, Shibata

states that he places more importance on a sense of speed than figurative meanings of the original text. For the translation work that is specifically referred in the interview, see [7] of the index.

- [2] Niimoto, Ryoichi. 「Day2 柴田元幸 [Day2 Shibata Motoyuki] [Day2 Motoyuki Shibata].」『翻訳文学ブックカフェ [*Honyaku-bungaku Bukku Kafe*] [*A Bookstore Café of Translation Literature*].』Tokyo: Hon no Zasshisha. 2004. 19-38. Print.

An interview concerning Shibata's encounter with Stuart Dybek, his affinity for Dybek, charms of Dybek's works, and so on. Shibata says that in translating *The Coast of Chicago* he consciously tries to re-create Rock 'n' Roll and Blues rhythm of the texts and warm humor of the original texts, which describes the people of Chicago. For the translation work that is specifically referred in the interview, see [31] of the index.

- [3] Niimoto, Ryoichi. 「Day6 柴田元幸 [Day6 Shibata Motoyuki] [Day6 Motoyuki Shibata].」『翻訳文学ブックカフェ [*Honyaku-bungaku Bukku Kafe*] [*A Bookstore Café of Translation Literature*].』Tokyo: Hon no Zasshisha. 2004. 101-24. Print.

An interview on Shibata's encounter with Steven Millhauser, characteristics of Millhauser's style and works, and so on. Shibata claims that he is highly careful to translate Millhauser's fine-camera-eyed description into Japanese in the same order as the original text, referring to two short stories: *In the Penny Arcade* and *The*

Barnum Museum. For the translation works that are specifically referred in the interview, see [65] and [66] of the index.

- [4] Kaneko, Yasushi. 「君は『自己消去』できるか？—ゼロ志向の翻訳ゲーム、最強プレイヤーかく語りき [Kimi ha ‘Jiko-shōkyo’ Dekiruka?—Zero-shikō no Hon'yaku-gēmu, Saikyō-purēyā Kaku Katariki] [Can you self-eliminate?—The Best Translator in Japan, Who Intends to Be Nothing, Told As Follows].」 『ユリイカ [Yuriika] [Eureka]』 37.1 (2005): 40-61. Print.

An interview concerning Shibata’s English and translation. Shibata says that it is important for translators to avoid using inappropriate Japanese words and wordings to flavor of original texts, which is what he calls ‘self-elimination.’ Shibata also mentions that when he translates Paul Auster’s works he tries to let the translated texts flow naturally in order not to spoil rhythms of the original texts, referring to characteristics of other novelists’ styles.

- [5] Kishimoto, Sachiko. 「岸本佐知子が柴田元幸に聞いたかった『柴田訳の秘密』[Kishimoto Sachiko ga Shibata Motoyuki ni Kikitakatta ‘Shibata-yaku no Himitsu’ [‘The Secret of Shibata’s Translation,’ Which Sachiko Kishimoto Wants to Ask Motoyuki Shibata About].」 『文藝 [Bungei] [Literature]』 48.1 (2009): 98-109. Print.

An interview on Shibata’s way of translating novels, how to discover new writers and/or novels, his career as a translator, his sense of ownership to the writers, and his own life. Shibata says that he translated

Jack London's *To Build a Fire* from the beginning of sentences, not translating it sentence by sentence but cutting one English sentence into several Japanese sentences, in order to re-create momentum of the original text. Similarly, he translates Steven Millhauser's works in much the same way, from the viewpoint of Millhauser's visual and camera-eyed description that films various objects in detail. He also mentions that he consciously tries to translate without using his head as long as possible. For the translation work that is specifically referred in the interview, see [62] of the index.

- [6] Toko, Koji. 「目指したのは『笑えるピンチオン』 [Mezashitano ha 'Waraeru Pinchon'] [Aiming to 'Funny Pynchon'].」 『波 [Nami] [Wave]』 44.7 (2010): 34-38. Print.

