Indian Translation of Modern/Contemporary Japanese Literary Works: An Appraisal

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Introduction

Literature plays an important role in removing the misconceptions and misunderstandings among people from entirely different socio-cultural backgrounds. It takes us to the hidden layers of a society and reveals to us the peculiarities and features of its people and culture. Our inquisitiveness to learn about the culture of a country and the way of thinking of its people will become intensive when our bilateral relationship, both in cultural as well as economic and socio-political spheres, grows stronger with that country. When India had stronger and closer bilateral economic and military cooperation with the erstwhile Soviet Union during the cold war era, Indian literary world was flooded with translations of both ancient and contemporary Russian (Soviet) literature. Soviet literary works were used to be translated in to all the major Indian languages simultaneously and uniformly, mostly with governmental or institutional support and encouragement. Indian people were eager to know what was happening inside USSR. Similarly, the Soviet people also were showing keen interest in Indian literature in various languages, and other cultural aspects such as cinema, classical dances, Indian food, etc. Indian people’s keen interest in affairs of USSR had also given rise to rapid increase in learning Russian language and area studies in the country. Consequently the number of Russian language scholars who were able to translate Russian literary works into their respective mother tongue in India increased manifold.

Though it may not be possible to compare the present boom in Japanese language learning in India with that of Russian language learning in the nineteen sixties and nineteen seventies, certainly, there has been a sudden rise in the number of Japanese language learners ever since 1980s. But, when it comes to the study of Japanese literature and its translation in to Indian languages, there is nothing to be rejoiced as hardly any development one could find in these fields even after half a century has passed after the formal introduction of Japanese language teaching in to Indian universities. However, that does not mean that India never had any translation of Japanese literature in to its various languages earlier.

Sahitya Akademi, a national institute for the propagation of literature, both Indian as well as foreign, do publish translations of Japanese literature in to various Indian vernaculars occasionally. Japanese classics like Kojiki, Nihonshoki, Genji monogatari, and modern novels like Natsume Sōseki’s Kokoro,
Tanizaki Junichirō’s *Kagi*, Tōson’s *Hakai* etc are some of them. But these are translations of the English versions. Hence, I need not include such translations in the present study, as this paper deals only with those translations done directly from Japanese to various Indian languages.

Without doubt one can say that there has been an unprecedented increase in the number of translations of Japanese literature during the last twenty-five years. The total number of translations of Japanese literature until 2009 has gone up to 177 from mere 46 in 1970s (Unita, 2009). Major bulk of publication on Japan in India consists of translation of Japanese literary texts and research papers and articles on Japanese literature, culture and language studies. From this it is obvious that there has been an increase in the number of Indian scholars engaged in the study of literature and culture of Japan. But it does not mean that there has been a substantial increase in the number especially when compared to the phenomenal increase in the number of students studying Japanese language in India since the 1980s. According to Japan Foundation’s latest data, around 18,000 people in India are now engaged in learning the language, a steep jump from the negligible number of about 2161 in 1993. But scholars engaged in translation of Japanese literature at present in India should not go beyond the number of fingers in one hand.

Just like Japanese language learning in India, which can be historically divided into mainly three periods, namely; (i) post-independence period to first half of 1970s, (ii) second half of 1970s to beginning of 1990s, and (iii) the period of economic liberalization and market opening starting from the 1990s to the present globalization period, the history of translation of Japanese literature into Indian languages can also be divided into; (i) translation by the first generation, (ii) translation by the second generation and (iii) translation by the third generation. The first generation of Japanese language learners, though very few in number, had their training in Japanese language in Japan during the 1960s. Upon their return to India, they were entrusted with the task of establishing Japanese learning centers in Indian universities, mainly in Delhi University and in Jawaharlal Nehru University. Since these scholars were very few in number and were preoccupied in establishing and streamlining the Japanese language and Area Studies in the above said universities, hardly any of them engaged in the translation of Japanese literature, except late professor Satya Bhushan Verma of Jawaharlal Nehru University and professor Saroj Kumar Chaudhuri (retired) of Delhi University.

