

Japanese Reception of Literary Translation from the Middle East: Focus on Arabic and Hebrew Literature

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Introduction

This article outlines the characteristics of Japanese translations of Middle Eastern literature and reviews the contemporary situation of Middle Eastern literature in Japan. I focus on the reception of Arabic and Hebrew literature in Japan after the Second World War. The distance between Japan and the Middle East is big. Little information arrives from there. However, it is a fact that what little information that does arrive, forms the images which the Japanese people have of the Middle East. The reception of literary works also depends on the historical context. I am convinced that this study helps to clarify how Japan sees the Middle East.

1. History of Cultural Reception in Modern Japan

1-1 Translation of European Literature

The translation of foreign literary works in the Meiji Period (1868-1915) played a leading role in the development of the modern era. Besides several practical European books, some novels, such as Daniel Defoe's *Robinson Crusoe* (English) and Jules Verne's *Around the World in Eighty Days* (French), were translated into Japanese and adapted to suit the Japanese context. Likewise, a theatrical adaptation of Shakespeare's *The Merchant of Venice* was performed in 1885. The works of Alexandre Dumas (1802-1870), Charles Dickens (1812-1870), and Giovanni Boccaccio (1313-1375) were introduced through the adaptation of their novels.

1-2 Japanese Understanding of the Middle East

In the early 1900s, Japan was on the brink of Imperialism while also learning about the Middle East. Japanese Christian intellectuals were interested in the Jewish people because of the former's fascination with the holy land. Meanwhile, Tokutomi Kenjiro (1868-1927), a popular Japanese writer later known as Tokutomi Roka, visited Ottoman Palestine in 1906.¹ Some intellectuals considered the Jewish people an enemy of the Christians; others, such as Uchimura Kanzo² (1876-

1930) and Yanaihara Tadao³ (1893-1961) supported Zionism.⁴ The Japanese government entered into an alliance with Nazi Germany in the 1930s, at which time Japan, and Japanese media in particular, began leaning towards anti-Semitism.

In addition, the Japanese right wing believed in Pan-Asianism and recognized Middle Eastern society as a member of greater Asia. Okawa Shumei (1886-1957), a Japanese nationalist and the first translator of the holy Quran into Japanese, wrote the book *Introduction to Islam* in 1942. Further, Tatars, an ethnic minority from Russia migrated to Japan and fought for their independence.⁵ Japanese intellectuals learned more of the Middle East through their influence.

During this time, a limited amount of information nonetheless reached Japan. After the Sino-Japanese War, many Russian merchants visited Japan, and some of them were Jewish. During the Second World War, *The Protocols of the Elders of Zion*⁶ was available to the public. However, the Japanese masses were not interested in the Middle East, located far from Japan, and few literary works from the Middle East were available in Japan.

1-3 Reception of Middle Eastern Literature (in the case of Arabic literature)

The reception of Middle Eastern literature in Japan started after the end of the Second World War because of the strong impact of the international situation, such as the Algerian War and broader Middle East conflict. From the 1940s to 1950s, many scholars and writers who knew French translated works on the Algerian liberation. A novel by Jules Roy, a French Algerian writer, was translated into Japanese in 1955 as part of a literary collection. This collection contains two other novels, by Henry Millon de Montherlant (1895-1972) and Paul Bowles (1910-1999), written in North Africa⁷⁸. However, these were introduced as part of European literature.

After Algeria, Arabic literature gained popularity amongst the Japanese public because of left-wing intellectuals. Support for third world⁹ societies and cultures led by the Afro-Asian Writers' Association inspired the introduction of Arabic literature. *Shin Nihon Bungakukai* [New Japan Literary Association] also played an important role in this movement.¹⁰ The first conference of Asia-African Writers was held in 1958, in Tashkent.¹¹ In 1967, just before the Six Days War, the writers decided amongst themselves that they would release an international literary journal.

Writers from the third world largely opposed the Israeli occupation of Palestine and translated much resistance literature. The works of Ghassan Kanafani (1936-1972) and Mahmud Darwish (1941-2008) were introduced during that period.¹² Noma Hiroshi (1915-1991), a prominent Japanese novelist, played an important role as well. He gathered writers, scholars, and translators, edited *The Collection of Arabic Literature* in 1974, and committed to publishing another ten volumes

of translations of Arabic literature.¹³ A monthly magazine from the General Mission of Palestine-Tokyo, *Filastine-Biladi* [PLO Magazine, 1979-1983] contained some literary translations of Palestinian literature. Moreover, solidarity with the Palestinian Liberation Movement was the key to attracting young Japanese students who were seeking an international revolution. Some of them, such as the Japanese Red Army, joined the underground Palestinian organization and committed the Lod Airport Massacre in 1972.¹⁴ Also, Japanese minorities, such as people from Okinawa or Korean-Japanese sympathized with Palestinian refugees.