A brief interview concerning Shibata's translation of Thomas Pynchon's *Mason & Dixon*. Shibata states that an aim of the translation is not to spoil humor sprinkled with in the original text, touching on use of footnotes. Shibata also comments on an importance of substituting Chinese characters for kana characters, avoiding suffixing kana characters to Chinese characters, and making the most of readings in terms of translating a pseudoclassical style of *Mason & Dixon* into Japanese. For the translation work that is specifically referred in the interview, see [73] of the index.

d) Dialogues

- [1] Shibata, Motoyuki, and Nonaka, Hiiragi. 「アメリカ文学の愉しさ

[Amerika Bungaku no Tanoshisa] [The Pleasure of American Literature].」 『新刊展望 [Shinkan Tenbō] [A View on New Books]』 41.10 (1997): 7-16. Print.

A dialogue talks about Shibata's encounter with American literature, translation, and American novelists. After defining 'a good translation' as what has a certain tone fit for an original text, Shibata says that he changes his Japanese styles according to authors consciously, following voice of original texts.

[2] Shibata, Motoyuki, and Shimizu, Toru, and Inoue, Hisashi, and Komori, Yoichi. 「翻訳文学—日本語の可能性、翻訳の精神 [Hon'yakubungaku—Nihongo no Kanōsē, Hon'yakusha no Sēshin] [Translation Literature: The Potential of Japanese, The Spirit of Translator].」 『すばる [Subaru] [Pleiades]』 21.7 (1999): 130-74. Print.

Talks about influences of world literature, which has been translated into Japanese since the Meiji Era, on Japanese literature and potential of the Japanese language. Shibata refers to his basic stance on translation; if original texts try to expand possibilities of English, translated texts have to expand possibilities of Japanese to the same degree.

[3] Shibata, Motoyuki, and Takahashi, Gen-Ichiro. 「90年代以降 翻訳文学ベスト30 [90 Nendai Ikō Hon'yaku-bungaku Besuto 30] [The Top 30 of Translated Literary Works since the 1990s].」 『文學界 [Bungakukai] [Literary World]』 56.10 (2002): 140-62. Print.

A dialogue on translated literary works published in the 90s according to

lists of the top 30 works that Shibata and Takahashi prepare in advance, mentioning Charles Bukowski, Thomas Pynchon, and Don DeLillo etc. Shibata takes a stand toward translation; in case of translating unusually long texts that have few punctuation marks such as T. R. Pearson's, he tries to just re-create feelings that he feels when he reads original texts, punctuate a sentence as frequently as the original text does, and make himself invisible for readers. He also says he prefers a translation work that has a voice reenacting voice of an original text.

- [4] Shibata, Motoyuki, and Barry, Yourgrau. 『夢、ヤクザ映画、子供の目 [Yume, Yakuza-Eiga, Kodomo no Me] [Dream, Yakuza Movie, Child's Eyes].』 『新潮 [Shincho] [New Trends]』 100.3 (2003): 202-09. Print.

A dialogue concerning Barry Yourgrau's works, such as *A Man Jumps Out of an Airplane*, *The Sadness of Sex*, and *Haunted Traveler: An Imaginary Memoir*, his career as a writer, influences of movies on him, his interest in Japanese films, and Japanese literature. Shibata claims that Yourgrau tends to use expressive and moving words such as 'trot,' 'totter,' and 'stare,' instead of 'walk' and 'look,' which causes him to be careful to over-application of Japanese onomatopoeic expressions such as 'maji-maji' and 'bata-bata.' For the translation works that are specifically referred in the dialogue, see [81], [82], and [83] of the index.

- [5] Shibata, Motoyuki, and Ikeuchi, Osamu, and Nakamura, Kazue, and Numano, Mitsuyoshi, and Horie, Toshiyuki. 「外国文学は『役に立つ』のか? [Gaikokubungaku wa 'Yaku ni Tatsu' noka?] [Is Foreign Literature

‘Beneficial’ ?].」『新潮 [Shincho] [New Trends]』 101.1 (2004): 227-43. Print.

Talks about significance and interest of literature written in foreign languages, including German, French, English, and Russian, into and out of mother countries. Shibata claims that English writers are so conscious of tone of literary works that conveying right tone is very important in translation. Shibata also says that he is highly careful about rhythm of Japanese language in translating, referring to position of commas and relations between eye-tracking and breathing of readers.

