

Kamisama in Poland. A Few reflections on the reception of Kawakami Hiromi's works in Poland

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Introduction

On the 23rd of October 2019 between 2:00 and 3:00 PM, in the monumental hall of the former Warsaw University Library, Kawakami Hiromi, a Japanese writer already known in Poland for several of her works, signed the Polish translation of her two short stories contained in the miniature collection entitled *Kamisama 2011* (pol. *Niedźwiedzi Bóg*, eng. *God bless you 2011*).¹ She was expected by several dozen people, who were predominantly young people in their 20s-30s. The translation of the collection, prepared on the occasion of this special guest's arrival at the Chair of Japanese Studies at the University of Warsaw, had arrived from the printing house to the Tajfuny publishing house just a few hours earlier. A considerable logistic balancing exercise was required by the publishing house in order to provide almost warm books on time and, most importantly, to organize sales for Kawakami's fans awaiting her arrival. Admittedly, the publishing house announced some time earlier the advance sale of *God bless you* still in print at that time, but not all readers awaiting the authoress's autograph had the opportunity to buy the book. Although it must be admitted that most people knew about the upcoming event in advance, as the interest of Japanese literature lovers – potential readers of Kawakami's newly translated short stories – has been fueled by the publishing house for a long time already, with relevant information spread on social media...

The above description, which consists of many elements – subjects, activities, emotions – falls under the problem of contemporary literary reception and is an important part of the study on the phenomenon of world literature.² In this article, assuming the understanding of world literature – according to David Damrosch – as literature covering “all literary works that circulate beyond their culture of origin either in translation or in their original language”³ and which, through various types of activities, are confronted with the new culture, I am analyzing the reception of Kawakami Hiromi's work in the new cultural context created for her by the Polish literary space. Basing on the assumption that each culture has its own world literature⁴, I will reflect on the place of Kawakami's work in Polish world literature, what is the role of ideological and cognitive factors in the reception of her work, what is the place of the translator and publishing houses. In other words, I will try to answer the question about what caused that the works of this particular writer were transferred from the national resources of Japanese literature, to – as Pascal Casanova puts it – the “republic of world

literature”⁵, where transnational exchange, production and literature reception take place. In this particular case, those will be literature resources read by Polish readers, who mostly do not know Japanese and who rely on translation.

Kawakami's work in the Japanese literary niche in Poland

Kawakami Hiromi needs no special introduction in Poland. Her work has been present on our reading market for over a decade and a half, as the writer's story *Hebi o fumu* (pol. *Nadepnęłam na wężę*, eng. *A Snake stepped on*), in the Polish translation of Barbara Słomka, appeared in the leading literary magazine *Literature in the World* (*Literatura na Świecie*) in 2002.⁶ Japanese literature in Poland, like Polish literature in Japan, in the general consciousness, forms a part of the mainstream literature called minor, occupying a niche position among Polish translations of foreign literature. It is perceived as a literature, generally speaking, “slightly different” compared with Euro-American literature, interesting, and its national character in the public perception constantly evokes associations with the intriguing taste of the Orient. A representative example here is the review of Kawakami's prose, posted on the well-known book blog “Lost Library”, where one of the regular reviewers of this fantastic literature site, writes: “I like meeting authors from distant, exotic corners of the world. And Japan is definitely such a distant country for me. Even though I have read several novels by Murakami, from what I heard – not so Japanese, and I read *The Woman in the Dunes* by Abe Kobo and *Onnagata* by Yukio Mishima, I am by no means an expert on literature from this exotic country.”⁷

Kawakami is one of several highly regarded contemporary Japanese writers, translated into many languages, whose short stories and novels have appeared in Poland in recent years. And at the same time, she is an undeniable winner when it comes to the number of titles published in Poland – they are as many as five. They include the collection of short stories *Hebi o fumu* translated by Barbara Słomka (eng. *A Snake stepped on*, 2010), which includes the title story and two other – *Kieru* (pol. *Znikają*, eng. *Missing*) and *Atarayoki* (pol. *Zapiski z pewnej niezwyklej nocy*, eng. *Record of a night too brief*). The same translator is also the author of the translation of the story by Kawakami entitled *Manazuru* (pol. and eng. *Manazuru*, 2011). In the following years, two other Kawakami's works appeared in Poland: *Furudōgū Nakano shoten* (eng. *The Nakano thrift store*) and *Sensei no kaban*, (eng. *The Teacher's briefcase*, 2013) – both novels translated by Anna Zalewska. And finally, the last work by Kawakami, which recently appeared in our country, is the already mentioned mini collection of two short stories, *Kamisama* (2019).

