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Prose by Any Other Name:

Analyzing Changes to Translated Book Titles in Japanese and English

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Master of Arts in Book Publishing

Spring 2024

Abstract

This research analyzed the ways in which book titles are changed in translation from English to Japanese and Japanese to English. The titles of one hundred books, fifty in Japanese and fifty in English, were sorted into three main categories of translation based on Tsukawaki's research on translated sci-fi movie titles (2009): those using the Japanese katakana script, literal, and semantic. For Japanese to English titles, literal translations accounted for 68% of the data and semantic translations for 20%, while Japanese to English titles were literally translated only 48% of the time but semantically 34%. The changes made to translated titles are grounded in a language's associated context (culture). This corroborates existing research that Japanese is an implicit language relying largely on shared context among speakers while English is an explicit language requiring more words to compensate for a lack of shared context. Based on the relationship between language and culture, this paper advocates for an increased emphasis on localization in translation and marketing within the book publishing industry.

Introduction

A book's title, just like its cover design, typeface, color scheme, back cover copy, and shelving location, is an integral part of its marketing. Authors spend long hours considering the perfect title—a title that is often replaced by editors and marketing specialists upon acquisition. A book's title may be its most important marketing tool, a fact that is equally true for titles in translation.

While some books have literally translated titles, others are completely changed. A good title helps a book reach its intended audience, and since a book in translation is effectively being transplanted from one audience to another, its title often undergoes a complete transformation to appeal to the new audience. These changes are more than just translator whim; language is

inextricably tied to culture, and often a title must change to still carry emotional impact or elicit the intended response. These types of changes go beyond translation into what is known linguistically as localization. Localization is an important facet of translation that involves not just translating a text but adapting it to the target culture. Localization is reliant upon semiotic codes, which are cultural conventions and themes that communicate meaning beyond literal words (Boyko 2011). Common examples of everyday semiotic codes are traffic signs, hand gestures, and mathematical notation.

To give an idea of how essential localization is, here are a few examples of English marketing campaigns to foreign audiences. In 1987, KFC began advertising in China. However, translators did a direct translation of the company's "Finger lickin' good" slogan, which in Mandarin ended up meaning something closer to "Eat your fingers off"—not a very appetizing advertisement. The California Milk Processor Board had a similar experience when translating their wildly popular "Got Milk?" campaign into Spanish in the 1990s. The literal translation in Spanish was an innuendo slang, which the marketing team fortunately identified early. Besides adjusting the words, the marketers also considered the cultural context of their Latinx audience. Their first adjusted slogan, "Toma leche," translated instead to "Have some milk." Another "Got milk?" replacement slogan was "Familia, Amor y Leche," Spanish for "Family, Love and Milk" (Raine 2001). Clearly, effective translation entails more than just a literal word-for-word conversion.

Localization is just as important in book titles, where those first few words on a book's cover can influence a customer's decision to buy the book. Exact, literal translations are not always the best marketing tools. More important than accuracy is a title's role in brand identification and its ability to quickly provide relevant and reliable information to a potential

reader (Macari 2017). In an analysis of translations of Roald Dahl's *The Big Friendly Giant* into Romanian, Șraier notes that the book had a different title each of the three times it was translated into Romanian (Șraier 2019). One edition's title was a word-for-word translation, while the other two translated to "The Friendly Giant" and "The Kind, Friendly Giant." Translators likely omitted the word "big" to avoid negative connotations associated with common literary portrayals of large, malevolent giants.

Localization is an essential part of translation, especially when repackaging a book for not just a language but a culture that is significantly different. As of 2019, the fourth most frequently translated language of books published in the United States was Japanese, preceded only by Spanish, French, and German. While Japan has been significantly influenced by Western culture since it ended its period of isolation in 1853 (and particularly by the US following WWII), Japan and the US still have distinct cultural differences. This is naturally reflected in the titles of translated books between the two countries.

This paper builds on previous translation research to discuss and analyze what changes Japanese and English titles undergo in translation and how those changes are tied to a language's associated culture.

Background

If a book and its translated title constitute a *text*, then the cultural, societal, and thematic meanings associated with that text (and which localization must address in translation) is the *context*. Contexts are what differ between audiences. For this research, the audiences are Japanese and English readers.

In a 2009 research paper, Tsukawaki Mayu summarizes the current understanding of the relationship between text and context for Japanese and English in a table. That table has been reproduced in figure 1.