- [6] Shibata, Motoyuki, and Wada, Tadahiko. 「翻訳と文学 [Hon'yaku to Bungaku] [Translation and Literature].」『国文学 解釈と教材の研究 [Kaishaku to Kyozaï no Kenkyu] [Japanese Literature—Studies on Interpretation and Teaching Material]』 49.10 (2004): 36-59. Print.
- A dialogue that covers a wide range of topics: the present situation of translation in Japan, translation studies, Wada’s book on translation studies, Shibata’s *Nine Interviews*, translating foreign literatures into Japanese language and Japanese literature into foreign languages, and so on. Shibata remarks that he represents readers of original texts rather than authors in terms of re-enacting voice of original texts, while Wada claims that he translates Italian literature into Japanese as a representative of (n)either the readers (n)or authors of original texts.

- [7] Shibata, Motoyuki, and Rebecca, Brown, and Numano, Mitsuyoshi, and Ono, Masatsugu. 「新しい文学の声 [Atarashii Bungaku no Koe] [The New

Voice of Literature].」『小説 Tripper [*Shosetsu Tripper*] [*Novel-Tripper*].』 Spring (2005): 146-57. Print.

A dialogue concerning what is voice of Rebecca Brown's works, how to interact with the world via words, and what World Literature is. Shibata concludes that new voice of literature comes to existence through rich dialogue with the past, not through denying or forgetting voice of the past. Estimating that Rebecca Brown's works are wonderful not only as word but also as sound, Shibata also says that translated words could convey wonderful sounds of original words even though they are changed by translating.

- [8] Shibata, Motoyuki, and Rebecca, Brown, and Ogawa, Yoko. 「この世界で言葉を紡いで [Kono Sekai de Kotoba o Tsumuide] [Spinning Words In This World].」『すばる [*Subaru*] [*Pleiades*]] 27.4 (2005): 130-40. Print.
- A dialogue on a nature of translation, Ogawa's and Brown's impression on each other's works, and potential of storytelling. Shibata applies the word 'chant,' whose image is to sing or say a religious song or prayer using only a few notes that are repeated many times, to Rebecca Brown's works, referring to her building up of the stories with easy words and simple rhythm.

- [9] Shibata, Motoyuki, and Furukawa, Hideo. 「イツ・オンリー・ロックンロール文学 [Ittsu Onrī Rokkun Rōru Bungaku] [It's Only Rock'n Roll Literature].」『すばる [*Subaru*] [*Pleiades*]] 28.3 (2006): 152-65. Print.
- Talks about relations between Furukawa's works and Rock'n Roll,

pointing out an affinity between the two which are neither high-culture nor popular-culture. Furukawa says that it follows from variety of Shibata's style according to original texts that he eliminates himself in translating, which is a common state of mind to Furukawa's writing.

- [10] Shibata, Motoyuki, and Tawada, Yoko, and Ono, MasaTsugu, and Nozaki, Kan. 「翻訳の詩学—〈エクソフォニー〉を求めて [Hon'yaku no Shigaku—<Ekusofonī> o Motomete] [Poetics of Translation—Seeking for 'Exophony'].」『群像 [Gunzo] [Throng]』 62.2 (2007): 116-39. Print.

A dialogue on Tawada Yoko's works; motif of journey, physicality of her styles, sense of fluctuation, and affinity between her works and act of translating. Shibata claims that translation is more or less forced to betray both source languages and target languages in terms of fidelity to languages.

- [11] Shibata, Motoyuki, and Numano, Mitsuyoshi. 「日本の文学、世界の文学 [Nihon no Bungaku, Sekai no Bungaku] [Japanese Literature, World Literature].」『すばる [Subaru] [Pleiades]』 29.8 (2007): 130-42. Print. Tries to shake or cross boundaries between Japanese literature and World literature, referring to nationalities that authors have, languages that authors write in, and whether literature can be shared by readers or not. Shibata claims that we catch tones of literary works, whereas we understand meanings and contents of literary works. Shibata also says that literary works should be read and translated not by the mind but by

the body, touching significance of learning foreign languages.

- [12] Shibata, Motoyuki, and Roger, Pulvers. 「神のいない時代のバイブル・ストーリーーズ [Kami no Iranai Jidai no Baiburu Sutōrīzu] [Bible Stories of the Times When the God isn't Required].」 『すばる [Subaru] [Pleiades]』 30.2 (2008): 174-88. Print.