The second generation of Japanese language scholars began to appear towards the end of 1970s when JNU and DU began to send out graduates of five year integrated MA program and post intensive program respectively. Motivated and determined, many of these second generation graduates remained in academics, pursuing higher studies and research in Japanese literature, culture and linguistics and aiming for obtaining the doctorate degree. Ultimately, most of them were absorbed by their respective university as faculty members. Most of the existing Indian translations of Japanese literature—done directly from the Japanese original—were carried out by these members of the second generation. It can also be said that it is the second generation which played a crucial role in stabilizing and expanding
the Japanese language teaching in India and opening new avenues of research in the realm of Japanese literature, culture and linguistic studies. In other words, the first generation laid the foundation and the second generation nurtured it to grow into well established centers of excellence.

Following the liberalization of Indian economy and opening of its market in response to globalization, there has been a dramatic increase in the number of Indian students taking to the study of Japanese language. However, learners of this new generation lack the motivation and determination of the second generation. Fascination for ‘quick money’ is the motive force behind most of them and, in the process they become casual learners with utilitarian attitude, giving least importance to perfection and integrity. But still there are few learners in this category showing great interest in pursuing academics. In fact, some of them are already engaged in teaching and research, simultaneously doing translation of Japanese literary texts into their respective mother tongues.

Indian Translation of Japanese Literature

Since India is a multilingual society, it is not possible to collect all relevant data regarding translation of Japanese literature into different Indian languages in a short period of time. Lack of proper documentation in each language would further make the matter complicated. Moreover, it is impossible for any Indian scholar to read and appreciate/evaluate the translated work in an Indian language other than his/her mother tongue or English, unless he learned that language. In other words, it may not be possible for me to read and analyze the translations in other Indian languages. Hence, though the title of my paper contains the terminology “appraisal”, ultimately the scope of this paper will limit mainly to listing up the major translations rendered into Hindi, Bengali, Marathi and Malayalam and highlighting some of the problems of translation and publication of foreign literature in general and Japanese literature in particular in India.

First Generation

As mentioned earlier, probably the first Indian scholar of Japanese language to engage in translating directly Japanese literary texts into an Indian language (Hindi) might be late Prof. Satya Bhushan Verma. One of the pioneers of Japanese language education in India and a student of Hindi literature, Professor Verma spent number of years in researching the Japanese poetry, especially haiku and tanka. In 1997, professor Verma published the Hindi translations of selected haiku and tanka of various poets into a book entitled Japani Kavitayen. Since the famous Hindi poet S. H. Vatsyayan Agyeya had already introduced Basho’s haiku to Hindi readers in translation by the middle of the twentieth century, the Hindi literary world was already familiar with the world’s shortest poetry. But, Agyeya translated the verses from its English translation. Hence, the credit of translating haiku to Hindi directly from Japanese original goes to professor Verma. Professor Verma’s scholarship in Hindi literature was an added advantage and his Hindi translations of the haiku verses stand a testimony for the same.
Verma also contributed in a great way to propagate Haiku in various vernacular languages of India through a bimonthly *Haiku Journal* brought out from his office. This *Haiku Journal* contained not only Japanese haiku translated into different Indian languages, but also it carried original haikus written in various Indian languages. Perhaps he is the only scholar from the first generation spent some time for enriching the Hindi language with translations of Japanese verses.

Another renowned scholar and pioneer of Japanese Language and Culture Studies belonging to first generation is Prof. Saroj Kumar Chaudhuri, who contributed greatly to the development of Japanese language and culture studies at the University of Delhi. His remarkable command over Japanese language has been an inspiration not only to his own students but also to students of JNU and other institutions. Prof. Chaudhuri had translated few short stories into Bengali from Japanese original. Kawabata Yasunari’s “Arigatō,” Shiga Naoya’s “Rōjin,” Akutagawa Ryūnosuke’s “Negi,” and Kataoka Teppei’s “Tsuna no ue no shōjo” were translated into Bengali by him in 1980 and published them in *Vishver Shreshtha Chhoto Galpo o Upanyas* (World’s Famous Fictions and Short Stories), Vol. 4 and Vol. 6, Granthanilaya, Calcutta.

