

A Bibliography: John Updike's Translations in Japan 1964-2017

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Introduction

This list of Japanese translations of John Updike is based on the one in the handout distributed at the plenary session “Reception of Updike Abroad,” moderated by Susan Norton, in my presentation “Translations of John Updike in Japan under the U.S. Cold War Cultural Politics” on June 4th, 2018 at the 5th Biennial John Updike Society Conference held at the University of Belgrade,

Faculty of Philology from June 1st to 5th, 2018 in Belgrade, Serbia.¹ The site director Biljana Dojčinović asked me whether the list was published and, when I answered it was not, kindly encouraged me to do so in order to make the information more widely available. This bibliography is, at least partly, a response to her encouraging suggestion.

As is often the case with bibliographical studies in Updike scholarship, Jack De Bellis, with Michael Bloomfield, has already published a list of translations of Updike's writings. De Bellis, a representative bibliographer of Updike's writings and secondary sources pertaining to the writer, is also a collector of translations of Updike's works, which has been donated to the University of South Carolina and is accessible as a part of "The Jack De Bellis Collection of John Updike, 1976-2008" at Irvin Department of Rare Books and Special Collections at the University of South Carolina Libraries. That means that De Bellis and Bloomfield have, at least in substantial part, accessed "primary sources," which in this case means firsthand investigations of books and magazines that print Updike translation, instead of relying on secondary sources like other people's biography. Their bibliography has the advantage over mine in its inclusion of separate translations published in magazines.

My bibliographical study presented here, on the other hand, has several benefits. While De Bellis and Bloomfield have tried to cover translations in other languages, I have concentrated on Japanese translations, for the very simple reason that I am expected to make use of my positionality as a Japanese speaker

¹ The list is an "updated" and improved version of the one distributed on October 14th, 2016 in my presentation "Updike in Japan: His Initial Reception and Literary Assumptions in the Late-Sixties and the Seventies" at the 4th Biennial John Updike Society Conference held at the University of South Carolina from October 12th to 15th, 2016 at Columbia, South Carolina, U. S. A. According to the suggestion at the conference, I have added translations of the Japanese titles whose meanings are different from those of the original titles in English.

and citizen, who was born and grew up in socio-cultural environments of the country, in contributing to international Updike scholarship. More specifically, I have, first, drawn on my knowledge of the language and of cultural and literary contexts and, second, benefitted from better accessibility to the materials included in my bibliography.²

Transcription of Japanese into Roman Alphabets

In Japanese writings, *kanji* and *kana* (*hiragana* and *katakana*) are used instead of the Latin alphabets. The first derives from Chinese characters, and the other, although also based on and originating from them, are unique to Japanese orthography system. In modern Japan, mixture of *kanji* and *kana* is used in written Japanese, and whether to use *kanji* or *hiragana* (and in the old days, approximately before World War II, the choice was sometimes that of *kanji* and *katakana*) is a part of the author's expression, style, and aesthetics. Orthography of a language is a relevant part of a culture and therefore deserves attention in today's "global" cultural environment. So I show both the original Japanese and the Romanized transcriptions in the bibliography.

There are two prevalent systems of transcribing Japanese into alphabets: *Kunrei-shiki* and Hepburn methods. I have used the latter, primarily because it is more widely used than the former. For accuracy of pronunciations, I have also used accents, including the upper bar.

² Therefore, there is no excuse for me not including materials published in periodicals. I will work on them presently, as well as on the details of the materials included in this bibliography, such as lists of contents (especially those of the selections edited in Japan), base texts of the translations (which would frequently be rather hard to determine), etc.

Relevance of Digital Humanities for Bibliographical Studies

This bibliography is first going to be published in print and then will be made available online. There are several advantages in publishing a bibliographical study both in print and in electronic format.

A bibliography needs to be constantly updated because, first, there are going to be new translations added to the list and, second, information contained in each entry can be incomplete or even inaccurate. Ideally, the second problem can be solved by spending more time for preparing and correcting the list but, in practice, the process can be endless and, therefore, offering a sufficiently reliable and accurate bibliography for use by fellow scholars (and, hopefully, by general readers) would be more realistic. When updates are added to the original bibliography, electronic files would be more convenient for use. Ease of distribution would also be relevant in publishing such an academic work. Electronic publications can be made available online, and they are accessible, at least in theory, from all over the world.

On the other hand, a bibliography needs to be available for a long time as a record, even after there are no electronic devices available to read a once prevalent file format. An electronic file itself is a set of binary codes only accessible for human mind through proper devices, which, in theory, will sooner or later will be out of production and unavailable. Although use of the PDF file with embedded letters and characters partly solves the problem of the instability of the electronic formats, “conventional” printed format, from such a perspective, is a more reliable and stable medium.

