Is CanLit Lost in Japanese Translation?

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In 1983, an introductory guide to Commonwealth Literature, titled Komonwerusu no Bungaku was published by Kenkyusha, an established publisher and generous patron of English language and literature studies in Japan. In the book, an editor and author, Keiichi Hirano, gives a Northrop Frye-esque account of the history of Canadian literature with an emphasis on the development of "Canadianness" and "Canadian" imagination. It was here that Margaret Atwood was introduced to Japanese readers, probably for the first time, as a writer and critic with exceptional importance

Hirano mentions Atwood primarily as the author of "Survival, an epoch-making guide to Canadian literature"(38) published in 1972. After introducing her key concepts of victimization and survival, Hirano states in a predictive note, "No discussion of Canadian literature in general, and no attempt to write a history of Canadian literature, in particular, will ever be free from the influence of Atwood's Survival"(40). However, in Japan, where only a few universities have courses in Canadian literature, and if they do, it is often taught in the form of a language class which focuses on close reading of only a few key texts per term, and is seldom taught in the form of the survey course, Atwood's Survival has never gained a status as influential as in Canada and many other countries. It was not translated either, till 1995. Being a modest publication from a minor publisher and a translation of limited quality, one cannot say that this Japanese version has gained a sizable readership or extended critical acclaim.

Nevertheless, the book's title and its manifesto, or more or less simplified versions of it, have been circulating as convenient signs for Canadianness: Without contexualizing it in terms of nationalism, or the process of consolidation of national identity, Japanese media, scholars and teachers often bring up the title to describe aspects of cultural products and phenomena in Canada. It is understandable that Atwood's notion of

“survival” comes in handy for those, especially for the journalists who are under pressure to produce catchy, insightful but easy-to-understand accounts of culture of a well-known but culturally inconspicuous nation from the Japanese point of view. Moreover, probably due to the sense of authenticity they would more often turn to books written by Canadians, rather than Japanese scholars, when the books are available in Japanese translation, even in poor translation. In this sense, Atwood’s Survival seems to enjoy the status of a single, most reliable source of information on Canada’s cultural identity, despite the time lag of over 30 years. This does not mean, however, that there exists in Japan a great interest in or concern about the issue of national identity of Canada. On the contrary, the media and publishing industry in Japan seem to be playing a part in what may be called a “universalizing” process at work in the reception and consumption of cultural products from Canada.

I will examine the publication and reception of Atwood’s recent fiction, as well as Alistair MacLeod’s books, and in doing so seek to show how the category of CanLit, in a sense, loses its raison d'être in global-local contexts surrounding Japanese culture. I will then conclude with a few comments as to whether and how we as specialists should re-deploy the national framework in practicing CanLit in Japanese universities and academia.

The first Atwood book that appeared in Japanese translation was Dancing Girls and Other Stories, published in Japan in 1989. Of more than a dozen books of hers which have been translated since then, The Handmaid’s Tale(Jijo no Monogatari) and The Blind Assassin(Kuraki Me no Ansatsusha) are by far the most successful. The Handmaid’s Tale, published in Japan in 1990, has sold 19,500 copies in hardcover, and still more in “bunko” edition, or soft cover. Generally speaking, for a literary book in translation to deserve the title of the “bestseller”, the sales figure needs to reach 100,000. In rare cases foreign novels can become a mega hit of a million copies, but this happens mostly in the entertainment category. Atwood’s more recent book, The Blind Assassin, translated in 2002, has been a far more modest success: its first edition of 5000 copies sold out and additional 3000 were printed. Considering that the book

industry has been suffering a sharp decline in sales, especially in the category of foreign literature, since the collapse of the bubble economy, the fact that Blind Assassin has gone into the second print is remarkable enough, says her editor at the Hayakawa publishing company. Back in the 1980s, Hayakawa would hold 8000 as a standard of the first print for novels in translation.