Main Studies of the Relationship between Language and Context			
Researchers	Year	Japanese	English
Bernstein	1970	Restricted codes	Elaborated codes
Toyama	1973	Point (= omitted) description	Line (= fully logical) description
Ikegami	1981	Become-language	Do-language
Hall	1983	High context (with little textual information)	Low context (with much textual information)
		Implicit	Explicit

Figure 1. Table from Tsukawaki Mayu's 2009 article. "A Contrastive Study of English Movie Titles Translated into Japanese." *English and American Studies: Journal of the Graduate School, Kyoto Women's University* 8: 29, table 8.

In linguistics, a speech code refers to "a set of organizing principles behind the languages employed by members of a social group" (Bernstein 1972). In other words, a code is the cultural context understood by a group. A restricted speech code means that a group has extensive shared context; in Bernstein's words, the group has "common assumptions, common history, [and] common interests." This results in a restricted code. A group speaking in restricted code does not need to explain things in depth because the members of the group have shared background knowledge and understanding. Because Japan is a relatively homogenous country in terms of race and language, native speakers of Japanese use a restricted code. This contrasts with speakers of US English. Since English speakers in the United States come from various backgrounds and contexts, Bernstein categorizes US English as having an elaborate speech code, meaning that speakers need to be more explicit in their language to ensure understanding (Bernstein's observations also apply to other varieties of English, such as British and Canadian English, that

are spoken by a culturally diverse population). As a small-scale example, a speaker might have inside jokes (restricted code) with friends that could not be used with strangers or even friends from a different group; more context (elaborate code) would be needed to explain the jokes.

Bernstein's classification of Japanese and English speech codes as restricted and elaborate correlate with Hall's description of implicit and explicit language. Hall defines Japanese as an implicit language of "high context with little information" and English as an explicit language of "low context with much information" (Hall 1984).

Delving more into the relationship between context, text, and implicitness, Toyama illustrates that context compensates for a lack of text. Japanese speakers often omit important parts of speech because a shared context allows for inference. Conversely, English speakers must express speech or text more explicitly in order to be understood. This is even evident in Japanese grammar, where the subject is rarely expressed and is instead inferred from mutually understood context (Toyama 1973).

Finally, Ikegami categorizes Japanese as a "become-language" and English as a "do-language" (Ikegami 1991). While Japanese is more concerned with the process of an event, English instead emphasizes the result and the agency involved. This is evident in the sentence structure of each language. English is a subject-verb-object (SVO) language, but Japanese is a subject-object-verb (SOV) language, with the subject—or agent—frequently omitted with implied context. Such a structure inherently places less value on the agent in the sentence, unlike English. Even a short English statement such as "I will go" is frequently expressed in Japanese as simply 「行く」 (*iku*), the infinitive verb "to go." A community of people with a shared culture will naturally differentiate less between individuals, a principle reflected in the omission of the subject in Japanese.

The main things to be understood from Tsukawaki's table is that Japanese is an implicit language relying largely on shared context among speakers while English is an explicit language requiring more words to compensate for a lack of shared context among speakers. This table is important for this research paper because it explains the main linguistic differences between Japanese and English. Tsukawaki uses these studies as a foundation for analyzing the differences between the Japanese titles of sci-fi movies translated from the original English. This paper's methodology is patterned after Tsukawaki's.

Methodology

Researchers have used different methods for categorizing changes to book titles. Some differentiate broadly between reader-oriented and content-oriented translations of titles (Briffa and Caruana 2009) or according to fidelity and creativity (Nicolae 2021). Some go more in depth, detailing such linguistic functions of a title as its distinctive, phatic referential, expressive, and appellative functions (Nord 2019).

Tsukawaki provides an unambiguous, easily measurable way to categorize changes made in translation. Tsukawaki separates title translations into three categories:

1. English titles that are phonetically transcribed into katakana Japanese.
2. The meanings of English titles that are almost literally translated into Japanese.
3. The meanings of English titles that frequently undergo major semantic transformation when translated into Japanese (Tsukawaki 2009).

(A note on katakana: Japanese written language uses three scripts—kanji, hiragana, and katakana. Kanji are borrowed Chinese characters used to express nouns, adjectives, adverbs, and verbs. Hiragana is the syllabic script used to attach grammatical endings to kanji. Katakana is a second syllabic script used when writing out foreign words using Japanese phonetics. For

example, the city name “Portland” in Japanese is written in katakana as ポートランド, transcribed in romanized letters as *pōtorando*.)

Given the functionality of Tsukawaki’s categories of translation in analyzing translated movie titles, I have borrowed them to analyze the book titles in this study.

For my research, I analyzed the titles of one hundred books, fifty translated from Japanese to English and fifty from English to Japanese (see appendices 1 and 2). I then organized the titles according to how they were changed in translation.