**Second Generation**

Most of the scholars coming under the second generation had their formal training in Japanese language during nineteen seventies and nineteen eighties. Most of the existing Indian translations of Japanese literature done directly from the Japanese original have been carried out by the scholars of second generation. Hindi language tops the list with around 100 titles comprising short stories, tales, novellas, tanka and other form of poetry and children’s literature. One of the characteristics of second generation is that all the translators under this group specializes one of the branches of Japanese literature; they have done extensive researches in their respective field of specialization and the criteria for selecting the literary text for translation has been solely based on their interest of research. Hence, it is not possible to say that all those Japanese works already translated into Indian languages are the masterpieces.

**Third Generation**

Students who have started learning Japanese language in the aftermath of market opening and economic liberalization in the beginning of 1990s are considered as the members of the third generation. Unlike the second generation, the third generation is assured of highly paid jobs right from the first year of their language training, because of the emergence of a lucrative job market as a result of liberalization, globalization and IT revolution. Hence, a very few students in this generation opt for higher studies and research. The consequence is very obvious. There is hardly any good student remain in academics, who would show some interest in the study of Japanese literature and culture as compared to students of second generation. Still there are one or two youngsters who out of their love for the language and
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its literature find time to translate Japanese literature into their respective mother tongue. Unless many others join them hereafter, the future of Japanese literature in India will be bleak.

Translations in Hindi Language

A large number of translations were brought out in Hindi language during the period between 1990 and 2005. Major chunk of these were done by Dr. Unita Sachidanand of Delhi University. In 2002, she published 12 volumes of translations of Japanese fictions and folktales. Through these volumes Unita has successfully introduced many of the modern and contemporary Japanese writers to the Hindi readers. They include, fifteen stories from Tenohira no shōsetsu by Kawabata Yasunari, Awa Naoko’s Kitsune no mado, Ogawa Mimei’s Akai rōsoku to ningyō and Tonosama no chawan, Shimazaki Tōson’s Futari no kyōdai, Miyazawa Kenji’s Donguri to yamaneko and Chūmon no ōi ryōriten, Hayashi Fumiko’s Fūkin to uo no machi, Arishima Takeo’s Hitofusa no budō, Akutagawa Ryūnosuke’s Hana, Shiga Naoya’s Kinokuni nite and Abe Kōbō’s Shinda musume ga utatta, to cite a few. Unita, with the help of her students and colleagues, also translated Ishikawa Takuboku’s Tanka into Hindi (some from Ichikaku no suna and some from Kanashiki gangu). Other scholars in the second generation also publish Hindi translation of Japanese works occasionally. Recently, fifty poems from Arima Takashi’s anthology called Owari no hajimari were translated and published in Hindi; edited by Prof. Anita Khanna and Prof. Manjushree Chauhan of JNU. Shikitei Sanba’s Ukiyo doko translated into Hindi by Prof. Anita Khanna is in the press now. These two scholars have also translated few other Japanese works of short stories and tales earlier. However, due to paucity of time, I will not go in to the details here.

Translations in Bengali Language

Bengali, being the mother tongue of Tagore, is very familiar to the Japanese people. But that has not given any added advantage to Bengali translation of Japanese literature. This is primarily because of shortage of Japanese experts capable of doing direct translation from original Japanese text, which is a common phenomenon in all the Indian languages. Besides professor S. K. Chaudhuri mentioned above, Gita Keeni who belongs to the second generation of Japanese learners, translated few stories of Miyazawa Kenji into Bengali in the last decade of the twentieth century. In fact, Kenji is the most widely introduced Japanese writer in Bengali, which is true also for Malayalam.

Following is the list of Kenji’s works translated into Bengali. Most of the translations are carried out by Gita Keeni. Purabi Mukhopadhyay also translated few, including Chūmon no ōi ryōriten and Yuki watari. Kenji’s Ame ni mo makezu was translated into Bengali by Prof. S. B. Verma. Professor Verma had translated the same poem into Hindi and Panjabi also. Yodaka no hoshi, Kenjū kōenrin, Nametoko yama no kuma and Chūmon no ōi ryōriten were rendered into Bengali by Gita Keeni. All these translations were made in Miyazawa Kenji’s birth centenary year, 1996.
Translations in Malayalam Language