Then how did Margaret Atwood books manage to gain major publishers' sponsorship and find a market in Japan? I interviewed editors of Hayakawa and Shincho-sha, to find out about the procedures they take for the publication of foreign books including Atwood's novels. First of all, how they acquire information of forthcoming books is not different from most major publishers in advanced countries. They are constantly searching for information through agents all over the worlds, and also by taking heed of suggestions brought by individual writers, translators, academics, etc. Financially secure companies, such as Shincho-sha, which has published two of Atwood translations, as well as books by Ondaatje, Alice Munro, and Alistair MacLeod, regularly send their own buyers to major international book exhibitions and fairs, especially in London, New York, and Frankfurt. One can assume, therefore, that the information and products the buyers have access to are pretty much standardized and largely controlled by multi-national publishing enterprises. This assumption may also be supported by he familiar line-up of Canadian writers who are translated in Japan. On the other hand, the foreign publishers' agents often come up with recommendations and promotions they have tailored for specific buyer/publishers, on the basis of their research on individual markets and of the tendencies they read from past contracts. In this respect, the global system of the publishing industry has the function of supporting and furthering localization as well. Even more so for Japan, in this case; because the language barrier calls for a greater effort on the side of the foreign publishers to discover and satisfy the local tastes. In other words, the strong tradition of literary translation becomes a kind of interface which facilitates the acceptance of global standards on one hand, but at the same time, serves to cause modification and diversification of the industry's seemingly uniform strategies and product features. Looking at the situation of translation as inter-lingual transfer involves considerations

of cultural translation, a process that is inevitably reciprocal.

Now, what are the factors that help assure the marketability of Canadian books and that determine the way each text is to be "translated" linguistically and culturally? For the publishers, the bottom line is always that books have to sell, but the basis for their judgements is pretty vague, in fact. Some of the major factors that the editors bear in mind to better approximate their judgements are: 1)the book's contents—its general appeal to the public, 2)additional features such as major prizes and film or TV tie-ups, 3)the state of Japanese society and readership at the time of publication, 4)financial feasibility of the project and 5) compatibility with the publishers' policies and lines of products.

Take, for example, the translation of The Blind Assassin, published in 2002 by Hayakawa. T he company had recently renewed its interest in and emphasis on the publication of literary works, when the news of Atwood's new book arrived. The spirit was high among the editors, encouraged by a success of their new line of product, "epi-bunko", a paper-back literature series whose launch was accented and celebrated by Kazuo Ishiguro's novels in translation and reprint--Factor (5). Atwood's The Blind Assassin had been received well, which the Japanese editor confirmed through a preliminary reading (Shitayomi), as well—Factor 1. However, there was one major drawback, that is, the length of over 500 pages in the English version. Reproducing such a thick book in Japanese means a severe financial burden and a risk of discouraging the readers (They figured an estimated price per copy was 3000yen minimum to break even.)--Factor 4. This seemed out of question especially at the time when the phenomenon of "Keihakutansho", started in the 1970s was culminated in the publishing industry. This means people's preference in anything light-weight, thin, short and small, had led to a situation where books in the price range of around 1500 yen (15 dollars) prevailed—Factor 3. In the meantime, Atwood was short-listed and called the winner of the year's Man/Booker Prize, and later awarded a Dashill Hammett prize, as well.—Factor 2. The elements of mystery and hard-boiled detective fiction suited the policies of the publisher, whose strength is in selling the genre novels. —Factor 5. The editor, also encouraged by the success of another award-winning,

internationally acclaimed novel, J.M.Coetzee's Disgrace, finally took a further step to the publication of The Blind Assassin—Factor 2.

Other factors they took as their warranties are the fact that there was no other publisher bidding for the copyright, and their observation that the female readers, the staple of readership in foreign literature in Japan are showing certain maturity and tolerance as to unconventional subjects, tones and attitudes. The editor acknowledges their readiness to accept and appreciate irony, cynicism and intellectual playfulness that characterize Atwood's writing. (Disgrace, by the way, helped them cultivate a new type of readership in foreign novels, the editor says: they got responses from an unexpected number of high-income, well-educated, male readers in their middle age.)—Factor 3.

What we can confirm from above is that the publishers' independent observation and assessment of the local socio-economic contexts, as well as their ability to interact with the Japanese readership, can play a more significant and decisive role in finding new potentials in foreign literature than an undeniable synchronicity between the mainstream of the publishing industry in the West and its Japanese counterpart. What is most striking is the editor's evaluation of the appeal that Atwood's book is considered to hold for the readers of the translation. The language used by the editor is problematic in that it has a slight but unmistakable resonance of the idea of enlightenment—an idea that enlightenment brought about by the West's intervention in the Meiji restoration period became a driving force for the construction of modern Japan, and remained so over the decades till long after the two World Wars. The notion of the "novel" itself was in fact translated from the West and gradually incorporated into the discourse and norms of literature in Japan in the early twentieth century. The editor uses with no reservations the rhetoric interspersed with terms such as "growth" and maturity, to describe a recent change in readers, a broadening of the Japanese readers' tolerance for the unfamiliar and different, which can easily make slippage into the assumption that accepting the foreign culture means a further progress and modernization of the Japanese people. Here, one can detect in this apparent