Talks about Roger Pulvers' *The Honey and the Fires*, the Japanese translation by Shibata called *New Bible Stories*, fear of God in the Bible, universality of the stories, and so on. Also says that Shibata had Pulvers check his draft because of Pulvers' good command of Japanese, and cites some instances of the process, in which they exchange their views on the translation. For the translation work that is specifically referred in the dialogue, see [74] of the index.

- [13] Shibata, Motoyuki, and Okada, Toshiki. 「『ナイン・ストーリーーズ』をめぐって ['Nain Sutōrīzu'o Megutte] [About 'Nine Stories'].」 『monkey business』 3.5 (2008): 4-34. Print.

A dialogue on Shibata's translation of J. D. Salinger's *Nine Stories*. Shibata makes reference to difficulties of translating dialogues in Salinger's works: reality of the dialogues, a sense of distance, rhythm, and expressions peculiar to a certain class and generation. Shibata also mentions that Salinger tends to use adverbs frequently, even though adverbs are not so often utilized in American English; thus Shibata has to avoid over-application of a Japanese suffix 'teki-ni,' which constitutes adverbial meanings. For the translation work that is

specifically referred in the dialogue, see [75] of the index.

- [14] Shibata, Motoyuki, and Takahashi, Gen-ichir. 「高橋源一郎と柴田元幸による『小説の読み方、書き方、訳し方』入門 [Takahashi Gen-Ichiro ni yoru 'Syōsetsu no Yomikata, Kakikata, Yakusikata' Nyūmon] [Introduction: How to Read, Write, and Translate the Novel].」『文藝 [Bungei] [Literature]』 48.1 (2009): 16-27. Print.

A dialogue on boundaries between reading, writing, and translating novels. Shibata points out close correlations between reading and translating and says that writing is different from the others. Shibata also says that he tries to translate 'without using his head,' which means not relying on his own reason but unconsciousness, giving Charles Bukowski's *PULP* and Paul Bowles's "You are Not I" as one of the most successful examples. For the translation works that are specifically referred in the dialogue, see [27] and [87] of the index.

- [15] Shibata, Motoyuki, and Furukawa, Hideo. 「作家・古川日出男と作家の代理人・柴田元幸の『日本語の定石を覆す!』 [Sakka Furukawa Hideo to Sakka no Dairinin Shibata Motoyuki ni yoru 'Nihongo no Jyōseki o Kutsugaesu!'] ['Defying Conventional Thinking About Japanese Translation' by Writer Hideo Furukawa and Spokesperson for Writers Motoyuki Shibata].」『文藝 [Bungei] [Literature]』 48.1 (2009): 88-97. Print.

Shibata says that, defying conventional thinking about Japanese translation, he tries to translate dynamic energy of Steve Erickson's

Tours of the Black Clock and magical power of Rebecca Brown's works: in the former case, he consciously uses Japanese pronouns 'kare / kanojyo' instead of conventional use of proper nouns and/or Japanese pronouns 'otoko / onna.' In the latter case, he makes a point of putting a English pronoun 'I' into Japanese repeatedly, challenging a accepted notion of omitting it. For the translation work that is specifically referred in the dialogue, see [34] of the index.

- [16] Shibata, Motoyuki, and Murakami, Haruki. 「村上春樹—『キャッチャー・イン・ザ・ライ』を語る [Murakami Haruki—‘Kyatchā In Za Rai’ o Kataru] [Haruki Murakami—Talking About ‘*The Catcher in the Rye*’].」 『代表質問 16 のインタビュー [Daihyōshitsumon 16 no Intabyū] [Representative’s Questions—Sixteen Interviews].』 Tokyo. Shinshokan. 2009. 63-81. Print.

A dialogue that covers various topics: Murakami's encounter with *Catcher in the Rye*, interest in Salinger's colloquial style, interpretation of *Catcher in the Rye*, view on interaction between Salinger's biographical information and Holden Caulfield's character traits. Shibata points out that Nozaki tends to avoid translating the English second person pronoun, 'you,' so as not to make Holden's narrative unnatural to Japanese readers, while Murakami's translation makes Holden talk to a certain listen-reader by means of applying a Japanese second pronoun, 'kimi.'