Takeuchi Yasuhiro, a Japanese novelist and critic, recorded his exchange with Arab writers, such as Adunis (1930-) or Darwish.¹⁵ In 1983, the quarterly literary magazine *Aala* was published. It included short stories, poems, and essays from the Middle East, Africa, and Latin America. Hebrew literature, however, was not included in these circles.

2. History of Hebrew literature in Japan

2-1 The Image of Jews in Japan

Hebrew is the language of Judaism. Jewish people have begun using the language as their national tongue since the eighteenth century.

Before discussing Hebrew literary history, however, we must establish the nature of the images the Japanese have had of Jewish people. The three most common Jewish images in Japan before the Second World War were as follows:

1. The character of Shylock in *The Merchant of Venice*
2. The enemy of Jesus
3. “People of the Book”

These are mere secondhand impressions from the West. The evil image of Shylock was molded into a generic Jewish image when Shakespeare’s *The Merchant of Venice* was translated into Japanese in 1877.¹⁶ Anti-Semitism never took root in Japan, however, despite the radical ideologies that appeared at that time. Some believed that the Japanese were descendants of the “Ten Lost Tribes of Israel”, a notion popularized by *The Protocols of the Elders of Zion*.

After the Second World War, anti-Semitic attitudes among the Japanese faded.¹⁷ Possibly, ordinary Japanese people could not afford time to think about Jews amid their own post-war chaos. This situation changed in the 1950s.

Considering the literature, Japanese intellectuals focused on Jewish rather than Hebrew literature. Many Japanese scholars of European literature study Jewish literature, focusing on the “Jewishness”

of the writers. Often, writers such as Barnard Maramad (1914-1986), Elias Canetti (1905-1994), and Philip Roth (1933-), are introduced in that context. German and Polish specialists have also researched Yiddish literature. For example, there are many Japanese translations (over 20 titles) of the works of Yiddish-language writer Isaac Bashevis Singer (1902-1991). Although the Jewish community is almost non-existent in Japan, we have several translations of Jewish literature. One reason for this may be that Japanese scholars have researched Jewish literature and culture from a minority perspective. Another possible reason is the ease of translation from major European languages, compared to Arabic or Hebrew.

2-2 From the 1950s to the 1960s

When the San Francisco Peace Treaty (otherwise known as the Treaty of Peace between the U.S. and Japan) was signed and Japan restored to independence in 1951, various types of documents about the war were made available to the public.¹⁸

Jewish literature from Israel was partly accepted in Japanese society after the publication of *The Diary of Anne Frank* (it was first published as *In a Dim Light: The Diary of Anne Frank*.). When the book was published in 1952, it provoked much discussion because of Japan's wartime alliance with Nazi Germany. However soon after the publication, "Holocaust literature" became widely read in Japan. "Anne Frank" was not only the most notable and remarkable example of Jewish literature in Japan at the time, but also topped the Japanese bestseller list in 1953.¹⁹ The Japanese version of the book has been reprinted over 100 times. In 1956, the *Mingei* Theatre Company, which pioneered socialist-realist theater companies in Japan, adapted the story for the stage. The play received an enthusiastic public reception.

After that, many testimonies of the Jewish catastrophe, which was known afterward as "Holocaust literature", such as a collection of personal notes by the victims, were published and became a popular theme of Jewish literature in Japan at the time. Shinoda Kouichiro, a Japanese scholar of French literature, called such publications "literature from the concentration camp."²⁰ Victor Frankl's (1905-1997) *Man's Search for Meaning* (Japanese title: *Night and Fog*) also appeared in 1956. It was the best-selling translation that year and was the basis for Alain Resnais' (1922-2014) film,²¹ which was also shown.

Next to the fantastic reaction to "Anne Frank" was *Daniela's Diary*.²² This book details the holocaust experience of Ka Tzetnik 135633, the pen name of Yihiel De Nur (1909-2001; the number that follows was his identification number at Auschwitz). It was translated in 1956.²³ This is probably the oldest Japanese translation of the book, which was originally written in Hebrew and

published in Israel.²⁴ Other Israeli works on the Holocaust, such as *My Hundred Children* by Lenah Kichler Zilberman (1910-1987), appeared in 1964.

The Kibbutz movement also attracted Japanese youth in the 1960s and 1970s. In 1953, the prototype of the Japanese Kibbutz called *Yamagishi Kai* was established. A monthly Kibbutz magazine was published²⁵ and several Japanese people traveled to Israel to stay in the ideal commune. The older generation of translators of Israeli literature in Japan experienced kibbutz life in those days. Motai Natsuu, the most active translator of Israeli literature in Japan, and Higuchi Noriko, a translator of Israeli juvenile literature, were among these enthusiasts.²⁶ During this period, the Japanese public sympathized with the Jewish people. The political situation in Israel was not an important factor in the question of Japanese translations.