List of Japanese Translations

As of October 30th, 2018

1. Novels

(i) Rabbit Series

Rabbit, Run. New York: Alfred A. Knopf, 1960.

『走れウサギ』 宮本陽吉訳、新しい世界の文学19 (白水社、1964年)。 [*Hashire Usagi.* Trans. Yōkichi Miyamoto. New Literature of the World Series 19. Tokyo: Hakusui-sha, 1964.]

『走れウサギ』 宮本陽吉訳 (白水社、1975年)。 [*Hashire Usagi.* Trans. Yōkichi Miyamoto. Tokyo: Hakusui-sha, 1975.]

『走れウサギ』 宮本陽吉訳 (白水社、1979年)。(新装版) [*Hashire Usagi.* New Ed. Trans. Yōkichi Miyamoto. Tokyo: Hakusui-sha, 1979.]

『走れウサギ』 宮本陽吉訳 (白水社、1984年)。(新装版) [*Hashire Usagi.* New Ed. Trans. Yōkichi Miyamoto. Tokyo: Hakusui-sha, 1984.]

Rabbit Redux. New York: Alfred A. Knopf, 1971.

『帰ってきたウサギ』 1、2、井上謙治訳 (新潮社、1973年)。 [*Kaette-Kita Usagi. (Rabbit Returned.)* 2 vols. Trans. Kenji Inoue. Tokyo: Shinchō-sha, 1973.]

Rabbit Is Rich. New York: Alfred A. Knopf, 1981.

『金持になったウサギ』 1、2、井上謙治訳 (新潮社、1992年)。 [*Kanemochi ni Natta Usagi. (Rabbit Has Become Rich.)* 2 vols. Trans. Kenji Inoue. Tokyo: Shinchō-sha, 1992.]

Rabbit at Rest. New York: Alfred A. Knopf, 1990.

『さようならウサギ』 1、2、井上謙治訳 (新潮社、1997年)。 [*Sayōnara Usagi. (Goodbye, Rabbit.)* 2 vols. Trans. Kenji Inoue. Tokyo: Shinchō-sha, 1997.]

Rabbit Angstrom: A Tetralogy. New York and Toronto: Everyman's Library-Knopf, 1995.

『ラビット・アングストローム』1、2、井上謙治訳（新潮社、1999年）。[*Rabbit Angstrom*. 2 vols. Trans. Kenji Inoue. Tokyo: Shinchō-sha, 1999. (Rabbit Tetralogy in Two Volumes, with the “Introduction” in the Everyman's Library edition)]

“Rabbit Remembered.” (Collected in *Licks of Love* [New York: Knopf, 2000]; See 2 [iii] “The Other Collections of Short Stories.”)

(ii) The Other Novels

The Poorhouse Fair. New York: Alfred A. Knopf, 1959.

『プアハウス・フェア』平野幸仁訳（現代出版社、1969年）。[*Poorhouse Fair*. Trans. Yukihito Hirano. Tokyo: Gendai-Shuppan-sha, 1969.]

『老瘋院の祭り』平野幸仁訳（太陽社、1970年）。[*Rōfūin no Matsuri*. Trans. Yukihito Hirano. New Ed. Tokyo: Taiyō-sha, 1970.] (New Edition under a Different Japanese Title from a Different Publisher.)

『プアハウス・フェア』須山静夫訳（新潮文庫、1971年）。[*Poorhouse Fair*. Trans. Shizuo Suyama. Shinchō-Bunko. Tokyo: Shinchō-sha, 1971.] (Paperback Edition)

The Centaur. New York: Alfred A. Knopf, 1963.

『ケンタウロス』寺門泰彦、古宮照雄訳（白水社、1968年）。[*Centaurus*. Trans. Yasuhiko Terakado and Teruo Komiya. Tokyo: Hakusui-sha, 1968.]

『ケンタウロス』寺門泰彦、古宮照雄訳（白水社、2001年）。[*Centaurus*. Trans. Yasuhiko Terakado and Teruo Komiya. New Ed. Tokyo: Hakusui-sha, 2001.]

Of the Farm. New York: Alfred A. Knopf, 1965.

『農場』河野一郎訳（河出書房新社、1969年）。[*Nōjō*. (*Farm*.) Trans. Ichirō Kōno. Tokyo: Kawade-Shobō-Shinsha, 1969.]