anachronism, a shadow of the historical trajectories of modern Japan and its complicated relations with the "gaikoku-bunka"(or foreign culture). Having said that, I would like to make haste to add that the editor also mentioned an influence in reverse, that is, the dominance of Japanese subculture represented by the manga comics and animation films as a cause of the change in literary styles and the audience's tastes in different regions of the world today. Either way, one has to say that the binary thinking of the East and West is still persistent in Japanese society, remaining a set of powerful framing concepts that inform the perception, interpretation, and evaluation of foreign literature, as well as the strategies of the publishing industry. (No doubt this tendency and its serious problems should be subjected to close analysis in terms of Japan's politics with other Asian nations, but this is a topic for another project.) Seen from the Canadian viewpoint and also from the standpoint of the Japanese students and scholars in Canadian literature, the enduring paradigm of East and West suggests that Canada's cultural products are exposed to a danger of being consumed in Japan simply as commodities or symbols of "Western" culture in general, with all the inscriptions of specific place, time and social dynamics either erased or levelled and reduced often to a single, prescriptive idea, such as sophistication, tolerance, advancement, etc.

Translation as a process of inter-lingual transfer can serve as a conduit for such transformation of a cultural product. Here, instead of looking at the translated texts closely, I will focus on the tradition of "atogaki", a practice of publishing the translator's or scholar's "postscript" or "commentaries" as packaged with the body of translated text in a book publication. My purpose is to show one of the ways in which CanLit texts are transplanted and transformed by the translation norms accepted in Japan.

For many readers, including undergraduate students in English studies, who often consult with Japanese translations of the English texts assigned for reading, the postscript attached to the translation is one of the most "authoritative" and reliable aids for making sense of the foreign text. The practice is so deeply rooted in the tradition of literary translation in Japanese culture that it would be adequate to think that the nature of the literary system in Japan must be in one way or another manifest in what the postscript says and how it is written. I use the term "literary system" in

the sense that the theorist, Even-Zohar, in translation studies proposed, that is, the literary system as "the network of relations that is hypothesized to obtain between a number of activities called `literary,' and consequently these activities themselves observed via that network," and "the complex of activities, or any section thereof, for which systemic relations can be hypothesized to support the option of considering them `literary'" (Tötösy de Zepetnek, Comparative Literature 25). Literary translation always occurs between or involving two different systems, each governed by what another theorist Gideon Toury called "translation norms" which "determine the (type and extent of) equivalence manifested in actual translations"(Toury 61). The postscript in Japanese literary translation can be regarded as an example of what he categorizes as the "operational norm" which concerns "the completeness of the TT". Examples of the operational norm include omission of passages, as well as addition of texts and footnotes. For Toury, the purpose of conducting case studies on translated products focusing on the norms reflected in each of them is eventually to form "probabilistic 'laws' of translation". Such a goal is definitely beyond the scope of my study, but here I would like to deal with some cases focusing on the postscript, in order to illustrate an aspect of the literary system in Japan and of the translational norms at work in it, and thus illuminate the way CanLit can be transferred and consumed in a specific way.

The translator of Atwood's The Blue Beard's Egg (Aohige no Tamago), Yoshinori Ogawa, first introduces the author as a leading female writer whose reputation is not limited to Canada but encompasses the English-speaking cultures across the world. Interestingly, after an initial introduction of her international status and her career, the translator focuses almost exclusively on an aspect of Atwood's writing which he thinks reveals uncertainties surrounding the borders between the real and the unreal. He sees this sense of indeterminability as a reason for the writer's persistent use of the present-tense, thus, appreciating her challenge with verbal art.

The translator of The Handmaid's Tale, Eiji Saito, is a renowned professor of American literature, whose knowledge of America, its history and literature, are undoubtedly reflected in the postscript he wrote. He provides an abundant background information for the textual references to contemporary issues, historical events,

literary traditions, especially that of dystopia, linguistic and literary devices, etc. What is interesting is that at the end of the 5-page postscript, he calls for special attention to the writer's strong American connection, saying "Although Margaret Atwood is known as a leading Canadian writer; her education at post-graduate level was in fact received in America"(567), and then after mentioning Harvard as her alma mater goes on to reminisce, as if to savour his own sweet memories, the tranquility and beauty of the university town in a highly nostalgic tone. "The Handmaid's Tale", he concludes, "is a dystopia novel, but I think it is also a love letter Atwood wrote for the town in which she spent a few years of her prime youth in her twenties" (567) .