2-3 From the 1970s to the 1980s

Japanese public opinion has changed since the 1970s.²⁷ This was a crucial time for Japanese attitudes about Israel's political position because of the 1967 War and the rise of the Palestinian resistance movement.

To further the effort, literary translations started to appear from the 1970s in publications from the Israeli embassy in Japan and a pro-Israel organization. The embassy published the first issue of a literary journal, *Ariel*,²⁸ in 1977 to promote Israeli literature and culture. Although it was not distributed to the general public, *Ariel* published four issues up to 2003. These issues included the poetry of Israeli Arabs who write in Hebrew, such as Anton Shammas (1950-) and Naim Araidí (1950-). Other journals included other translations. For example, *Monthly Israel* or *Myrtos*, which vindicated Israeli policy towards its neighboring Arab countries, introduced Ephraim Kishon's (1924-2005) satires and S. Y. Agnon's (1888-1970) short stories. Two small research journals, *Journal of Jewish and Israeli Studies* and *Namal* (meaning "Port" in Hebrew), were important introducers of literary translations and criticism from Israel. These two journals featured popular young Israeli authors such as Etgar Keret (1967-) and Orly Castel-bloom (1960-), although they contained only short stories and poetry because of the limited space devoted to literature. Moreover, they were not distributed to the general public in Japan due to their academic nature, so their readership was also quite limited.

Another phenomenon showing that Japanese scholars started to emphasize political issues over cultural ones is that between the 1960s and the 1980s, most publications on Israel in Japan focused on political analyses or reports on the conflicts between the Arabs and Jews. As a result, three nonfiction works and one fiction work by David Grossman (1954-) were translated into Japanese.²⁹

Grossman is known as a polemicist of the Palestinian issue, rather than a novelist. His political views on the issue are highly respected in Japanese society. The same is true of Amos Oz (1939-).³⁰ It is important therefore, for Israeli writers to publish political essays and express their political stance on left-wing politics in order to gain credibility in Japan.

Turning to novels, some have been intermittently published in Japan. *New Face in the Mirror* by Yael Dayan (1939-) appeared in 1968 and Amos Kollek's (1947-) *Don't Ask Me If I Love* in 1973. In 1978, Yitzhak Ben-Ner's (1937-) *The Man from There* and, in 1979, Oz's *My Michael* were translated. With the exception of the collection of Agnon's short stories, which was translated from Hebrew in 1971, these three works were translated from English. Agnon's translator was Muraoka Takamitsu, a scholar of Biblical Studies.³¹ Furthermore, Agnon was published because he had been awarded a Nobel Prize in Literature and was included in a series of collections of Nobel Prize winners.

The 1980s contained little of note regarding literary translations from Israel.³² The only exception was Kishon's comic short stories. Five books of his were translated from English into Japanese in the 1980s.

2-4 From the 1990s to the present

Most Japanese translations of Israeli literature, in the modern sense, occurred in the 1990s. Three novels of Amos Oz, David Shahar's short stories, Aharon Appelfeld's (1932-) *Badenheim and Bartfus*, and Batya Gur's two detective stories were published in the 1990s. Shiraishi Kazuko, a notable Japanese poet, translated Yehuda Amichai's (1924-2000) poems and invited him to Japan in 1992. It was also during this period that translators began to translate from Hebrew. The Israeli government encouraged these translations.

Since the beginning of the new millennium, most publishing houses in Japan have been facing a deteriorating economy. Very little literature is published these days. Murata Yasuko, a translator of Oz and Amichai, has made it clear how difficult it has become to find publishers.³³

3. Characteristics of Israeli literature translated into Japanese

3-1 Preferred Genre for Japanese Readers

The most popular genre of Israeli literature in Japan is children's literature, as it constitutes the largest percentage of Japanese translations of Hebrew literature. These works have enjoyed wide public acceptance. According to the report from the international library for children in Tokyo, 34

titles were published in the last decade.³⁴ The number of publications has been constantly increasing in recent years, which is remarkable considering the situation of literary translations in Japan. In comparison, only a few novels, a poetry book, and three essays were commercially published in adult literature from 2000 to 2017.³⁵

Why is children's literature in Hebrew well received in Japan? The first reason relates to Israeli publications. Before its independence, children's literature in Israel focused on spreading national values and the Hebrew language. After the foundation of the Israeli state, the publication of children's literature continued at a high rate. According to *Encyclopaedia Judaica*, from 1975 to 1976 the percentage of children's literature reached 13.5% of all books published in Israel.³⁶ As a result, almost all the prestigious writers and poets of adult literature, from Nathan Alterman (1910-1970) to Oz, are involved in writing books for the younger generations, and these books are comparatively more in number. Children's literature in Israel, accordingly, is gaining prominence.