I collected the fifty Japanese to English translated books from the “Japanese Translated Books” section on Goodreads. As no Japanese equivalent list existed at the time of this study, I selected fifty book titles from the “U.S., British & Irish Literature” section on amazon.co.jp for the English to Japanese translations.

For the Japanese to English book titles on Goodreads, I first excluded all books with less than 50,000 reviews. This was done to include the assumed most popular or best-selling books (for which there was no recorded metric). However, when that did not yield enough books, I expanded my search down to 40,000; 30,000; and eventually to books with above 25,000 reviews. For the English to Japanese titles, the results on Amazon were based on an “average customer review” metric, which was as close as I could get to my methodology for choosing Goodreads’ Japanese to English books based on number of reviews. However, sorting the results according to customer reviews means that the titles I collected at that time are no longer the top fifty titles now. However, the other filtering options (price, publication date, and featured) would have had similarly fluctuating results. Rather than pulling both data sets from Amazon, I decided to keep the Goodreads data for the Japanese to English translated titles to have at least one stable set of data.

Books were not selected based on any genre requirements or restrictions. Both lists include both nonfiction and fiction titles of varying genres. Copyright date was also not a factor when choosing books. The earliest year is 1914 and the latest 2024.

Once the fifty titles were collected from each language, I recorded the copyright year, author, original title, and translated title. I then compared the literal translation to the actual translated title, categorizing the changes according to Tsukawaki's three groups.

Data

The following figures, figure 2 and figure 3, depict the number and percentage of titles in each category of change.

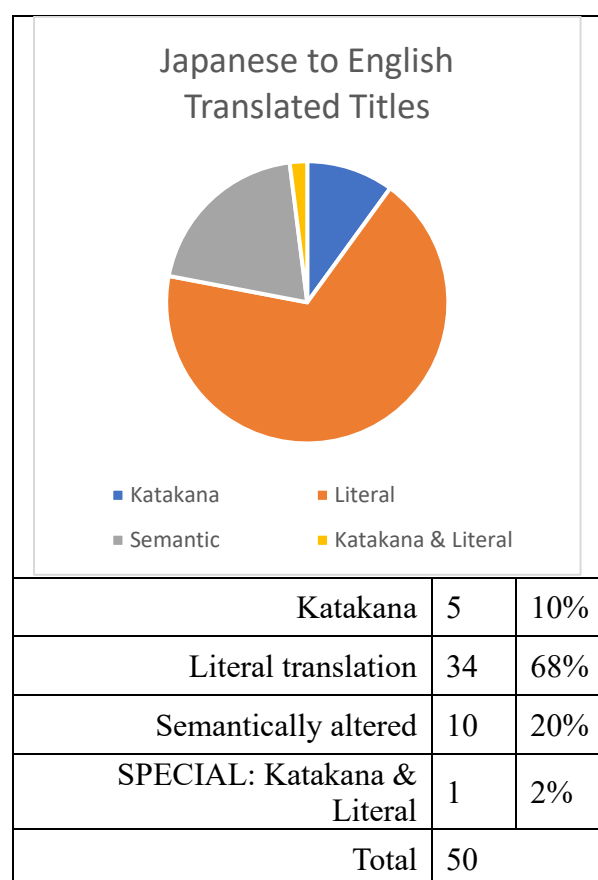


Figure 2. Japanese to English Translated Titles

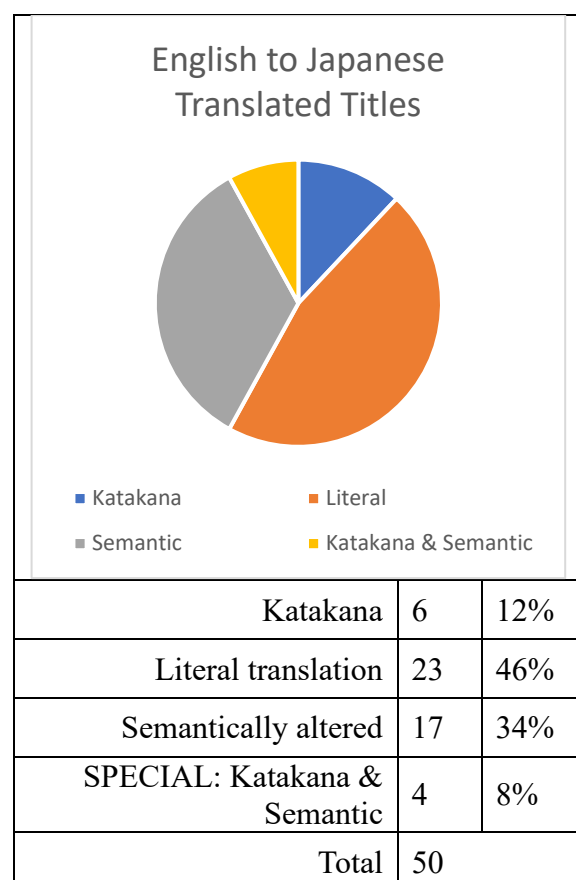


Figure 3. English to Japanese Translated Titles

The titles were sorted according to Tsukawaki’s three categories of change in translation:

1. Katakana: English titles that are phonetically transcribed into katakana Japanese.
2. Literal: The meanings of English titles that are almost literally translated into Japanese.
3. Semantic: The meanings of English titles that frequently undergo major semantic transformation when translated into Japanese (Tsukawaki 2009).

The two figures each have a special category not present in the other data set that is a combination of two categories.

The “Katakana” category in figure 2 refers to books that, although originally published in Japanese, had English titles written phonetically in katakana. For example, Murakami Ryuu’s novel 「インザ・ミソスープ」 (*in za miso sūpu*) both literally translates to the English title *In the Miso Soup* and is phonetically pronounced that way in the original Japanese.

The “Katakana and Literal” category in figure 2 has only one title: *Kokoro* by Natsume Souseki. While the original Japanese title 「こころ」 (*kokoro*) is written in hiragana, not katakana, the fact that the English title is a transliteration of the Japanese title rather than being a literal translation (in which case it would have been titled “heart” or “soul”) was similar enough to the meaning of the “Katakana” category in figure 3 that I included it.

In the “English to Japanese Translated Titles” chart, figure 3, the four titles listed in the “Katakana and Semantic” category exhibit traits of both the “Katakana” and “Semantic” categories. For example, M. W. Craven’s *Black Summer* was translated as 「ブラックサマーの殺人」 (*burakku samā no satsujin*), or “The Murder in Black Summer.” In this case, the “Black Summer” from the original title was first phonetically written in katakana, then the specification of “the murder” was added as a semantic change. An important note about this combination

category is that if these titles were instead included solely in the “Semantic” category, the percentage of English to Japanese translated titles would be 42%, more than twice as many titles in that category for books translated from Japanese to English.

For both Japanese to English and English to Japanese translated titles, the order of categories according to commonality was the same: literally translated, semantically altered, written in katakana, and exhibiting traits of two categories. However, almost three quarters of all Japanese to English titles were translated literally, while only about half of the English to Japanese titles were. The next highest category for both, semantic differences, was significantly higher for English to Japanese titles (34%) than Japanese to English titles (20%). The other two categories were similar for both English to Japanese and Japanese to English titles (8% and 2% respectively).

Figure 4 shows how the categories of Japanese to English and English to Japanese translated titles compare and highlights the difference between literally and semantically translated titles of English to Japanese and Japanese to English titles.