The editions of Kawakami's prose are in line with the modern, free-market publishing trend that developed in Poland after 1989. This date has become a peculiar symbol that divides Poland's recent history into times before and after 1989. It shows a huge political, economic and social

metamorphose, thanks to which socialist Poland, with a centrally controlled economy, entirely dependent on the Soviet Union, became a sovereign, democratic parliamentary republic with a liberal economy. Like many state institutions, publishing houses were privatized after 1989, which completely changed the Polish book market. While state publishing houses were subsidized by the government, since 1989, they had to support themselves primarily from the budget generated from sales, and it was up to their decisions, which foreign works would be published in Poland. Therefore, the decision-making capacity of publishing houses increased, depending on free market factors.

Much has changed in the Japanese literature itself, in which women started to play an increasingly important role since the 1980s, receiving more and more prestigious Japanese literary awards and invited to participate in award committees. It feminized Japanese literary works incorporated into world literature. Earlier, since the beginning of the 20th century until 1989, translations were published in Poland (sometimes through intermediate languages, mainly English, less often French) of already internationally renowned writers, such as Natsume Sōseki, Kawabata Yasunari, Tanizaki Jun'ichirō, Mishima Yukio, Ōe Kenzaburō, Endō Shūsaku, Ōoka Shōhei, Ibuse Masuji, Noma Hiroshi or Abe Kōbō. Those were exclusively works written by authors with an established position in androcentrically oriented Japanese literary circles (*bundan*). However, after 1989, translations of Japanese authoresses' works began to appear as well, both those pertaining to the older generation, such as Higuchi Ichiyō, Enchi Fumiko and Sawako Ariyoshi, as well as those writing contemporarily – along with Kawakami Hiromi, in Poland also appeared the prose of Yoshimoto Banana, Yamada Eimi, Ogawa Yōko, Tawada Yōko, Tsushima Yūko, Natsuo Kirino, Kanehara Hitomi or Ekuni Kaori.

From *Hebi o fumu* to *Kamisama* 2011 – postmodern publishing strategies and ideals

"We publish what we like" - this is the well-known motto of the Karakter publishing house⁸, which was the first to publish Kawakami's prose in book format, in 2010. It was the already mentioned collection of three short stories *Hebi o fumu*. The publisher's website reads in a similar vein:

"We exist since 2008. We share with readers what we are interested in and what we consider important. We want to break with cultural stereotypes and prejudices, introduce new topics, other sensibilities and fresh aesthetics into the circulation of Polish culture. We publish fiction and non-fiction from around the world. (...) "⁹

It is on the basis of such ideals of openness – of introducing into the Polish literature "otherness" understood as aesthetic and ethical diversity, often coinciding with cultural and geographical otherness – that Karakter has built its publishing policy. The prose published by

Karakter is bold, of high artistic value, not necessarily coinciding with popular tastes – and Kawakami's work perfectly corresponds to the values promoted by this publishing house.

In the first place, the editorial interest turned to *Manazuru*, which was discussed a lot at the Frankfurt and London book fairs in 2008-2009. It is usually at these largest international forums, where new items from national literature are presented, that representatives of publishing houses obtain information on interesting foreign news. And they inspire each other, reinforcing their right choice. According to Barbara Słomka, who was later asked by Karakter publishing house for translation, the work on the English translation of *Manazuru* was already underway¹⁰, which in itself was an excellent recommendation for the authoress and the work itself – after all, English is today the best pass of a work to world literature. Hence, Karakter bought the copyrights to *Manazuru*. And since the Wylie Agency at London, which gathers copyrights to works by many Japanese writers, including Kawakami, usually tries to sell publishing rights to at least two works, so the publishing house also bought the rights to the *Hebi o fumu* collection. It included *Atarayoki* and *Kieru*, which had not yet been translated into Polish. Thanks to this, two extremely interesting Kawakami's books were published by the Karakter publishing house one after the other, in 2010 and 2011 respectively.