- [17] Shibata, Motoyuki, and Roger, Pulvers. 「英日狂演滑稽対談 [Einichi Kyōen Kokkē Taidan] [A Comic Dialogue of English-Japanese Crazy Duo].」『代表質問 16 のインタビュー [Daihyōshitsumon 16 no Intabyū] [Representative's Questions—Sixteen Interviews].』Tokyo. Shinshokan. 2009. 158-72. Print.

A dialogue on process of making *Gogyo de Wakaru Nihon-Bungaku Ei-Nichi Kyoen Kokkei Gogyo-Shi* [Five-Line Introduction of Japanese Literature—Limericks by English-Japanese Crazy Duo], of which Pulvers writes the English text and Shibata undertakes the Japanese translation. Shibata claims that he applies alternating lines of five and seven syllables to the Japanese translation in order to re-enact rhyme and rhythm of limericks, referring to richness of synonyms in English and pooriness of paraphrase in Japanese.

- [18] Shibata, Motoyuki, and Ikezawa, Natsuki, and Sato, Yoshiaki. 「ピンチョンは何かを開いた人である [Pinchon ha Nanika o Hiraita Hito dearu] [Pynchon is Who Opened Something].」『新潮 [Shincho] [New Trends]』107.5 (2010): 244-58. Print.

A dialogue concerning Thomas Pynchon's works: structure of his novels, style, culture, and so on. Shibata says that he tries to use Chinese characters as often as possible and apply Chinese character to all common nouns of kana character in *Mason & Dixon* consciously, in order to express pseudoclassical style of the novel in Japanese. For the translation work that is specifically referred in the dialogue, see [73] of the index.

[19] Shibata, Motoyuki, and Ted, Goossen. 「日本で夢見たアメリカ、アメリカ

かで夢見た日本 [Nihon de Yumemita Amerika, Amerika de Yumemita Nihon] [America Dreamed of in Japan, Japan Dreamed of in America].」『すばる [Subaru] [Pleiades]』 32.7 (2010): 172-83. Print.

Talks about American culture that Japanese people have dreamed of and Japanese culture that American people have dreams of, touching on popular songs, films, and novels both in America and Japan. Shibata expresses support for Charles Simic's stance on translation, 'Poetry is what is retained in translation,' rather than Robert Frost's stance, 'Poetry is what gets lost in translation,' pointing out that every translation is more or less mistranslation.

[20] Shibata, Motoyuki, and Michel, Emmerich. 「翻訳は言語からの解放

[Hon'yaku ha Gengo karano Kaihō] [Translation is Liberation from Language].」『群像 [Gunzō] [Throng]』 66.3 (2011): 179-89. Print.

Talks about a variety of ways of re-creating voice of original texts, characteristics of Japanese and English language, how to become invisible as a translator, back-translations of the first sentence of *Tale of Genji*, and act of translating itself. Shibata says that voice of Japanese translations depend profoundly on choice of Japanese first person pronouns, end of sentences, and way of speaking, claiming that voice of translationa are also affected by class, race, and gender of narrators in original texts.

[21] Shibata, Motoyuki, and Paul, Auster. 「私はジャガイモ [Watashi wa Jagaimo] [I'm a Potato].」 『monkey business』 13 (2011): 4-22. Print.

A dialogue on a variety of topics: Shibata's career as a translator, their childhoods in Japan and America, Auster's experience of Japanese movies, and their opinions on translation. Shibata says that he puts a stress of translating Auster's works on music, rhythm, and flow of the text, referring to a tendency of Auster's style to describe something twice from subtly different angles, and Auster gives his impression on listening to recitation of the Japanese translation of *Oracle Night* that it has the same rhythm as the original text does. Shibata also remarks that the more he translates without reasoning, he makes the better translation. For the translation work that is specifically referred in the dialogue, see [17] of the index.

e) Foreword

[1] Shibata, Motoyuki, et al, trans. 『英語クリーシェ辞典—もんきりがた表現集 [Eigo-kurīshe Jiten—Monkirigata Hyōgensyū].』 By Betty Kirkpatrick. Tokyo: Kenkyusha. 2000. iii-viii. Print. Trans. of *Dictionary of Clichés*.