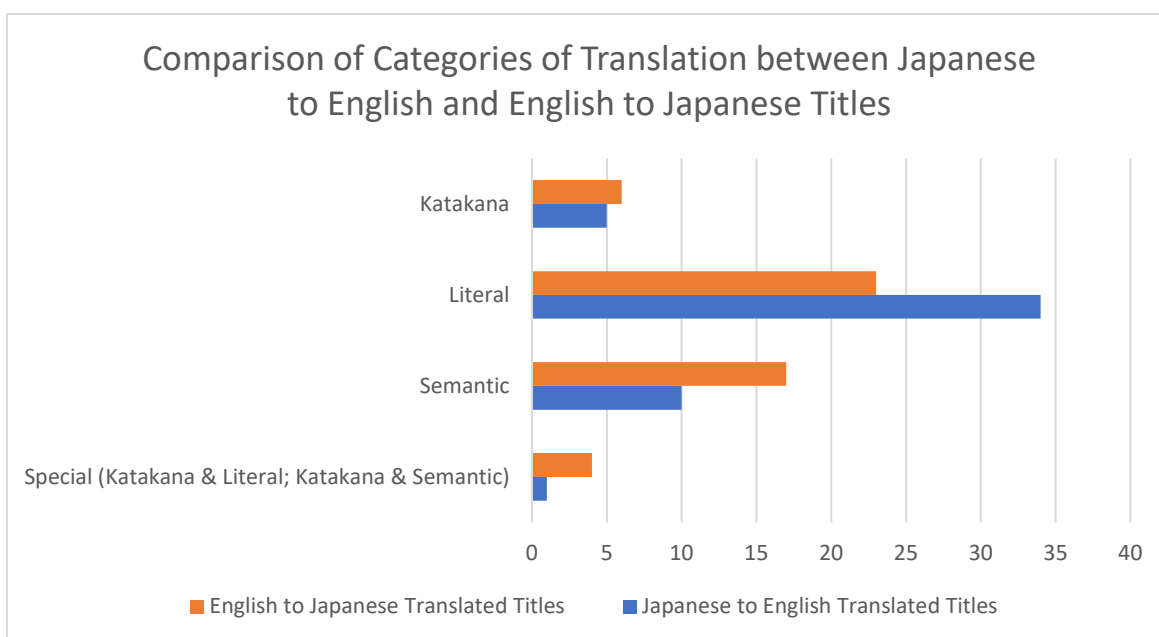


Figure 4. Comparison of Categories of Translation between Japanese to English and English to Japanese Titles

Analysis

As mentioned previously, the two sets of data each had identical results in order of most common to least common translation changes. However, the percentages for the top two categories, literal and semantic translations, were drastically different. For Japanese to English titles, literal translations accounted for 68% of the data and semantic translations for 20%, while Japanese to English titles were literally translated only 48% of the time but semantically 34%.

These numbers might support Toyama's and Bernstein's observations that English requires a more elaborate speech code. English speakers generally need to use more explicit language since they are less likely to have a shared background. Literally translating almost three quarters of the titles word-for-word may be an indication of that, as an exact explanation provides more context. Titles translated from English to Japanese, on the other hand, were more likely to be semantically altered than titles translated from Japanese to English.

Semantic Changes

Many of these semantic changes relate to Ikegami's comparison of English as a do-language and Japanese as a become-language. In English, the focus of the text is on the agent and what they do, while Japanese is more concerned with the process and how something is done.

An excellent example of this is in the Japanese translation of J. D. Salinger's *The Catcher in the Rye*.

Original English Title: *The Catcher in the Rye*

Japanese Title: ライ麦畑でつかまえて (*rai mugibatake de tsukamaete*)

English Translation of Japanese: catch (someone) in the rye field

English emphasizes the agent, or doer, of the action. Japanese focuses instead on the act itself, with the verb “to catch” conjugated in the command form. For *The Catcher in the Rye*, the Japanese title is less about Holden Caulfield himself as a “catcher in the rye” and more on the urgency he feels from his desire and duty to “catch [children] in the rye,” a metaphor understood in the novel to mean protecting children and preserving their innocence.

Another example of semantic change, this time from Japanese to English, is in Ogawa Yoko’s *The Memory Police*.

English Title: *The Memory Police*

Original Japanese Title: 密やかな結晶 (*hisoyakana kesshō*)

English Translation of Japanese: secret/quiet crystallization

The Memory Police is a sci-fi novel about the population of a small island who mysteriously and collectively begins forgetting objects and concepts. The Japanese title describes this slow, subtle transformation of life into a completely new, static state where ordinary things and ideas are, in Ogawa’s words, “disappeared.” As with *The Catcher in the Rye*, the English translation instead focuses on an agent in the narrative—the Memory Police, a group of people who make sure that any disappeared objects are removed or destroyed.

Historical Literary Context

Some titles in the data were translated from English to Japanese using patterns based on comparable Japanese texts.

Two of the most foundational Japanese texts are *The Tale of Genji* (written in the eleventh century) and *The Tale of the Heike* (twelfth century). When Louisa May Alcott’s novel *Little Women* was translated into Japanese in 1906, the title, rather than being a literal translation, alluded to those earlier Japanese titles.

源氏物語 (*genji monogatari*) *The Tale of Genji*

平家物語 (*heike monogatari*) *The Tale of the Heike*

若草物語 (*wakakusa monogatari*) *Little Women*

(literally: *The Tale of Young Grass*)

Modeling the Japanese title after well-known texts was a clever marketing tool to ensure readers immediately know that this title by an American author is a narrative similar in scope to the earlier Japanese texts, a family saga spanning many years.

Another example, though very different in medium and tone, is the Japanese translation of the classic Norwegian fairy tale *The Three Billy Goats Gruff*. The English version in this data was written by P. C. Asbjornsen and J. E. Moe and illustrated by Marcia Brown. In it, all three billy goats share the same name: Gruff. The Japanese title is identical in structure, but the goats' name is different.