Like Bengali, in Malayalam also some of the works of Miyazawa Kenji were translated directly from the Japanese original by P. A. George. Kenji’s *Ginga tetsudō no yoru* was translated into Malayalam and was published in 2001. So far, this work has been translated into over twenty world languages, and Malayalam is the only Indian language to have published it. Besides this work, Kenji’s *Yodaka no hoshi, Chūmon no ōi ryōriten, Saru no koshikake and Donguri to yamaneko* were also translated and published in Malayalam in the same year. George also translated ten short stories of Kenji into English and published them from New Delhi in 2005. He also translated *Rōjo* and *Kyū shujin* of Shimazaki Tōson into English and published from Delhi. Malayalam translation of some of the short stories of Akutagawa Ryūnosuke and Miyazawa Kenji, novellas and novels of Kawabata Yasunari, Natsume Sōseki, Shimazaki Tōson and tanka poems of Ishikawa Takuboku are in the pipeline.

Translations in Marathi Language

Recently, Marathi translations of Japanese literature began to appear. Though there are number of Japanese language experts among the Marathi speaking Indians, only one person known to have brought out some Marathi translations of Japanese literature. Nissim Bedekar, one of the third generation Japanese language scholars, has recently brought out a volume of Marathi translation of thirty-six short stories of Hoshi Shinichi. Besides that, he also translated into Marathi Abe Köbō’s *Akai mayu* (2003), Akutagawa Ryūnosuke’s *Kumo no ito, Rashōmon* (2005), *Mikan, Majutsu* (2006), *Kesa to moritō, Shiro, Aguni no kami, Torokko* (2008), and *Nankin no kirisuto* (2009), Hoshi Shinichi’s *Shokei* (2008) and *Neko to nezumi* (2009). Besides he also translated in to Marathi two chapters of Shimazaki Tōson’s *Hakai* in 2007.