A foreword to the Japanese translation of a dictionary in which reflects English clichés in alphabetical order, classifying them into twelve categories: simile, foreign, proverb, allusion, quotation, doublet, euphemism, idiom, catchphrase, vogue, filler, abbreviation, and hackneyed phrase. As a supervisor of the translation project Shibata puts a premium on significance of judging whether an expression in English-written literary work is original or hackneyed, citing an English

cliché, 'My, how you've grown,' as an example.

f) Afterwords

[1] Shibata, Motoyuki, trans. 『X のアーチ [X no Āchi].』 By Steve Erickson.

Tokyo: Shueisha. 1996. 310-16. Print. Trans. of *ARC d'X*.

Shibata reflects that he uses Japanese pronouns 'Kare' and 'Kanojyo,' instead of proper nouns such as 'Thomas' and 'Sally' or 'Otoko' and 'Onna,' far more frequently in translation of Erickson's works than in other authors' works, since what happens in Erickson's novels is not only related to a couple but also to the whole world.

[2] Shibata, Motoyuki, trans. 『甘美なる来世へ [Kanbinaru Raise e].』 By T. R.

Pearson. Tokyo: Misuzu Shobo. 2003. 391-99. Print. Trans. of *Off for the Sweet Hereafter*.

Shibata says that he pushes two rules on himself in translating *Off for the Sweet Hereafter* in order to re-enact 'fanny unnaturalness' of the original text, which is derived from wordiness and forced breathing of T. R.

Pearson's style: 1) translating one English sentence into one Japanese sentence, and 2) trying to put as many commas in the same position as the original text does. Shibata also remarks that he avoids writing notes for proper nouns in the text so as not to interrupt and spoil voice of the original text.

[3] Shibata, Motoyuki, trans. Arai, Toshiki, ed. 『喋る馬 [Shaberu Uma]

[*Talking Horse*].』 By Bernard Malamud. Tokyo: Switch Publishing.

2009. 246-53. Print.

An afterword to *Talking Horse*, in which Shibata collected and translated stories written by Bernard Malamud. Shibata says that it is difficult for translators of Malamud to translate broken English with a Yiddish accent, which gives Malamud's stories a kind of vigor, in terms of dilute meanings and loss of nuances.

g) Commentary

[1] Motoyuki, Shibata. 「文学と翻訳—読み手と書き手の間で [‘Bungaku to Hon'yaku—Yomite to Kakite no Aida de’] [‘Literature and Translation: Between Readers and Writers’].」 『英文学研究 [Eibungaku Kenkyu] [English Literature Study]』 79.2 (2002): 216-18. PDF file.

A short commentary on ‘a good translation,’ which claims that good one gives the same pleasure as an original text does. Moreover, Shibata states that an ideal translation is equivalent to an original text, not only in terms of tone of writing, order of words, and number of letters but also originality of expression and naturalness of rhythm.

Secondary Sources

a) Book

[1] Miura, Masashi. 『村上春樹と柴田元幸のもうひとつのアメリカ』

[*Murakami Haruki to Shibata Motoyuki no Mouhitotsu no Amerika*]

[*Another America of Haruki Murakami and Motoyuki Shibata*].』 Tokyo.

Shinshokan. 2003. Print.

Pointing out significant influences of Murakami on Shibata, Miura reasons inductively that ‘another America’ as a form of melancholy in Murakami’s works appears in Shibata’s works such as essays, anthologies, and translation works of Paul Auster, Steven Millhauser, Ethan Canin, Stuart Dybek, Steve Erickson, Richard Powers, and so on. Miura says that translation is a form of melancholy for both Murakami and Shibata, referring to a coincidence of self-realization as a translator and self-elimination as a noise.

b) Essays

[1] Kaneko, Yasushi. 「徹底検証！柴田元幸の翻訳作法 [Tettēkensyo! Shibata

Motoyuki no Hon'yaku-sahō] [An Exhaustive Study on Motoyuki

Shibata's Way of Translating].」『ユリイカ [Yuriika] [Eureka]』 37.1

(2005): 62-91. Print.