Until recently in Japan, it has been easier to publish literature for children than for adults. Many Japanese people buy children's books as educational materials. The commercial success of children's literature is one of the reasons so many books for children are published in Japan.

The most popular theme of Israeli children's literature is the Holocaust and the relationship between Arabs and Jews. Uri Orlev (1931-),³⁷ who has written many children's stories on the Holocaust, is widely known to Japanese readers.

The coexistence of two peoples is also a popular theme in Israeli children's literature published in Japan, because it is easily acceptable for Japanese people who hope for peace in the Middle East. The Stories of Tamar Bergman (1939-2016), Dorit Orgad (1936-), and Galila Ron-Feder Amit (1949-) have been translated, many of which deal with the "friendship between Arab and Jew."³⁸ I will add one point about Israeli picture books for children. The Japanese, both children and adults, enjoy picture books of all types and provenance. For instance, the story of "Prudence's Goodnight Book" by Alona Frankel (1937-) tells an ordinary story about people going to sleep rather than a story specific to Israel. Thus, it can be translated and published regardless of the political situation in the Middle East.³⁹

3-2 Preferable Themes: "Holocaust Literature"

As I discussed in Chapter 2, the Japanese pay less attention to Holocaust fiction than to the many translations of personal Holocaust memoirs.⁴⁰ Only children's books of Holocaust fiction have been introduced in Japan.

Many people's recollections of the tragedies of Hiroshima, Nagasaki, and Okinawa during WWII

have provided perspective on the Jewish tragedy of the Holocaust.⁴¹ The Japanese sympathize with the Jewish people as “historical victims,” having suffered the death of so many innocents. The Japanese are different from the Europeans in that they do not “bear a cross” of responsibility for the Jewish genocide, which is why the Japanese identify with “the weak Jews.” Because of this identification, literature of the Holocaust is widely known in Japan⁴². Holocaust literature is also widely popular in the West; Europeans read Holocaust literature because they feel some remorse towards the Jews. They accept the works as didactic. On the other hand, Japanese rarely feel responsible towards Holocaust victims. This is the big difference in popularity compared with Europe.

We must note however that there are very few translations of Chinese and Korean testimonies concerning Japan during the Second World War. These narratives from other Asian countries are not popular with the Japanese because they deal with Japanese wartime brutality.

In summary, Jewish literature of the Holocaust (including Israeli literature) was introduced as an embodiment of “Jewish weakness”; however, other literature portraying “weakness” from Asian countries has not been favorably received in Japan.

3-3 Difficulties of translation from the Middle Eastern languages

While discussing translations, we must also consider the problems of retranslations. Due to the lack of specialists, literature from the Middle East has sometimes been translated from the translations of dominant languages, such as English or French. In the Meiji Era, the Japanese enjoyed the stories of *One Thousand and One Nights* retranslated from English and French translations.⁴³ Even in several recent decades, Zeruya Shalev’s (1959-) *Love Life* and Kishon’s satirical works have been retranslated from English into Japanese.⁴⁴

Due to the decline of Japanese publishing houses, translation of literature, except for specific subjects, has been limited. In particular, publishers are reluctant to translate long novels. There is no scope for publishing David Grossman’s *To the End of the World* or A.B. Yehoshua’s (1936-) *Mr. Mani*, although writers and translators hope for it. The same trend has been observed with Arabic literature. After the tenth volume of Arabic literature compiled by Noma, publishers have since been reluctant to publish Arabic literature. Many years ago, the trilogy by Nagib Mahfuz (1911-2006), an Egyptian who won a literature prize for his novel, was translated into Japanese by Hanawa Haruo (1931-2016), a Japanese diplomat. However, we had to wait until 2011 for the translation to be commercially published. Because of this delay, literary works that should be available are sometimes not translated. This also means that translators are responsible for selecting the works to

be translated and that this selection depends on their personal preferences.

Exceptionally, the situation of Turkish novels is different. Many translations are being published at present. This is the result of two factors: (1) Orhan Pamuk (1952-), a talented Turkish novelist who won a Nobel Prize in Literature, and (2) the increasing number of talented young translators.

In 2015 and 2016, Etgar Keret's works (a collection of short stories and an essay) were translated and published⁴⁵ and gained some popularity. Since 2016, literature from the Maghrib (North Africa) area has started to be published, and Zakariya Tamir's (1931-)⁴⁶ short stories will be published in 2017. This is because young, energetic translators have appeared and begun to pressurize/lobby publishing houses.

In 2010, Japanese researchers and translators (and students) who study literature from the Middle East established a research circle on contemporary Middle Eastern literature. This is the first time joint research has been attempted by researchers of literature. Usually, joint academic research is conducted within the same area or same language. For instance, however, we have many interdisciplinary workshops on Turkey or Egypt, not interlingual or interregional workshops. Our members study literary works from the Middle East, Europe, and of writers who migrated from the Middle East. We have formed panels for an international conference and listed the works from the Middle East that have been translated into Japanese.