The two young teachers teaching at Hyderabad’s English and Foreign Language University (T. V. Suryakant and Reema Singh) are also engaged in translating Japanese literature into their respective mother tongue (Telugu and Hindi). Following table shows a comprehensive list of Japanese literature already translated in to various Indian languages and English directly from the Japanese original by India scholars. There are one or two more translators who occasionally publish a translated short story or a poem in magazines or newspapers. However, due to paucity of space, I will not go into its detail.
Table 1: Direct translation of Japanese literary works into Indian languages and English by Indian Scholars.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Translator Name</th>
<th>Generation</th>
<th>Original Title &amp; Author</th>
<th>Genre</th>
<th>Year of Translation</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Satya Bhushan Verma</td>
<td>First</td>
<td>Japani Kavithayen (Haiku of Bashō and other poets)</td>
<td>Haiku</td>
<td>1977</td>
<td>Hindi</td>
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<td></td>
<td></td>
<td></td>
<td>Ame ni mo makezu (Miyazawa Kenji)</td>
<td>Poetry</td>
<td>1996</td>
<td>Hindi &amp; Bengali</td>
</tr>
<tr>
<td>2</td>
<td>Saroj Kumar Chaudhuri</td>
<td>First</td>
<td>Arigatō (Kawabata Yasunari) Rōjin (Shiga Naoya) Negi (Akutagawa Ryūnosuke) Tsuna no se no shōjo (Kataoka Teppei)</td>
<td>Short story</td>
<td>1980</td>
<td>Bengali</td>
</tr>
<tr>
<td>3</td>
<td>Sushama Jain</td>
<td>Second</td>
<td>Tsukubaki (Satomi Ton)</td>
<td>Short story</td>
<td>1990</td>
<td>Hindi</td>
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<td></td>
<td></td>
<td></td>
<td>Owari no hajimari (Arima Takashi)</td>
<td>Poetry</td>
<td>1993</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Ryōkan-sam (Stima Gyofū)</td>
<td>Short story</td>
<td>1999</td>
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<td></td>
<td>Hazakura no mateki (Dazai Osamu)</td>
<td>Short story</td>
<td>2000</td>
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<td></td>
<td></td>
<td></td>
<td>Suigetsu (Kawabata Yasunari)</td>
<td>Short story</td>
<td>2003</td>
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<td></td>
<td></td>
<td></td>
<td>4 poems by Ishikawa Takuboku</td>
<td>Poetry</td>
<td>2006</td>
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<td></td>
<td></td>
<td></td>
<td>5 poetry by (Arima Takashi)</td>
<td>Poetry</td>
<td>2006</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Anita Khanna</td>
<td>Second</td>
<td>Nohara (Niimi Nankichi)</td>
<td>Story</td>
<td>1990</td>
<td>Hindi</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Utsuho monogatari (anonymous)</td>
<td>Monogatari</td>
<td>1993</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Kashimochi (anonymous)</td>
<td>Monogatari</td>
<td>1998</td>
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<td></td>
<td></td>
<td></td>
<td>Osana Genji Part-1 (anonymous)</td>
<td>Monogatari</td>
<td>2004</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Konjaku monogatari: stories1,12and 14 of Vol.28</td>
<td>Monogatari</td>
<td>2004</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Aguni no kami (Akutagawa Ryūnosuke)</td>
<td>Short story</td>
<td>2006</td>
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<td></td>
<td></td>
<td></td>
<td>Owari no hajimari (Arima Takashi, 18 poems)</td>
<td>Poetry</td>
<td>2008</td>
<td>English</td>
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<td></td>
<td></td>
<td></td>
<td>Ukiyo doko (Part-1, in press) (Shikitei Sanba)</td>
<td>Fiction</td>
<td>2010</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Manjushree Chauhan</td>
<td>Second</td>
<td>Kumo no ito (Akutagawa Ryūnosuke)</td>
<td>Short story</td>
<td>2001</td>
<td>Hindi</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Few Tankka verses (Ishikawa Takuboku)</td>
<td>Tankka</td>
<td>2006</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Poems of Miyoshi Tatsuji and Arima Takashi</td>
<td>Poem</td>
<td>2005 &amp; 2009</td>
<td></td>
</tr>
</tbody>
</table>
### 6. Unita Schidanand
- **Second**: 15 stories from *Tenohira no shōsetsu* (Kawabata Yasunari), *Kitsune no mado* (Awa Naoko), *Akai rōsoku to ningyō* (Ogawa Mimei), *Futarī no kyōdai* (Shimazaki Tōson), *Donguri to yamaneko* (Miyazawa Kenji), *Fūkin to ao no machi* (Hayashi Fumiko), *Hitojutsu no buō* (Arishima Takeo), *Hana* (Akutagawa Ryūnosuke), *Kinosaki nite* (Shiga Naoya), *Shinda musume ga utatta* (Abe Kōbō)
- **Short story**: 2002, **Hindi**

### 7. Gita Keeni
- **Second**: *Yodaka no hoshi*, *Kenjū kōenrin*, *Nametoko yama no kuma*, and *Chūmon no ōi ryōriten* (Miyazawa Kenji)
- **Children’s story**: 1996, **Bengali**

### 8. Purabi Mukhopadhyay
- **Second**: *Chūmon no ōi ryōriten* and *Yuki watari* (Miyazawa Kenji)
- **Children’s story**: 1996, **Bengali**

### 9. P. A. George
- **Second**: *Ginga tetsudō no yoru*, *Yodaka no hoshi*, *Chūmon no ōi ryōriten*, *Saru no koshikake* and *Donguri to yamaneko* (Miyazawa Kenji)
- **Children’s story**: 2001, **Malayalam**

### 10. Janashruti Chandra
- **Third**: *Chiichan no kage okuri* (Aman Kimiko), *Sarada Kinenbi* (Tawara Machi), (Some selections only), *Poems by Ibaraki Noriko*
- **Short story**: 2003, **Hindi**, **Waka**: 2005, **Poetry**: 2007

### 11. Nissim Sudheer Bedekar
- **Third**: *Shokei, Neko to nezumi, Bokkochan and other 35 stories* (Hoshi Shin’ichi), *Kesa to moritō*, *Shiro, Aguni no kami*, *Torokko* (Akutagawa Ryūnosuke), *Nankan no kiriutsu* (Akutagawa Ryūnosuke), *Mikan and Majutsu* (Akutagawa Ryūnosuke), *Kama no ito and Rashōmon* (Akutagawa Ryūnosuke), *Akai mayu* (Abe Kōbō)
- **Science Fiction**: 2008 & 2009, **Short story**: 2008, **Short story**: 2009, **Short story**: 2006, **Short story**: 2005, **Short story**: 2003, **First two chapters of Hakai** (Shimazaki Tōson)
- **Novel**: 2007
Major Problems