Generally speaking, the postscript is intended to help the reader to better grasp the essence, if you like, of the content and contexts of the foreign text. If the added explanation provides information that would enhance your deeper understanding of linguistic, cultural and socio-political contexts which the original was created in and refers to, then it would be right to say that the postscript is a norm of a source-culture oriented kind—meaning the original system is valued over the target system, and that the norm works in a way the translated text could be resituated in its original location and conditions. This is definitely not true of the example I have presented.

CanLit specialists based in Canada and many other locations will immediately see the problems in the postscript to The Handmaid's Tale. It obscures both the work's, and Atwood's own ironic position in terms of American history—especially colonial America and its parochial Puritanism and witch trials. Her equally ironic take on Canada's relationship with its neighbour in the past and present would also be lost to the reader of the translation and its postscript. There is no commentary that will remind the reader that the despotic Gileade is set in the south of fictional Canada, and that the presenter of the handmaid's tale on the recording wonders whether she had managed to escape to Britain by way of. Canada. In fact, when this translation was reprinted in the paperback edition, yet another text of commentary was added to the one by Prof Saito, as if to balance it out with a different kind of insight, this time from a feminist point of view. Keiko Ochiai in this new postscript discusses how the work in hindsight foreshadowed the current political development in the world, especially in the

aftermath of 9.11, where the exploitation of the female body is continuing. Put in a new perspective in this way, The Handmaid's Tale in Japanese translation still suffers an acute deprivation of the local contexts and its associations with the systems that constitute the source culture.

This does not mean that no critical analysis of the text is available in Japan; nor is it true that the Japanese readers usually take Atwood for American. As I have mentioned earlier, more often than not, she is introduced as Canada's most famous cultural personality. The real issue here is the problem the unassailable power that emanates from the publishing industry and from the literary system holding its translation norms to the core—it is this power that can freely rewrite or hide Atwood's national identity. As a university teacher I have firsthand experience of the effects of the system's power on the students. I witness the readers of the foreign literature in translation so easily contented sometimes with ready-made labels such as "Canadian" and "American", and at other times with the concentration on the "literary" techniques and "universal" values. They can instantly fall prey to the postscript of, for example, The Blind Assassin. The book's translator and the publisher's favourite, Yukiko Konosu, gives an extended account of the elaborate use of various literary devices such as the unreliable narrator, multiple framing of narratives in the mise en abyme mode of narrative, and the dense inter-textuality and subtle tributes to other writers, works, and literary traditions. The novel's heavily Canadian contexts and close reference to Canada's history, however, is given only cursory attention. This is very different from the reviews and commentaries it receives in Canada and some other countries, some of which points to the subversive power the novel may have in its representation of the class structure that emerged in the early 20th century in Canada; while others sneer at the sloppiness of her writing. It is hardly possible to imagine the ramifications of CanLit culture and industry if the reader embraces the translations especially from the major publishers as their guidance and thus stay within the literary system as if it was a secure and closed territory.

In Japan we cannot say Canadian literature has "gained purchase" as it is (Goldie 225), despite the generous support and benefits the federal government provides to Canadian studies here as in many other countries.(The JACS has nearly 200 active members, of whom literature specialists are only a small minority.) However, recently some Canadian writers have been newly recognized in the Japanese market, mainly as part of "world literature". This is a category often set against Japanese literature, although in reality the body of "world literature" in most part consists of the works written in English and other European languages. What indicates the current state of such "world literature" is the great success of a series called "Crest Books" by Shincho-sha, the strongest player in the Japanese publishing industry

The "Crest Books" series started in 1998 as a translation series of foreign books, mainly fiction, by the authors who are little known in Japan or whose books have not been translated into Japanese. With the soft cover made of quality paper with beautiful but not overly decorative cover design, the books in this series are said to have a strong appeal to the young, fashion conscious readers, as well as the lovers of literature and foreign books in general. Some best sellers in the series include works by renowned contemporary writers such as Ian McEwan, Graham Swift, Zadie Smith, Jhumpa Lahiri, Anita Shreve, Andrej Kurkow, and Bernhard Schlink. Canadian writers listed there are Alice Munro, Alistair MacLeod, Francis Itani, and David Bezmozgis. Munro and MacLeod have acquired especially high profiles in recent years, and their books are among the most popular and best-selling in the Crest Books series.