Japanese Title: 三びきのやぎのがらがらどん (*sanbiki no yagi no garagaradon*)

English Translation of Japanese: the three goats *garagaradon*

The Japanese translator, Seta Teiji, could have chosen to use the Japanese word for “gruff” or even just spell the word phonetically with katakana, but he instead chose to use an ideophone—in this case, an onomatopoeia describing the sound a goat’s hooves might make while “trip-trapping” over a troll’s bridge. The Japanese lexicon contains thousands of ideophones for everything from the sound of pouring rain (ザーザー, *zā-zā*) to the feeling of staring intently at something (じろじろ, *jiro-jiro*). Japanese ideophones are much more common than English ideophones, both in casual and formal contexts. Translating the titular goats’ names

to an ideophone works extremely well for a Japanese audience, particularly since this book is marketed to children and adults who would read aloud to children.

English Titles on Japanese Books

Another interesting characteristic of title translation is the frequency with which the English title (in standard romanized English letters) is present on the cover of Japanese translations. Although the English title was not always included in the official title as listed on Amazon, twenty-eight of the fifty titles collected feature the original English title on the book cover.

English is an important language in Japan and carries both social and educational capital. Most, if not all, students in Japan begin learning English as early as elementary school. English grammar and writing are prioritized over speech and so only a relatively small percentage attain English fluency, but most have at least a grasp of English language principles. Socially, English is considered by many to be a “cool” language. Japan is full of English media, both visual and auditory. Therefore, preserving the English title of the text, even when translated into Japanese with a Japanese title, may be a reflection of the value that Japan places on English (Smith 2022).

Challenges

One of the initial challenges I faced in this study was collecting the data. A list of Japanese to English titles was easy to find on Goodreads, but the site does not have an equivalent list of English to Japanese titles. A similar Japanese website to Goodreads is Book Meter, where readers can make wish lists and write reviews of books. However, Book Meter only has lists separated by genre. Any books translated from English are mixed into those lists and separating them from the rest would have been tedious and ineffective. In the end, I used a list from Japan’s amazon.com, but even that method is imperfect, as the list is updated several times daily.

Another challenge in this research is that I have not read all of the books listed, so I was unable to give insight into why some titles were changed based on themes or other plot-related reasons.

Further Research

This paper has used linguistics methods to analyze publishing themes. I initially wanted to write more about how translators work within a publishing house and how, if at all, they might consult or coordinate with marketing departments. However, any research related to translation and localization within publishing was limited to discussion of the very small percentage of books in translation published each year in the United States (3%). The lack of information is likely not an intentional obfuscation, but I do hope that in the future—as books in translation become more common in the US—the role of translators will become more apparent.

An analysis of types of changes in translated titles in English and Japanese over time, as Tsukawaki did for translated sci-fi movie titles, would also yield interesting data. Given the growth of Western influence on Japan throughout the twentieth century, I might expect translations using katakana to increase over time.

As always, more data would greatly enhance any future studies. A larger sample size, perhaps of every book in the Goodreads “Japanese Translated Books” section and a more stable sample of Japanese titles from English, would reveal stronger patterns in categories of change.

Conclusion

A title is a book’s most powerful marketing tool, and publishers seeking to publish books in translation or market books to foreign audiences must prioritize localization. After all, while an AI translator could easily give a word-for-word translation of *The Three Billy Goats Gruff*, it

would not have the cultural knowledge and creativity to change the goats' names to a Japanese onomatopoeia reminiscent of hooves clacking over a bridge. AI is useless without carefully curated prompts—a method of training not unlike situating a language within a defined cultural context.

The last few centuries have brought Japan and the United States closer than ever before. Still, even with McDonald's restaurants in Tokyo and manga sections in US bookstores, the two cultures and languages will always have differences. In order to bridge that divide, publishers and translators should seek to understand and adapt. Effective translation relies not just on mastery of a language but familiarity with its associated culture.

The specific title changes discussed in this paper reflect the cultures of their native speakers and highlight the importance of localization. If language, as author Rita Mae Brown says, is “the roadmap of a culture,” then the culture is a place unto itself, a rich landscape marked by breathtaking vistas and perilous pitfalls alike. Similarly, speaking a language without understanding its culture would be like using a map to navigate an invisible world. Without cultural context, language fluency and comprehension are meaningless; with it, language becomes an instrument of connection and change.