- As has been seen, though quite a large number of Japanese literary works have been translated into different Indian languages, there is no coordination or uniformity in the selection of translated texts. In other words, each scholar chooses the literary piece on the basis of his interest of research or his familiarity with the text. Whether the particular work translated has high literary value or it has enough merit to be translated into an Indian language is not judged correctly before the translation. Hence, we cannot say that always popular Japanese works of high literary value are translated and introduced into Indian languages.

- There is hardly any mechanism for evaluating the quality and value of a translated work. Book reviews and criticism in the case of translated Japanese literary work in Indian languages are unheard of. The only one exception is a short study done by Professor Sushama Jain in her paper “Japanese Literature in Indian Translations: An Evaluation” (in P. A. George, ed., East Asian Literatures—An Interface with India, 2006) in which the writer has pointed out the problems and limitations of Indian translators of Japanese texts.

- Absence of institutional and governmental support and encouragement is the biggest impediment in the way of both quantitative and qualitative translation from Japanese to Indian languages.

- Lack of publishers with national level networks for distribution and sale. In fact, Indian publishers lack initiative and motivation for building up a market for translated literary works, especially literary works of East Asia. What is happening in most of the cases now is that the translator provides the cost of publication plus the publisher’s services charges in cash, and the publisher publishes the translation as a “favor” to the translator. In other words, the publisher has no financial liability or burden. Therefore, he neither shows any interest nor makes any effort to sell the book. Half of the so called publishing cost and the service charges would become his profit and he is very much satisfied with that.

- Academic world is also very insensitive to the translators who might have put lot of time and effort in the process of translation.

Solutions

- Selection of literary works for translation should be a collective activity in which both academic scholars and executive staff from the concerned academic and government institutions should participate. Literary books selected for translation should be of high value and should manifest the true aspects of people, society and culture of the country of its origin. The committee for selection should make sure before the selection of a book that its translation would greatly contribute to strengthen the cultural bond between India and Japan. Universities (JNU and DU mainly) and governmental institution/organization like the Sahitya Akademi in India should take timely initiative to get all the meritorious Japanese literary works—both classical and modern/contemporary—translated simultaneously into all the major Indian
languages directly from the Japanese original. These institutions can seek cooperation from Japanese Embassy, Japan Foundation etc, especially for financial assistance and technical help. It may not be possible to translate all important Japanese works into Indian languages at once; but if a schedule is made for 10 or 15 years, targeting two or three volumes a year, it can be easily carried out.

- There should be a mechanism for evaluating and reviewing the translated work. In normal cases, whenever a new book is released book reviews and criticisms appear from readers and scholars from various quarters of the society automatically. But in the case of translated works, hardly any review or criticism appear in the media or in the academic circles. This is true especially in the case of Indian translations of Japanese works. Universities and academic institutions should encourage the study of translated works and insist the scholars to write book reviews and criticisms. Mass media may also be encouraged to make constructive contribution towards this end.

- Organizations like Sahitya Akademi, Japan Foundation etc. should have a network of publishers and distributors for works translated from Japanese. Identification and commissioning of efficient and responsible publishing company inside the country will be the greatest help these institutions can offer to the translators.

Conclusion
As the saying goes “better later than never”, the right time has come for us to think very seriously about the necessity of promoting interaction and mutual understanding between India and Japan through the appreciation of their mutual literatures. Though few Japanese language scholars of India based in the universities are engaged in translating and publishing Japanese literary works in to their respective mother tongues as shown in Table-1, that is nothing but a drop of water in the sea only. Accessibility of more and more Japanese literature to Indian readers in their mother tongues is an inevitable condition for strong and matured bilateral relationship between the two countries. Concerned educational institutions and governmental organizations of both countries should take up this matter on a priority basis immediately for realizing our dream of creating a New Asia through Indo-Japan Global Partnership.

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