As one of our achievements, we have just released in 2017 the second anthology of contemporary Middle Eastern Literature. The first anthology was published in 2012. I personally contributed two translations to the issues, Sayed Kashua's (1975-) *Hertzl Disappears at Midnight*⁴⁷ for the first issue and Almog Behar's (1978-) *I'm One of the Jews* for the second. Though this is a non-commercial publication, we are approaching some publishing companies to commercially publish the translations. Since 2015, a series of monthly essays introducing Middle Eastern writers has appeared in Mainichi Newspaper.⁴⁸

3-4 Israeli Cultures with Contemporary Meanings

In recent years, the Japanese view of Israeli culture has changed for the better because of the favorable reviews of some Israeli films and contemporary dance performances. Two artists especially, film director Amos Gitai (1950-) and the *Batsheva* Dance Company, are not recognized for their Jewish identities, but for their "Israeli" and "cosmopolitan" characteristics. Many documentary movies have been produced in recent decades. Japanese audiences accept them as they are a revelation of the current Palestinian occupation.⁴⁹ These artists represent contemporary Israeli society and culture, rather than Jewish culture.⁵⁰

The younger generation especially, tends to be less interested in Palestinian affairs. They are only acquainted with affairs concerning ISIS. Israeli literary works and other cultural activities are cut off from the political situation. Therefore, for the younger generation of Japanese, Israeli culture is represented by cosmetics and Jazz music.

Conclusion

The aforementioned features characterize the literary reception of Middle Eastern literature in Japan. It has been politically accepted, but sometimes characterized as propaganda. On the one hand, Arabic literature, especially Palestinian literature, was introduced thanks to the contributions of Japanese intellectuals, while Algerian literature was introduced by scholars of French literature. Left-wing intellectuals including Korean-Japanese and Okinawans, minorities in Japan, have been at the fore of such activities. Resistance literature from the third world likewise became a social movement in the 1960s.

Israeli literature has been comparatively well received. First, it was combined with Jewish literature after the establishment of the country and was perceived as part of Jewish literature. Second, with regard to genre, Japanese readers appreciate Holocaust literature. The most popular works include personal memoirs and nonfiction, although there are a few translations of Holocaust fiction. Children's literature is also comparatively well accepted in Japan. The Holocaust and friendship between Arabs and Jews are favored themes in terms of Japanese peace education.

Contemporary Israeli literature is not well known nor popular with the Japanese public despite its positive critical reception. Cinema and dance are more popular among the Japanese, as they are regarded as aspects of contemporary Israeli culture, not of Jewish culture.

At present, it is extremely difficult for us to deliver translations to Japanese readers. However, we continue to try by requesting publishers to invest in publications or by obtaining grants.

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Notes

- 1 Tokutomi wrote an essay on his pilgrimage to Palestine. See Tokutomi [1914].
- 2 He was an author and one of the most influential Japanese Christian intellectuals in the Meiji period.
- 3 A Japanese economist and the director of the University of Tokyo.
- 4 See Yakushige [2010].
- 5 For example, Abdurresid Ibrahim (1857-1944), a Tatar Muslim leader and journalist visited Japan in opposition to Russia and Ottoman Turkey.
- 6 This is a forgery claiming to prove that the Jewish people intend to conquer the world. It spread in Japan after the Russian Revolution.
- 7 Udo Satoshi: 2010, from his presentation in WOCMES, Barcelona.
- 8 These works are Bowles' *The Sheltering Sky* (1949) and Montherlant's *La Rose de sable* (1954).
- 9 According to the definition by Alfred Sauvy, this means countries of neither the West nor of the Communist bloc.
- 10 Other members were Hotta Yoshie, Hasegawa Shiro, Oda Makoto, Oe Kenzaburo, etc.
- 11 In 1956, The first Asian Writers' conference was held in New Delhi. There, they decided the next conference would be in Uzbekistan and should include African writers.
- 12 Alumni from The Department of Arabic Language at Tokyo University of Foreign Studies undertook an important role in literary translation from Arabic.
- 13 Others: Kawasaki Torao (1914- ?) wrote on Arab resistance poets in 1975 and Sekine Kenji wrote the *History of Arabic Literature* in 1978.
- 14 Palestinian commands from PFLP recruited three Japanese nationals to attack Lod International Airport, killing 26 people and injuring 80 in 1972.
- 15 See the article, Takeuchi 1979, pp. 413-428.
- 16 Miyazawa 1990: , pp. 1-2.

