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. 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. 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. 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


Primary Sources

a) Books

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.

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.


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

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.

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.

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.

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.


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.


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 to in the essay, see [70] of the index.

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.’

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-create tone
and voice of Kawakami’s works in English that clarify subject of sentences.


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.


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 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.
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.

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.


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.


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.


A short essay on what does it means 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.


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


Shibata talks about Paul Auster's works and translating his works in chorological 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.


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.


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

μ、最強プレイヤーーーく語りき [Kimi ha ‘Jiko-shōkyō’

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]


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.


[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


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.


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
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.


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.


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.


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
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.

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
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 trough 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. 「イッツ・オンリー・ロックンロール文学」 [Ittsu Onri Rokkun Roru 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.

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.

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.


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.


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 refered 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]
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 refered in the dialogue, see [27] and [87] of the index.

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 an English pronoun 'I' into Japanese repeatedly, challenging an accepted notion of omitting it. For the translation work that is specifically referred in the dialogue, see [34] of the index.


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.'
A dialogue on process of making *Gogyo de Wakaru Nihon-Bungaku* (A 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 poorness of paraphrase in Japanese.

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.
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.

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 translation are also affected by class, race, and gender of narrators in original texts.
A dialogue on a variety of topics: Shibata’s career as a translator, their
career 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

[Eigo-kurīshe Jiten—Monkirigata Hyōgensyū].』By Betty Kirkpatrick.
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

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.

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.


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


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


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


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 excerptions 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 refered 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.

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 Airplain for example. For the translation work that is
refered 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]
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


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.


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


Follies.

2) Baxter, Glen


3) Bradbury, Malcolm


4) Brown, Rebrcca


“The Death of Napoleon: Its Influence on History;” 「悲しみ
[Kanashimi].」『月刊カドカワ [Gekkan Kadokawa] [Kadokawa

[25] Shibata, Motoyuki, trans. 『若かった日々 [Wakakatta Hibi].』 Tokyo:
Magazine House. 2004. Print. Trans. of The End of Youth. (Originally
published in parts as 「天国 [Tengoku].」『GINZA.』 Print. Trans. of
“Heaven;” 「見ることを学ぶ [Mirkoto o Manabu].」『GINZA.』 Print.
Trans. of “Leaning to See;” 「A Vision.」『GINZA.』 Print. Trans. of “A
Vision;” 「母の体 [Haha no Karada].」『GINZA.』 Print. Trans. of “My
Mother’s Body;” 「受け継いだもの [Uketsuida Mono].」『GINZA.』 Print.
Trans. of “Inheritance;” 「そこに [Sokoni].」『GINZA.』 Print. Trans. of
“There;” 「暗闇が怖い [Kurayami ga Kowai].」『ウフ. [Ufu.] [Oeuf.].』
Print. Trans. of “Afraid of the Dark;” 「ナンシー・ブース、あなたがどこにい
るにせよ [Nanshī Būsu, Anata ga Dokoni Iruniseyo].」『ウフ. [Ufu.]
[Oeuf.].』 Print. Trans. of “Nancy Booth, Wherever You Are;” 「煙草を
Trans. of “The Smokers;” 「息 [Iki].」『ウフ. [Ufu.].』 Print. Trans. of
“Breath;” 「ある戦いの記録 [Aru Tatakai no Kiroku].」『ウフ. [Ufu.]
[Oeuf.].』 Print. Trans. of “Description of a Struggle.”

published in parts as 「犬―神の内在について [Inu—Kami no Naizai ni
5) Bukowski, Charles

6) Canin, Ethan


7) Dinh, Linh

8) Dybek, Stuart


9) Erickson, Steve


10) Gorey, Edward

[37] Shibata, Motoyuki, trans.『ギャシュリークラムのちびっ子たち


[44] Shibata, Motoyuki, trans. 『雑多なアルファベット [Zattana Arufabetto].』


[46] Shibata, Motoyuki, trans. 『題のない本 [Dai no Nai Hon].』 Tokyo:

[47] Shibata, Motoyuki, trans. 『まったく動物園 [Mattaki Dōbutsuen].』 Tokyo:

[48] Shibata, Motoyuki, trans. 『おぞましい二人 [Ozomashi Futari].』 Tokyo:

Trans. of The Haunted Looking Glass.

Print. Trans. of *The Jumblies*.

[51] Shibata, Motoyuki, trans. Gorey, Edward, illus.『輝ける鼻のどんぐ

[52] Shibata, Motoyuki, trans. Gorey, Edward, illus.『悪いことをして罰があたった子どもたちの話

11) Hawthorne, Nathaniel

[53] Shibata, Motoyuki, trans.「ウェイクフィールド [Weikufirudo].」『ウェイクフィールド / ウェイクフィールドの妻 [Weikufirudo / Weikufirudo no Tsuma]』

12) Hemingway, Earnest


13) Hunt, Laird

[56] Shibata, Motoyuki, trans. 『インディアナ、インディアナ

[Indiana, Indiana].』 Tokyo: Asahishinbunsha. 2006. Print. Trans. of
Indiana, Indiana. (Originally published as 「インディアナ、インディアナ
[Indiana, Indiana].」『小説 Tripper [Shosetsu Tripper] [Novel-Tripper].』
Summer (2005); Fall (2005); Winter (2006). Print.)

14) Irving, John

[57] Shibata, Motoyuki, et al, trans. 『ウォーターメソッドマン

The Water-Method Man.

15) Johnson, Denis


16) Katchor, Ben


17) Link, Kelly

18) Lock, Norman

[61] Shibata, Motoyuki, trans. 『雪男たちの国 [Yukiotoko Tachi no Kuni].』
(Originally published in parts on『PAPER SKY』24 (2008). Print.)

19) London, Jack

[62] Shibata, Motoyuki, trans. and ed. 『火を熾す [Hi o Okosu].』 Tokyo:

20) Malamud, Bernard


21) Mcnaughton, Colin


22) Millhauser, Steven


23) Pearson, T. R.
24) Powers, Richard


25) Pynchon, Thomas


26) Pulvers, Roger


27) Roth, Philip

28) Salinger, J. D.


29) Simic, Charles


30) Sis, Peter


31) Twain, Mark

32) Yourgrau, Barry


Anthologies


Best of Young British Novelists. (Originally published in parts on 『新潮 [Shincho] [New Trends]』 91.3 (1994). Print.)


“Snowmen;” 「ザ・ホルトラク [Za Horutoraku].」 By Kelly Link. 『SF マガジン [SF Magajin] [SF Magazine]』 47.6 (2006). Print. Trans. of “The Hortlak.”


Sarashina 63

[100] Shibata, Motoyuki, trans. and ed. 『燃える天使 [Moeru Tenshi]