- 『農場』河野一郎訳（河出書房新社、1977年）。（新装版）[*Nōjō. (Farm.)*
New Ed. Trans. Ichirō Kōno. Tokyo: Kawade-Shobō-Shinsha, 1977.]
Couples. New York: Alfred A. Knopf, 1968.
- 『カップルズ』宮本陽吉訳（新潮社、1970年）。[*Couples*. Trans. Yōkichi
Miyamoto. Tokyo: Shinchō-sha, 1970.]
- 『カップルズ』宮本陽吉訳（新潮文庫、1975年）。[*Couples*. Trans.
Yōkichi Miyamoto. Shinchō-Bunko. Tokyo: Shinchō-sha, 1975.]
(Paperback Edition)
- A Month of Sundays*. New York: Alfred A. Knopf, 1975.
- 『日曜日だけの一カ月』井上謙治訳（新潮社、1988年）。[*Nichiyōbi*
Dakeno Ikkagetsu. (A Month Only of Sundays.) Trans. Kenji Inoue.
Tokyo: Shinchō-sha, 1988.]
- Marry Me*. New York: Alfred A. Knopf, 1976.
- 『結婚しよう』岩元巖訳（新潮社、1978年）。[*Kekkon-shiyō. (Let Us*
Marry.) Trans. Iwao Iwamoto. Tokyo: Shinchō-sha, 1978.]
- 『結婚しよう』岩元巖訳（新潮文庫、1988年）。[*Kekkon-shiyō*. Trans.
Iwao Iwamoto. Shinchō-Bunko. Tokyo: Shinchō-sha, 1988.] (Paperback
Edition)
- The Coup*. New York: Alfred A. Knopf, 1978.
- 『クーデタ』池澤夏樹訳（講談社、1981年）。[*Coup d'État*. Trans. Natsuki
Ikezawa. Tokyo: Kōdan-sha, 1981.]
- 『クーデタ』池澤夏樹訳、池澤夏樹個人編集世界文学全集 II-05（講談社、
2009年）。[*Coup d'État*. Trans. Natsuki Ikezawa. New Ed. Natsuki
Ikezawa's Selection of World Literature Series II-05. Tokyo: Kōdan-sha,
2009.]
- The Witches of Eastwick*. New York: Alfred A. Knopf, 1984.
- 『イーストウィックの魔女たち』大浦暁生訳（新潮社、1987年）。[*Eastwick*
no Majo-tachi. Trans. Akio Ōura. Tokyo: Shinchō-sha, 1987.]

『イーストウィックの魔女たち』大浦暁生訳 (新潮文庫、1991年)。 [*Eastwick no Majo-tachi*. Trans. Akio Ōura. Shinchō-Bunko. Tokyo: Shinchō-sha, 1991.] (Paperback Edition)

Roger's Version. New York: Alfred A. Knopf, 1986.

S. New York: Alfred A. Knopf, 1988.

Memories of the Ford Administration. New York: Alfred A. Knopf, 1992.

Brazil. New York: Alfred A. Knopf, 1994.

『ブラジル』寺門泰彦訳 (新潮社、1998年)。 [*Brazil*. Trans. Yasuhiko Terakado. Tokyo: Shinchō-sha, 1998.]

In the Beauty of the Lilies. New York: Alfred A. Knopf, 1996.

Toward the End of the Time. New York: Alfred A. Knopf, 1997.

『終焉』風間賢二訳 (青山出版社、2004年)。 [*Shūen. (The End.)* Trans. Kenji Kazama. Toda City, Saitama: Aoyama-Shuppan-sha, 2004.]

Gertrude and Claudius. New York: Alfred A. Knopf, 2000.

『ガートルードとクロードィアス』河合祥一郎訳 (白水社、2002年)。 [*Gertrude to Claudius*.³ Trans. Shōichirō Kawai. Tokyo: Hokusui-sha, 2002.]

Seek My Face. New York: Alfred A. Knopf, 2002.

Villages. New York: Alfred A. Knopf, 2004.

Terrorist. New York: Alfred A. Knopf, 2006.

The Widows of Eastwick. New York: Alfred A. Knopf, 2008.

2. Short Stories

(i) Bech Series

Bech: A Book. New York: Alfred A. Knopf, 1970.

『ベック氏の奇妙な旅と女性遍歴』沼沢洽治訳 (新潮社、1976年)。 [*Bech-*

³ The Japanese word “to” means “and” in English; it has nothing to do with the English word “to.”

shi no Kimyō-na Tabi to Josei-Henreki. (Mr. Bech's Strange Travels and Affairs with Women.) Trans. Kōji Numasawa. Tokyo: Shinchō-sha, 1976.]

Bech Is Back. New York: Alfred A. Knopf, 1982.

Bech at Bay. New York: Alfred A. Knopf, 1998.