- 17 Oi wagawa Kazumasa (1933-1981), a scholar of sociology who researched the kibbutzim, pointed this out as he criticized the Japanese habit of confusing Israel and Jew: "It is very difficult to understand Israeli society. Unlike other countries, Israel attracts many preconceptions because it is a state for the Jewish people. Such preconceptions appeared typically in the media during the Six Days War" (p. 81).
- 18 Photographs taken by American soldiers soon after the bombing in Hiroshima and Nagasaki were also disclosed in 1952.
- 19 Data from Shuppan Nyuusu, [Publication News].
- 20 See Shinoda 1980.
- 21 Alain Resnais, *Nuit et Brouillard* (1955).
- 22 The original title was *The House of Dolls*.
- 23 The paperback version of the book was published in 1963, with the revised title, *Daniela's Dairy*.
- 24 The Japanese translation of *Daniela's Diary* was translated from the English version.
- 25 *Gekkan Kibutsu* [Monthly Kibbutz] was published from 1967 to 1973 and continued as *Gekkan Kyoudoudai* [Monthly Commune] until 1988.
- 26 Hirokawa Ryuichi, is not only a famous journalist and photographer, but is known as a peace activist devoted to the conflict in the Middle East, where he was also attracted by the kibbutz and its socialistic utopia. However, when he lived in a kibbutz, he had doubts about the Israeli occupation of Arab land.
- 27 Another phenomenon affects the image of Jews in Japan. In 1961, Adolf Eichmann was captured in Argentina. Japanese media reported this trial, trying not to miss the slightest detail. The Japanese audience paid attention to the sensational reports of the trial. Hanna Arendt's *Eichmann in Jerusalem*, translated in 1969, helped its Japanese readers follow the proceedings. In 1971, a book called *The Japanese and the Jew* made it to the top of the bestseller list. It was awarded the Osaragi Prize, a prominent prize in Japan for the year's outstanding essay. The book became an issue because an anonymous author, "Izaya Bendasan," wrote it. Until the author was revealed to be Japanese, Yamamoto Shichihei (1921-1991), the book provoked much argument.
- 28 Its English version is published every year by the Ministry of Foreign Affairs in Israel. This was the first version in Japanese. Four issues were published in Japanese, in 1977, 1982, 1991, and 2003.
- 29 A journalist, Sembon Ken'ichiro translated from English Grossman's two essays *The Yellow Wind and Sleeping on a Wire* about the Palestinian situation. Niki Mari translated *Death as a Way of Life: Israel Ten Years after Oslo*.
- 30 *In the Land of Israel* (1985), *The Slopes of Lebanon* (1993)
- 31 He was also translator of Aharon Appelfeld's *Badenheim 1939* (1996, Misuzu Shobou).
- 32 Ishihara Shintaro, a Japanese writer and the former mayor of Tokyo, became the chairperson of JIFA in 1988. The supporters of Israel tend to be nationalists.
- 33 This was her comment in a conversation with the author.
- 34 Motai 2010, p. 37.
- 35 A.B. Yehoshua's Short Stories, Grossman's *Lion's Honey*, and Etgar Keret's *Suddenly, a Knock on the*

Door.

- 36 “Children’s Literature,” *Encyclopaedia Judaica*, third edition.
- 37 *The Sandgame and Run, Boy, Run* are available in Japanese.
- 38 The other writers are Daniella Carmi, Dvorah Omer, and Dalia Cohen.
- 39 The others are the stories of Yannets Levi, Tami Shem Tov, etc.
- 40 For example, David Grossman’s, *See Under: Love*, one of the best-known works of fiction about the Holocaust, has not been translated yet.
- 41 In 1972, an exhibition on Auschwitz was held in Hiroshima, and in 1977 an exhibition on the effects of the atomic bombs in Hiroshima and Nagasaki was held in Auschwitz.
- 42 Ben Ami Shillony, the Israeli scholar of Japanese history, notes that the Jewish Holocaust and the atomic bomb in Hiroshima are similar in both being examples of a new, modern kind of atrocity (Shillony, 130.).
- 43 The first Japanese edition of *One Thousand and One Nights* was translated from an English version in 1875. *Kokkai Toshokan* [National Diet Library] Temporary exhibition series no. 92. (Jul. 28-Aug. 21. 1998.) <https://rnavi.ndl.go.jp/kaleido/tmp/92.pdf> Access (Aug. 11. 2017)
- 44 Motai, Higuchi, Muraoka, and Kokubo Solomon translate from Hebrew; Murata translates from English, referring to the original.
- 45 *Suddenly, a Knock on the Door* (2015) translated by Motai and *Good Seven Years* (2016) translated by Akimoto Takafumi were published by a leading publishing company in Japan.
- 46 He is a Syrian diaspora writer, settled in England.
- 47 This is his short story that appeared in *Haaretz* newspaper (Oct. 3. 2005): <https://www.haaretz.co.il/misc/1.1048468>. Accessed Aug. 11. 2017.
- 48 *Shin Sekai Bungaku Nabi: Chuuto Hen* [New Navigation of World Literature: Middle East], Mainichi Evening Newspaper. (It comes out every first Wednesday.)
- 49 Eyal Sivan & Michel Khleifi’s *Route 181* (2003), Adi Barash & Ruthie Shatz’s *The Collaborator and His Family* (2011), etc.
- 50 A few other artists, such as cinematic artists Shira Geffen (1971-) and Eran Riklis (1954-) and the dance company Inbal Pinto Company have also been introduced to Japan.