Claims that Shibata translates English novels into Japanese by means of self-eliminating, which makes it possible to re-enact voice of original texts, and scrutinizes Shibata’s strategies of re-creating original

narratives, citing excerpts of Shibata's translation works and the original texts from works of Paul Auster, Steve Erickson, Stuart Dybek, Richard Powers, Steven Millhauser, T. R. Pearson, Charles Bukowski, Ethern Canin, Barry Yourgrau, Rebecca Broen, Charles Simic, and Edward Gorey. Kaneko also points out that Shibata's strong command of English enables him to adopt different strategies for each writer and translate nuance of English, including onomatopoeic expressions, equivocality, proverbs, clichés, and so on. For the translation works that are specifically referred in the essay, see [5], [8], [10], [22], [24], [27], [29], [32], [34], [35], [38], [44], [66], [68], [70], [71], [73], [77], and [83] of the index.

- [2] Kawakami, Hiromi. 「運動神経 [Undōshinkē] [The Motor Nerves].」『文藝 [Bungei] [Literature]』 48.1 (2009): 80-81. Print.

A short essay that states Shibata's translation is characterized by simple and fresh wording, taking his translation of Barry Yourgrau's *A Man Jumps out of an Airplane* for example. For the translation work that is referred in the essay, see [81] of the index.

- [3] Fukuoka, Shin-Ichi. 「『灰色』と『どんより』の間 ['Haiiro' to 'Donyori' no Aida] [Between the Word 'Gray' and 'Dull'].」『文藝 [Bungei] [Literature]』 48.1 (2009): 82-83. Print.

A brief essay on Shibata's translation of Jack London's *To Build a Fire*. Comparing the original text and Shibata's translation, Fukuoka points out that Shibata succeeds to translate the original English into necessary and

sufficient Japanese. For the translation work that is referred in the essay, see [62] of the index.

c) Book Reviews

[1] Yasuhiro, Takeuchi. 「サイズの物語、フィットする翻訳—J. D. サリン

ジャー『ナイン・ストーリーズ』 [Saizu no Monogatari, Fittosuru

Hon'yaku—J. D. Sarinjā ‘Nain Sutōrīzu’] [The Stories of Size, the

Fitting Translation—J. D. Salinger's *Nine Stories*.] 『英語青年 [Eigo Sēnen] [The Young of English]』 154.11 (2009): 620-21. Print.

A brief book review on Shibata's translation of J. D. Salinger's *Nine Stories*, which is possessed with whether a size of something fits or not.

Takeuchi claims that Shibata's translation fits original text exactly in terms of words, styles, and word orders. On the other hand, Takeuchi also points out that Shibata should be more attentive to puns in *Nine Stories*, taking instances of “Glass/glass,” “uncle/ankle,” and so on. For the translation work that is referred in the essay, see [76] of the index.

[2] Syuji, Muto. 「柴田元幸著『アメリカン・ナルシス』 [Shibata Motoyuki cho

‘Amerikan Narushisu’] [‘American Narciss’ by Motoyuki Shibata].]

『英文学研究 [Eibungaku Kenkyu] [English Literature Study]』 83 (2006): 176-80. PDF file.

A book review on Shibata's ‘American Narciss,’ which deals with American Novels from Herman Melville's to Steven Millhauser's in relation to the Legend of Narciss in Europe. Referring to a passage from Paul Auster's *The Invention of Solitude*, Muto indicates that it is not only

his way of interpreting novels but also translating to pay close attention to every detail and never miss these details. For the translation work that is referred in the essay, see [3] of the index.

Index

Books

1) Auster, Paul

[1] Shibata, Motoyuki, trans. 『幽霊たち [Yūrētachi].』 Tokyo: Shinchosha.
1989. Print. Trans. of *Ghosts*.

[2] Shibata, Motoyuki, trans. 『鍵のかかった部屋 [Kagi no Kakatta Heya].』
Tokyo: Hakusuisha. 1989. Print. Trans. of *The Locked Room*.

[3] Shibata, Motoyuki, trans. 『孤独の発明 [Kodoku no Hatsumē].』 Tokyo:
Shinchosha. 1991. Print. Trans. of *The Invention of Solitude*.

[4] Shibata, Motoyuki, trans. 『ムーン・パレス [Mūn Paresu].』 Tokyo:
Shinchosha. 1994. Print. Trans. of *Moon Palace*.

[5] Shibata, Motoyuki, trans. 『最後の物たちの国で [Saigo no Monotachi no
Kuni de].』 Tokyo: Hakusuisha. 1994. Print. Trans. of *In The Country of
Last Things*.