Appendix 1: Japanese to English Translated Books and Titles

Copyright	Author	Original Title	Translated Title	Katakana	Literal	Semantic
1914	Souseki Natsume	こころ	Kokoro	X	X	
1933	Tanizaki Junichiro	陰翳礼賛	In Praise of Shadows		X	
1948	Dazai Osamu	人間失格	No Longer Human		X	
1948	Kawabata Yasunari	雪国	Snow Country		X	
1963	Mishima Yukio	午後の曳航	The Sailor Who Fell from Grace with the Sea			X
1966	Endou Shuusaku	沈黙	Silence		X	
1982	Murakami Haruki	羊をめぐる冒険	A Wild Sheep Chase (The Rat, #3)			X
1986	Ishiguro Kazuo	浮世の画家	The Artist of the Floating World		X	
1987	Murakami Haruki	ノルウェイの森	Norwegian Wood		X	
1988	Yoshimoto Banana	キッチン	Kitchen		X	
1989	Ishiguro Kazuo	日の名残り	Remains of the Day		X	
1992	Murakami Haruki	国境の南、太陽の西	South of the Border, West of the Sun		X	
1994	Ogawa Yoko	密やかな結晶	The Memory Police			X
1994	Murakami Haruki	ねじまき鳥クロニクル	The Wind-Up Bird		X	
1997	Kirino Natsuo	OUT アウト	Out	X		
1997	Murakami Ryuu	インザ・ミソスープ	In the Miso Soup	X		
1998	Ogawa Yoko	寡黙な死骸みだらな吊い	Revenge: Eleven Dark Tales			X
1999	Takami Koushun	バトル・ロワイアル	Battle Royale	X		
1999	Higashino Keigo	悪意	Malice (Detective Kaga, #1)		X	
1999	Murakami Haruki	スプートニクの恋人	Sputnik Sweetheart		X	
2000	Ito Junji	うずまき	Uzumaki		X	
2001	Kawakami Hiromi	センセイの鞆	Strange Weather in Tokyo			X
2001	Hiraide Takashi	猫の客	The Guest Cat		X	
2002	Murakami Haruki	海辺のカフカ	Kafka on the Shore		X	
2003	Ogawa Yoko	博士の愛した数式	The Housekeeper and the Professor			X
2004	Murakami Haruki	アフターダーク	After Dark	X		
2005	Higashino Keigo	容疑者Xの献身	The Devotion of Suspect X (Detective Galileo, #1)		X	
2005	Murakami Haruki	図書館奇譚	The Strange Library		X	
2005	Ishiguro Kazuo	わたしを離さないで	Never Let Me Go		X	
2006	Murakami Haruki	めくらやなぎと眠る女	Blind Willow, Sleeping Woman		X	
2007	Murakami Haruki	走ることに語るときに 僕の語ることに	What I Talk About When I Talk About Running		X	
2008	Minato Kanae	告白	Confessions		X	
2009	Kawakami Mieko	ヘヴン	Heaven	X		
2010	Yagisawa Satoshi	森崎書店の日々	Days at Morisaki Bookshop (Days at the Morisaki Bookshop, #1)		X	
2011	Mieko Kawakami	すべての真夜中の恋人たち	All the Lovers in the Night		X	
2012	Higashino Keigo	ナミヤ雑貨店の奇跡	The Miracles of the Namiya General Store		X	
2012	Kawamura Genki	世界から猫が消えたなら	If Cats Disappeared from the World		X	
2013	Sukegawa Durian	あん	Sweet Bean Paste		X	
2013	Murakami Haruki	色彩を持たない多崎つくると、彼の巡礼の年	Colorless Tsukuru Tazaki and His Years of Pilgrimage		X	
2014	Murakami Haruki	女のいない男たち	Men Without Women		X	
2015	Kawaguchi Toshikazu	コーヒーが冷めないうちに	Before the Coffee Gets Cold		X	
2015	Sasaki Fumio	ぼくたちに、もうモノは必要ない。 - 断捨離からミニマ	Goodbye, Things: The New Japanese Minimalism			X
2016	Murata Sayaka	コンビニ人間	Convenience Store Woman			X
2017	Kawaguchi Toshikazu	この嘘がばれないうちに	Tales from the Café (Before the Coffee Gets Cold, #2)			X
2017	Murakami Haruki	騎士団長殺し	Killing Commendatore		X	
2018	Murata Sayaka	地球星人	Earthlings		X	
2019	Kawakami Mieko	乳と卵	Breasts and Eggs		X	
2020	Murakami Haruki	一人称単数	First Person Singular: Stories		X	
2021	Natsukawa Sousuke	本を守ろうとする猫の話	The Cat Who Saved Books			X
2021	Ishiguro Kazuo	クララとお日さま	Klara and the Sun		X	