List of Israeli Literature Translated into Japanese*
(1948 - 2017)

Year**	Jewish Literature (selected)	Israeli Literature	Israeli Juvenile Literature	Works translated in journals
1948				
1949	Kafka's short stories			
1950				
1951	Anne Frank, "The Diary of Anne Frank"			
	Kafka, "The Metamorphosis"			
1952	Kafka, "The Trial"			
1953				
1954				
1955	V.E.Frankl, "Man's Search for Meaning"	Ka Tzetnik 135633, "House of Dolls"		
1956				
1957				
1958		Emanuel Lingelbloom, "Notes from the Warwaw Ghetto"		
1959				
1960	Anne Frank, "The Diary of Anne Frank" (paperback)			
1961				
1962	Barnard Malamud, "A New Life"			
1963		Lena Kuchler-Silberman, "My Hundred Children"		
1964				
1965	Kafka, "The Castle"			

1966	Elie Wiesel, "Night" Sholem Aleichem, "The Jews"(selected stories)			
1967	Barnard Malamud, "The Magic Barrel" Saul Bellow, "Dangling Man"	Yael Dayan, "New Face in the Mirror" Mordechai Bernstein, "The Daughter of the Kibbutz"		
1969	Barnard Malamud, "The Fixer" Barnard Malamud, "The Assistant" Philip Roth, "Goodbye Columbus"			
1970	Saul Bellow, "Herzog", "Seize the Day", "Mosby's Memoirs"			
1971	Isaac Bashevis Singer, "Short Friday and Other Stories" Elie Wiesel, "Dawn" Philip Roth, "Portnoy's Complaint"	S. Y. Agnon, "Short Stories" (In the collection of Nobel Prize in Literature)		
1972	Elias Canetti, "Auto da Fé"	Ka Tzetnik 135633, "Phoenix over the Galilee"		
1973	Elias Canetti, "The Voices of Marrakesh" Sholem Aleichem, "Tevye the Milkman"	Amos Kollek, "Don't Ask Me If I Love"		
1974	Elie Wiesel, "The Beggar in Jerusalem" Barnard Malamud, "Rembrandt's Philip Roth, "The Breast"			
1975				
1976	Isaac Bashevis Singer, "Mazel and Shlimazel"			
1977		Amos Oz, "My Michael"		<i>Ariel</i> no.1

Supplement

1978		Yitzhak Ben Ner, "The Man from There"		S. Y. Agnon, "Friendship"
1979	Isaac Bashevis Singer, "Zlatch the Goat"			S. Y. Agnon, "Yesterday's Enemy is Today's Friend"
1980	Barnard Malamud, "Dubin's Lives"	Ephraim Kishon's Best Jokes		S. Y. Agnon, "The Face in the Mirror", "Dutifulness to My Father"
1981	Isaac Bashevis Singer, "Naftali and the Storyteller and His Horse, Sus"			
1982				<i>Ariel</i> no.2
1983				
1984	Isaac Bashevis Singer, "Yentl the Yeshiva Boy"		Alona Frankel, "Once Upon a Potty - Boy", "The Family of Tiny White Elephants", "Prudence's Goodnight Book", "A True Story", "Prudence's Book of Food"	
1985		Amos Oz, "In the Land of Israel" (Essay) Ephraim Kishon's Short Stories 1-3		
1986				
1987		Shalom Cholawsky, "Beleaguered in Town and Forest"		
1988		Ephraim Kishon's Humor Book		
1989				Manya Halevi, "Host Me Overnight"
1990		David Grossman, "The Yellow Wind" (Essay)		