The Japanese translation of Alistair MacLeod's short stories, collected and published as Island (2000) in Canada, came out in two volumes in 2002 and 2004. They were then followed by his novel, No Great Mischief, published with the Japanese title, Kanata naru Uta ni Mimi wo Sumase yo, meaning "Listen for the Song from the Distance", which has a far more romantic tone than the original. In the case of Alice Munro, only three of her dozen books have been so far introduced to Japanese readers: The Moons of Jupiter (Mokusei no Tsuki), Hateship, Friendship, Courtship, Loveship, Marrage, and the most recent The View from Castle Rock --the latter two from Shincho-sha as Crest Books. The titles for the translated books, taken from a story in

each collection, are “Nettles” (Irakusa) and “Lying under the Apple Tree” (Ringo no Ki no Shita de)—the titles, in Japanese translation, look and sound peculiarly abstract, with a gentle and somewhat nostalgic atmosphere. The sense is strengthened by the cover design, where the titles are accompanied by the soft-coloured images of herbal leaves and wild flowers with a simple monotone background.

It is not difficult to identify some of the common characteristics of MacLeod’s and Munro’s publications in Japan. You only have to study these physical features of the books as commodities on one hand, and on the other, examine various articulations of the charms of their contents, to be found in reviews, translators’ postscripts, blurbs on the half-length dustcover (i.e. a method of advertisement and another peculiarly Japanese component of literary publications).

First of all, the universality of their themes and the power of the affect the texts exert are so often mentioned and celebrated as a greatest strength of their writing. “Family”, “love”, “loneliness”, “separation” and “memory” are the key words to be found in the majority of the comments made about the stories. Interestingly, many of the blurbs are written by Japanese novelists and poets, who express their admiration and sense of respect, sometimes in poetic style. The following passage will serve as a good example of such type of blurbs—

> The “I” of every kind, delivered to “the Here and Now”
> By the same force that will send me away to the yonder.
> Emotions buried deep in our blood
> Wake to themselves, one by one.
> What a delicate and wild story.
>
> Masayo Koike (for MacLeod’s No Great Mischief)

The chief editor of the Crest Book series, Rieko Sugai, confirmed that the Japanese writers are responding very well to the series as a whole and to some writers including MacLeod and Munro, in particular. She says it is a good sign, because the domestic literary scenes will suffer from stagnation without getting stimulated by exciting

developments in world literature. So, the publisher has arranged round-table discussions by and interviews with Japanese writers and translators, prompting them to talk about the books in the Crest Books series. One of the effects to be expected out of such initiatives may be that framing of the "world literature" comes to evoke a sense of community, a literary community, emerging across the borders between languages, cultures and nations. The Japanese writers' words, articulating sympathy and understanding they have towards the books, usually seem to refer to the so-called "universal" value, and therefore, they not only impress the reader with a possible, international solidarity, but also welcomes the reader into the "imagined" literary community by giving a kind of approval that they too have sensibility for literature. Involvement of Japanese literary figures in the promotion of Crest Books, in this manner, enables the publishers to enshrine foreign writers in the status of guardians of Literature (in capital). But in fact, the international literary community advertised in this way is only illusory, because they are confined within the linguistic border, and there is little space for mutual interaction.

Another element most frequently picked up by the reviewers and translators of Munro and MacLeod as a characteristic of their writing is the vastness of scale in terms of time and space. (Some regards it as a national trait.) No Great Mischief and The View from Castle Rock, are family sagas, both set in part in Scotland of centuries ago. The narrative of both books presents people's lives as layers of history, which are linked with each other in ways that evoke repetitive patterns in the reader's eye as the plot progresses, although of course MacLeod and Munro render the stories in very different styles and schemes. The importance of the details of history and real places is too obvious to disregard, and so, an extended account is given in each of the postscripts concerning the historical facts and geographical features of places in Scotland and Canada. However, because of the instalment of historical backgrounds, it seems even more problematic that the translators fail to invite attention to how the more immediate past as well as the present in Canada is portrayed in the texts. It is true that No Great Mischief is quite heavily oriented towards the distant, legendary past, as is often pointed out, and yet, the novel also reveals the author's or narrator's interest in

and engagement with aspects of modern Canada and world affairs.