(ii) The Other Sequels

Olinger Stories. New York: Vintage, 1964.

Too Far to Go. New York: Fawcett Crest, 1979.

『メイプル夫妻の物語』岩元巖訳（新潮文庫、1990年）。[*Maple Fusai no Monogatari. (Stories of the Maples.)* Trans. Iwao Iwamoto. Shinchō-Bunko. Tokyo: Shinchō-sha, 1990.] (Paperback Edition)

The Maples Stories. Everyman's Pocket Classics. New York: Alfred A. Knopf, 2009.

(iii) The Other Collections of Short Stories

The Same Door. New York: Alfred A. Knopf, 1959.

『同じ一つのドア』武田勝彦訳（角川文庫、1970年）。[*Onaji Hitotsu no Door.* Trans. Katsuhiko Takeda. Kadokawa-Bunko. Tokyo: Kadokawa-shoten, 1970.] (Paperback Edition)

『同じ一つのドア』宮本陽吉訳（新潮文庫、1972年）。[*Onaji Hitotsu no Door.* Trans. Yōkichi Miyamoto. Shinchō-Bunko. Tokyo: Shinchō-sha, 1972.] (Paperback Edition)

Pigeon Feathers and Other Stories. New York: Alfred A. Knopf, 1962.

『鳩の羽根』寺門泰彦訳（白水社、1968年）。[*Hato no Hane.* Trans. Yasuhiko Terakado. Tokyo: Hakusui-sha, 1968.]

The Music School. New York: Alfred A. Knopf, 1966.

『ミュージック・スクール』須山静夫訳（新潮社、1970年）。[*Music School.* Trans. Shizuo Suyama. Tokyo: Shinchō-sha, 1970.]

Museums and Women and Other Stories. New York: Alfred A. Knopf, 1972.

『美術館と女たち』宮本陽吉訳（新潮社、1980年）。[*Bijutsukan to Onnatachi. (Museums and Women.)* Trans. Yokichi Miyamoto. Tokyo: Shinchō-sha, 1980.]

Problems and Other Stories. New York: Alfred A. Knopf, 1979.

『アメリカの家庭生活』大津栄一郎訳（講談社、1985年）。[*America no Katei-Seikatsu. (Domestic Life in America.)* Trans. Eiichiro Ōtsu. Tokyo: Kōdan-sha, 1985.]

Trust Me. New York: Alfred A. Knopf, 1987.

『美しき夫たち』沼沢治治訳（筑摩書房、1993年）。[*Utsukushiki Ottotachi. (Beautiful Husbands.)* Trans. Kōji Numasawa. Tokyo: Chikumashobō, 1993.]

Forty Stories. Harmondsworth, Middlesex: Penguin, 1987. (A Selection.)

The Afterlife and Other Stories. New York: Alfred A. Knopf, 1994.

Licks of Love: Short Stories and a Sequel. New York: Alfred A. Knopf, 2000.

My Father's Tears and Other Stories. New York: Alfred A. Knopf, 2009.

(iv) Collections Edited in Japan

『アップダイク作品集』鮎川信夫訳（荒地出版社、1969年）。[*Updike Sakuhin-shū. (Collection of Updike's Works.)* Trans. Nobuo Ayukawa. Tokyo: Arechi-Shuppan-sha, 1969.] (Mostly Based on *The Same Door.*)

『アップダイク自選短編集』岩元巖訳（新潮文庫、1995年）。[*Updike Jisen-Tanpen-shu. (Self-Selected Short Stories of Updike.)* Trans. Iwao Iwamoto. Shinchō-Bunko. Tokyo: Shinchō-sha, 1995.] (Paperback

Edition)⁴

3. Poems

Carpentered Hen and Other Tame Creatures. New York: Harper and Brothers, 1958.

Telephone Poles and Other Poems. New York: Alfred A. Knopf, 1963.

Verse. Greenwich, Connecticut: Fawcett Crest, 1965. (A selection with the author's Foreword in verse)

Midpoint and Other Poems. New York: Alfred A. Knopf, 1969.

Tossing and Turning. New York: Alfred A. Knopf, 1977.

Facing Nature. New York: Alfred A. Knopf, 1985.

Collected Poems 1953-1993. New York: Alfred A. Knopf, 1993.

Americana and Other Poems. New York: Alfred A. Knopf, 2001.

Endpoint and Other Poems. New York: Alfred A. Knopf, 2009.