Appendix 2: English to Japanese Translated Books and Titles

Copyright Year	Author	Original Title	Translated Title	Katakana	Literal	Semantic	English on Cover
1943	Laura Ingalls Wilder	Those Happy Golden Years	この輝かしい日々			X	
1963	Ruth Stiles Gannett	My Father's Dragon	エルマーのぼうけん			X	
1965	Marcia Brown	The three billy goats gruff	三びきのやぎのがらがらどん			X	
1977	Philip K. Dick	Do Android's Dream of Electric Sheep?	アンドロイドは電気羊の夢を見るか?		X		X
1984	J. D. Salinger	The Catcher in the Rye	ライ麦畑でつかまえて			X	
1995	Nora Roberts	Private Scandals	スキャンダル	X			
1998	Leo Buscaglia	The Fall of Freddie the Leaf	葉っぱのフレディー：いのちの旅			X	
1998	Nora Roberts	Honest Illusions	イリュージョン	X		X	X
1998	Patricia Cornwell	Hornet's Nest	スズメバチの巣		X		X
2001	Eliyahu M. Goldratt	The Goal	ザ・ゴール	X			X
2001	Greg Iles	24 Hours	24時間		X		X
2002	Dean Koontz	False Memory	汚辱のゲーム			X	
2003	Ted Chiang	Story of Your Life	あなたの人生の物語		X		
2003	John Connolly	Every Dead Thing	死せるものすべてに			X	X
2004	Agatha Christie	Why Didn't They Ask Evans?	なぜ、エヴァンズに頼まなかったのか?		X		X
2006	F. Scott Fitzgerald	The Great Gatsby	グレート・ギャツビー	X			
2009	Kurt Vonnegut	The Sirens of Titan	タイタンの妖女		X		X
2009	George Orwell	1984	一九八四年		X		X
2009	Spencer Johnson	Where is the Gate?	頂きはどこにある?			X	
2010	Arthur Conan Doyle	Sherlock Holmes	シャーロック・ホームズの冒険		X		
2010	Agatha Christie	And Then There Were None	そして誰もいなくなった		X		X
2010	Robert A. Heinlein	The Moon is a Harsh Mistress	月は無慈悲な夜の女王			X	
2011	Jane Austen	Pride and Prejudice	高慢と偏見		X		X
2011	Charles Dickens	A Christmas Carol	クリスマス・キャロル	X			
2013	Jack Campbell	The Last Fleet Dauntless	彷徨える艦隊 旗艦ドーントレス			X	X
2014	John Williams	Stoner	ストーンナー	X			X
2014	Ray Bradbury	Fahrenheit 451	華氏451度		X		X
2014	L. M. Montgomery	Anne of Green Gables	赤毛のアン			X	
2015	Daniel Keyes	Flowers for Algernon	アルジャーノンに花束を		X		
2015	Andy Weir	The Martian	火星の人		X		X
2016	James Hilton	Goodbye, Mr. Chips	チップス先生、さようなら		X		X
2017	J. K. Rowling	Harry Potter and the Cursed Child	ハリー・ポッターと呪いの子		X		
2017	Henry James	The Turn of the Screw	ねじの回転		X		X
2018	Andy Weir	Artemis	アルテミス		X		X
2019	Louisa May Alcott	Little Women	若草物語			X	
2020	M. W. Craven	The Puppet Show	ストーンサークルの殺人			X	X
2020	Ernest Hemingway	The Old Man and the Sea	老人と海		X		X
2020	Delia Owens	Where the Crawdads Sing	ザリガニの鳴くところ		X		X
2021	Andy Weir	Project Hail Mary	プロジェクト・ヘイル・メアリー	X			X
2021	M. W. Craven	Black Summer	ブラックサマーの殺人	X		X	X
2021	Casey McQuiston	Red, White & Royal Blue	赤と白とロイヤルブルー		X		X
2021	Brian Herbert	Dune	デューン 砂の惑星	X		X	X
2022	Anthony Horowitz	The Twist of a Knife	ナイフをひねれば		X		X
2022	J.R.R. Tolkien	lotr return of the king	指輪物語5 王の帰還			X	
2023	James P. Hogan	Inherit the Stars	星を継ぐもの			X	
2023	M. W. Craven	Dead Ground	グレイラットの殺人 ワシン			X	
2023	Agatha Christie	The Murder of Roger Ackroyd	アクロイド殺し		X		X
2023	James P. Hogan	Giants' Star	巨人たちの星		X		
2023	Jana DeLeon	Soldiers of Fortune	幸運には逆らうな			X	X
2024	Gregory Maguire	Wicked: The Life and Times of the Wicked Witch of the West	ウィキッド: 誰も知らない、もう一つのオズの物語	X		X	

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