Clair Omhovère, in her analysis of locality and universality attributed to MacLeod's stories contends that "His stories are indeed equally concerned with the centripetal forces of the ethnic culture in which they are embedded and with the centrifugal expansion of writing that announces its scope and concerns as universal, as if immune —or perhaps indifferent—to five decades of post-humanist critiques and deconstructive doubt" (Omhovère 50). She also suggests that there is in his fiction "a sense of liminality, an in-betweenness to which a Canadian audience is likely to respond" because it is indicative of the relations between people and the land, and also "between different communities with competing and yet complementary claims to the land" (Omhovère 63). Compared to this assessment of "universality" in MacLeod's writing, infused with an awareness of the social context surrounding the text, and of problematics of the concept itself, the claims for universality made in Japan for Canadian writers seem to lack sensitivity to the different and the real. The implication is that in the discourse of the foreign literature Japan is often situated as here and now, as a perpetual present, whereas the foreign—Canada, in this case—is seen as fixed, as a site for the enactment of the past, where versions of distant pasts interact. The latter is often associated with things long lost to the "Japan" in this picture, things such as closely-knit communities and intense human emotions, etc. And so, the past is valorized over the present, idealized rather than disdained. If this is what the current interest in the world literature informs us, then CanLit may not be just lost in Japanese translation, its national label ripped of and forgotten, but cultural products from Canada can go through the process of transformation and reproduction as the object of the Japanese desire, which is in some sense reminiscent of the modern, colonialist gaze turned voraciously to the other.

Recently in Japan, there has been a debate about the "problem" of globalization concerning the Japanese cuisine. Some people even seriously argue that all the Japanese restaurants abroad should be put under surveillance, to guarantee the promotion of "proper" Japanese dishes and to preserve the traditional culture of our

country. It is not a joke at least for themselves, when the Ministry of Agriculture, Forestry and Fisheries proposed to implement "quality control" by the so-called "Sushi police". It goes without saying that transformation cultural products unavoidably undergo as they navigate the world is a process no one can ever stop; nor should it be considered as downright improper or not right as a cultural process, whether it is sushi or novels by Canadian writers that are involved.

In this paper I have illustrated some aspects of the Japanese literary system, by the working of whose mechanism Canadian cultural products are consumed faceless on one hand, whereas some Canadian writers are put on a pedestal as the torch holders for the future of literature, the guardians of lost traditions. Facing the situation, I see no point in criticizing it, but I hope to be able to critically respond to it somehow, even if I am only selfishly motivated by a fear of effacement of my own presence as a scholar in Canadian literature. What I have been doing through research and teaching is to consciously objectify and illuminate the situation itself, knowing that academia and educational institutions themselves constitute parts of that same system. Once again borrowing Even-Zohar's notion of "system", it is the Japanese literary system the Canadian books seem to be trapped in by way of part-global, part-local publishing industry. However, the system, like any system, has two aspects: one as "a closed set-of-relations, in which the members receive their values through their respective oppositions" and the other as "an open structure consisting of several such concurrent nets-of-relations"(Even-Zohar 12). What I am attempting to do is to make the "respective oppositions" more visible and push the limits of systems, the literary system, in particular, to move across between the "concurrent nets-of-relations". However, I keep getting drawn back to the issue of nation, therefore to "Canada", as well, as a signifier and framework; for the literary system here seems, and feels, more closed than open-structured, and therefore makes one more conscious of the borders, especially the linguistic border which often overlaps with the national border for us Japanese. Also, as I have seen in the close relation between modernization of Japan and its literature, systems here seem primarily defined by and intertwined with national history. This is a view from my standpoint in Japan. Of course it must be very

different from the perspectives achieved from within Canada. Still, I think it is useful to try recovering the Canadian label as a strategy, for the very purpose of examining and hopefully subverting the mechanism of erasure and universalization of it.

Anne of Green Gables in translation, published initially in the early 1950s, fascinated Japanese girls, around the time Japan was about to start enjoying a rapid economic growth after the WWII. We have come a long way since that time. And yet, Montgomery's books are still being loved by a lot of Japanese readers, and as I have argued, the discourse of modernization and that of East and West seem to be still subtly informing Japanese cultural processes. Given that Canada has a comparable history of modernization, Canadian studies on both sides of the Pacific should be able to share a lot of wisdom and produce new strategies for better faring in the age of globalization.

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