⁴ At the the 4th Biennial John Updike Society Conference, on October 14th, 2016, at the academic session in which I presented my paper "Updike in Japan: His Initial Reception and Literary Assumptions in the Late-Sixties and the Seventies," Robert M. Luscher, a panelist of the session, called my attention to the discrepancy between the year of publication shown here and the one Updike himself shows in his "Introduction to Self-Selected Stories of John Updike (Tokyo: Shinchosha, 1996)" (767). After returning to Japan I checked the publication data page (*okuzuke*) and made sure that, at least according to the data shown on it, the anthology was published in 1995, not in 1996.

I have changed the translation of the title from the one shown in the handouts distributed at the 4th and 5th Updike Society conferences, according to the title of the introduction but at the same time trying to convey better the meaning of the Japanese title.

4. Drama

Buchanan Dying. New York: Alfred A. Knopf, 1974.

5. Essays and Criticism

(i) Collections Edited in the United States

Assorted Prose. New York: Alfred A. Knopf, 1965.

『一人称単数』寺門泰彦訳 (新潮社、1977年)。 [*Ichinin-shō Tansū*. (*First Person Singular*.) Trans. Yasuhiko Terakado. Tokyo: Shinchō-sha, 1977.]

Picked-Up Pieces. New York: Alfred A. Knopf, 1975.

Hugging the Shore. New York: Alfred A. Knopf, 1983.

Self-Consciousness: Memoirs. New York: Alfred A. Knopf, 1989.

Just Looking: Essays on Art. New York: Alfred A. Knopf, 1989.

Odd Jobs: Essays and Criticism. New York: Alfred A. Knopf, 1991.

Golf Dreams: Writings on Golf. New York: Alfred A. Knopf, 1996.

『ゴルフ・ドリーム』岩元巖訳 (集英社、1997年)。 [*Golf Dream*. Trans. Iwao Iwamoto. Tokyo: Shūei-sha, 1997.]

More Matter. New York: Alfred A. Knopf, 1999.

Still Looking: Essays on American Art. New York: Alfred A. Knopf, 2005.

Due Considerations: Essays and Criticism. New York: Alfred A. Knopf, 2007.

Hub Fans Bid Kid Adieu: John Updike on Ted Williams. New York: The Library of America, 2010.

Higher Gossip: Essays and Criticism. New York: Alfred A. Knopf, 2011.

Always Looking: Essays on Art. New York: Alfred A. Knopf, 2012.

(ii) Collections Edited in Japan

『アップダイクの世界文学案内』中尾秀博訳 (東京書籍、1994年)。(抄

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訳) [*Updike no Sekai-Bungaku Annai. (Updike's Introduction to World Literature.)*] Trans. Hidehiro Nakao. Tokyo: Tokyo-Shoseki, 1994.
(Translation of several essays in *Hugging the Shore*)

『アップダイクと私—アップダイク・エッセイ傑作選』若島正編訳、森慎一郎訳 (河出書房新社、2013年)。 [*Updike to Watashi: Updike Essay Kessaku-sen. (Updike and Me: Selected Essays of Updike.)*] Ed. Tadashi Wakashima. Trans. Tadashi Wakashima and Shinichirō Mori. Tokyo: Kawade-Shobō-Shinsha, 2013.]

6. Books for Children

(i) Adaptations

Magic Flute. New York: Alfred A. Knopf, 1962.

The Ring. New York: Alfred A. Knopf, 1964.

Bottom's Dream. New York: Alfred A. Knopf, 1969.

(ii) Poems for Children

A Child's Calendar. New York: Alfred A. Knopf, 1965.

『十月はハロウイーンの月』長田弘訳 (みすず書房、2000年)。 [*Jūgatsu wa Hallowe'en no Tsuki. (October Is the Month of Hallowe'en.)*] Trans. Hiroshi Osada. Tokyo: Misuzu-Shobō, 2000.]

A Helpful Alphabet of Friendly Objects. Photographs by David Updike. New York: Alfred A. Knopf, 1995.

Note: This study is a part of an outcome of the research project “Practical Advancement of Textual Scholarship: Cultural Succession and Its Application to Education” (Project Leader: Kiyoko MYOJO, Professor of German, Saitama

University) supported by the Grant-for-Aid for Scientific Research (A) (Project Number: 16H01921) from Japan Society for the Promotion of Science, with which the travel to the University of Belgrade in June 2018 was financed, as well as providing me with knowledge relevant in compiling a bibliography.

Works Cited

De Bellis, Jack and Michael Bloomfield. *John Updike: A Bibliography of Primary and Secondary Materials*. 2 vols. New Castle, Delaware: Oak Knoll P, 2007. Print and CD-ROM.

Updike, John. "Introduction to Self-Selected Stories of John Updike (Tokyo: Shincho-sha, 1996)." *More Matter: Essays and Criticism*. New York: Knopf, 1999. Print.