Supplement

1991					<i>Ariel</i> no.3	
1992	Saul Bellow, "The Bellarosa Connection"			Dalia Cohen, "Uri and Sami"		
1993	Philip Roth, "The Counterlife"	Amos Oz, "The Slopes of Lebanon" Lena Kuchler-Silberman, "We Accuse"		Uri Orlev, "The Island on Bird Street"	David Shahar, "Bruria", "A Story of Midnight", "Death of the Small God"	
1994		Amos Oz, "Black Box" Batya Gur, "The Saturday Morning Murder"		Meir Shalev, "My Father Always Embarrasses Me"		
1995				Uri Orlev, "The Man From the Other Side"	Anton Shammas, "Bilingual Solution" Roth Almog, "Good Corner"	
1996		Batya Gur, "A Literary Murder" Aharon Appelfeld, "Bardenheim" Aharon Appelfeld, "Bartfus" "Collection of Israeli Poetry"			Savyon Liebrecht, "Apples in the Desert" Meir Wieseltier, "Selected Poetries"	
1997	Pinchas Sadeh, "Jewish Folktales"	Shulamit Lapid, "Bait" David Grossman, "Sleeping on a Wire: Conversations with Palestinians in Israel"(Essay)		Amos Oz, "Sounmchi" Uri Orlev, "Granny Knits"	Uzi Weill, "And You Will Die" Orly Castel-bloom, "Narrow Corridor"	
1998	Saul Bellow, "The Actual"	Amos Oz, "Panther in the Basement" Ychuda Amichai, "Collection of Poetry" Amos Oz, "Israel, Palestine and Peace"(Essay) David Shahar, "Bruria"		Tamar Bergman, "Along the Tracks" Tamar Bergman, "The Boy from Over There"	Shulamit Lapid, "Bisness" David Shahar, "A Doll From Palermo"	

Supplement

1999				Galila Ron Feder Amit, "Letter to A Special Child" Galila Ron Feder Amit, "Nadia" Uri Orlev, "The Sandgame" Uri Orlev, "Shampoo on Tuesday" Uri Orlev, "Wings Turn and Other Stories" Galila Ron Feder Amit, "Not with A Belt"	Uzi Weill, "The Day They Shot the President"
2000				Uri Orlev, "The Lion Shirt" Daniella Carmi, "Samir And Jonathan on Mars" Uri Orlev, "The Big Little Girl"	
2001				Dorith Orgad, "Testing Time"	Shulamit Hareven, "Ornithocide"
2002				Uri Orlev, "Run, Boy, Run" Tamar Bergman, "Sunbirds at My Window"	Yudith Hendel, "Son's Grave"
2003				Uri Orlev, "The Good Luck Pacifier"	Etgar Keret, "Paint", "My Best Friend", "That you Die" <i>Ariel</i> no.4
2004	Gilad Atzmon, "Guide to the Perplexed" Philip Roth, "The Human Stain"	Zerya Shalev, "Love Life" David Grossman, "Death as a Way of Life" (Essay) Yehuda Amichai, "Poetry of Jerusalem"			Avner Shatz, "Yehoshua"
2005	Philip Roth, "The Dying Animal"			Devorah Omer, "The Border in the Heart" Etgar Keret, "Dad Runs Away with the Circus" Dorith Orgad, "Friendship at Risk" Dorith Orgad, "Leaving Cordoba"	Michal Govrin, "Hold the Sun"
2006	Isaac Bashevis Singer, "A Friend of Kafka, and Other Stories"	A. B. Yehoshua, "All the Stories"		Galila Ron Feder Amit, "To Myself"	S. Y. Agnon, "The Lady and the Peddler"

Supplement

		Moshe Smiransky, "Selected Stories" David Grossman, "Lion's Honey" Emil Habibi, "The Pessioptimist"	Bat-chen Shahak, "The Bat-Chen Diaries" Devorah Ellis "Three Wishes"	Adir Cohen, "Gold Chain"
2007		Yaakov Raz, "Yakuza , My Brother"	Galit Fink, "If You Could Be My Friend" Alona Frankel, "The Princess and The Caterpillar"	A.B. Yehoshua, "The Death of the Old Man"
2008				Atallah Mansour, "Two Cups of Coffee"
2009	Isaac Bashevis Singer, "My Father's Court" Bernard Malamud, collection			Eddy Zemach, "Two Roots"
2010		Amos Oz, "A Lecture and an Interview" (Non-fiction)	Uri Orlev, "Last of Kin" Uri Orlev, "The Song of the Whales"	Dan Tsalka, "Apprentice"
2011			Tami Shem-Tov, "Letter from Nowhere"	Irit Amiel, Three Short Stories
2012				Dan Pagis, "Father"
2013	Issac Bashevis Singer, collection			Sayed Kashua, " Hertzl Disappeared in the Midnight" Nicanor Leonoff, "Odd Man"
2014			Yannets Levi, "Uncle Leo's Adventures in the Romanian Steppes" David Grossman, "Jonathan Detective Real" Nathalie Belhassen, "Little Miss Scissors" Uri Orlev, "Homeward from the Steppes of the Sun"	David Grossman, "Hug"

Supplement

2015	A collection of Jewish Folklore	Etgar Keret, "Suddenly, a Knock on the Door"	Rita Jahanforuz, "The Girl with Brave Heart" Tami Shem-Tov, "I'm not a Thief" Uri Orlev, "Run, Boy, Run" (Reprint)	
2016		Etgar Keret, "The Seven Good Years"		Nava Semel, "Walking on the Moon"
2017				Almog Behar, "Ana Min al-Yahud"

*The list contains "the writer", "the English title".

**A year of publication in Japan.