[6] Shibata, Motoyuki, et al, trans. 『スモーク&ブルー・イン・ザ・フェイス
[Sumōku & Burū In Za Feisu].』 Tokyo. Shincho Bunko. 1995. Print.
Trans. of *Smoke & Blue in the Face*.

[7] Shibata, Motoyuki, trans. 『偶然の音楽 [Gūzen no Ongaku].』 Tokyo:

Shinchosha. 1998. Print. Trans. of *The Chance of Music*.

[8] Shibata, Motoyuki, trans. 『リヴァイアサン [Rivaiasan].』 Tokyo: Shichosha.

1999. Print. Trans. of *Leviathan*.

[9] Shibata, Motoyuki, et al, trans. 『空腹の技法 [Kūfuku no Gihō].』 Tokyo:

Shinchosha. 2000. Print. Trans. of *The Art of Hunger*. (Originally

published in parts as 「ニューヨーク・バベル [Nūyōku Baberu].」 『新潮

[Shincho] [New Trends]』 92.12 (1995). Print. Trans. of “New York

Babel;” 「カフカのためのページ [Kafuka no Tame no Pēji].」 『リテレール

[Riterēru] [Littéraire]』 6 (1993). Print. Trans. of “Pages for Kafka;”

「サー・ウォルター・ローリーの死 [Sā Worutā Rōrī no Shi].」 『ユリイカ

[Yuriika] [Eureka]』 31.1 (1999). Print. Trans. of “The Death of Sir

Walter Raleigh;” 「流刑の詩 [Rukei no Shi].」 『ユリイカ [Yuriika]

[Eureka]』 31.1 (1999). Print. Trans. of “The Poetry of Exile;” 「綱の上

で [Tsunā no Ue de].」 『ユリイカ [Yuriika] [Eureka]』 31.1 (1999). Print.

Trans. of “On the High Wire;” 「二十世紀フランス詩 [Nijusseiki

Furansushi].」 『現代詩手帖 [Gendaishi Techō] [A Notebook of

Contemporary Poetry]』 36.6 (1993). Print. Trans. of

“Twentieth-Century French Poetry.”)

[10] Shibata, Motoyuki, trans. 『ミスター・ヴァーティゴ [Misutā Vātigo].』

Tokyo: Shinchosha. 2001. Print. Trans. of *Mr. Vertigo*.

[11] Shibata, Motoyuki, trans. Auster, Paul, ed. 『トゥルー・ストーリーズ [Turū

- Sutōrīzu* [*True Stories*].』 Tokyo: Shinchosha. 2004. Print.
- [12] Shibata, Motoyuki, et al, trans. Auster, Paul, ed. and introd. 『ナショナル・ストーリー・プロジェクト [*Nashonaru Sutōrī Purojekuto*].』 Tokyo: Shinchosha. 2005. Print. Trans. of *True Tales of American Life*.
- [13] Shibata, Motoyuki, trans. 『わがタイプライターの物語 [*Waga Taipuraitā no Monogatari*].』 Tokyo: Shinchosha. 2006. Print. Trans. of *The Story of My Typewriter*.
- [14] Shibata, Motoyuki, trans. 『ティンブクトウ [*Tinbukutu*].』 Tokyo: Shinchosha. 2006. Print. Trans. of *Timbuktu*.
- [15] Shibata, Motoyuki, trans. 『幻影の書 [*Gen'ē no Sho*].』 Tokyo: Shinchosha. 2008. Print. Trans. of *The Book of Illusion*.
- [16] Shibata, Motoyuki, trans. 『ガラスの街 [*Garasu no Machi*].』 Tokyo: Shinchosha. 2009. Print. Trans. of *City of Glass*. (Originally published as 「ガラスの街 [*Garasu no Machi*].」 『coyote』 21 (2007). Print.)
- [17] Shibata, Motoyuki, trans. 『オラクルナイト [*Orakuru Naito*].』 Tokyo: Shinchosha. 2010. Print. Trans. of *Oracle Night*.
- [18] Shibata, Motoyuki, trans. 『ブルックリン・フォリーズ [*Burukkurin Forīzu*].』 Tokyo: Shinchosha. 2012. Print. Trans. of *The Brooklyn*

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