Furudōgu Nakano Shoten and *Sensei no kaban* went through a similar publishing path and went to Polish readers in the next two years thanks to W.A.B.¹¹ This publishing house, actively operating on the Polish market, began its activity at the very beginning of the Polish transformation in 1991, in order to create a large Foksal Publishing Group in 2012 with two other publishing houses. W.A.B. publishes a variety of literature – it is both Polish and foreign prose, works belonging to world classics as well as contemporary authors, artistically high novels, as well as popular literature.¹² As Karolina Iwaszkiewicz recalls, the editor of W.A.B. at that time, it was already at the Frankfurt Book Fair in 2008 that the prose by Kawakami was recommended to the Polish publishing house by acquaintances from foreign publishers. After a positive opinion of a reviewer who read the German translation of *Sensei no kaban* sent by the Wylie Agency, at the London fair a year later, the publishing house decided to buy the rights to this novel. At the same time, it was recognized that perhaps it would not be accessible enough for Polish readers who were yet little aware of Kawakami's work at the time. Therefore, by repeating the review procedure, it was also decided to purchase the rights to *Furudōgu Nakano Shoten*¹³, which was issued in 2012, a year before *Sensei no kaban*. It can therefore be said that in the field of Japanese literature on the Polish market, the first half of the second decade of the 21st century belonged to Kawakami Hiromi. Only translations of Murakami Haruki, who had long broken world records for publications, exceeded the number of Kawakami's works published in Poland at that time.¹⁴

For the Polish translation of the next works by Kawakami, *God Bless You* and *God Bless You 2011*, the readers had to wait as many as six years, until 2019. The history of this publication

is unusual, from the very history of the translation to the decision of publishing both those short stories. It should be added here that at present, it is the only book publication of those works in the world. Their translation is the result of a combination of several fortunate coincidences and completely deviates from the routine activities that usually accompany the publication of foreign literature. This first coincidence were the 13th Days of Japan at the University of Warsaw, organized by the Chair of Japanese Studies and celebrated on 23-25 October 2019, and particularly solemnly. This year was precisely the 100th anniversary of Polish-Japanese relations as well as the 100th anniversary of Japanese studies at the University of Warsaw. For their splendor, The Chair of Japanese Studies, in cooperation with Professor Numano Mitsuyoshi of the University of Tokyo, who is not only an expert and translator of Russian and Polish literature, but also a recognized critic of contemporary Japanese literature, invited a special guest to participate in the conference and to give a lecture – Kawakami Hiromi. It was the writer's first visit to Poland. To express gratitude and appreciation for her writing, a project was created to elaborate the translation, together with third-year Japanese students during translation classes, of the *God Bless You 2011* collection, to make an artistic book and give it to the authoress as a present. In the first semester of the 2018/2019 academic year, from October to February, for about four months, both texts were the subject of translational exercises from Japanese into Polish, conducted by the authoress of the present article, accompanied by a lively discussion on the difficulties arising from both the translation of the Japanese text and the translation of the culture that the text concerned represented.

In the meantime, news about the Japanese translation project of the new work by Kawakami reached the Tajfuny publishing house, which was another good coincidence on the publishing path of the *God Bless You 2011* collection in Poland. As a result, the project of amateur creation of an artistic book was abandoned in favour of a professional edition by Tajfuny. This young and ambitious publishing house, founded in Warsaw in November 2018, is the first bookstore in Poland specializing in Japanese literature. The store operates as a curated bookshop, a publishing house and an on-line magazine in one. According to Tajfuny's ideals contained in the words „We want to show that Japanese literature is not only Haruki Murakami (although we will be more than happy to talk about his works!) and will help you find the most interesting titles from across East Asia”¹⁵, the publishing house is open to the promotion of valuable Japanese literature, not necessarily belonging to world's bestsellers. Thanks to the publishing process, extremely fast for Polish conditions, which in the case of the *God Bless You 2011* collection lasted only half a year, the book was able to be published on time for the authoress's arrival to Poland. The publishing house also used most of the contemporary publishing strategies aimed at communicating with the literary audience and providing the newly published book with optimal conditions for a quick emergence in the reading space. Nowadays, those strategies include a wide range of social media technologies such as promotion on Facebook, Twitter and Instagram, presale and online sales, but also traditional tools,

which are still bookstore sales and meetings of the publisher and the author (or translator) with readers. It was during such meetings that Kawakami Hiromi signed her book – first, directly after her lecture on October 23, in the former Warsaw University Library, and later, during subsequent meetings: on October 24 at the modern “New Theatre” International Cultural Centre in Warsaw and on October 28, at the well-known bookstore-café “Lokator” in Krakow.

To sum up, the path Kawakami’s works took to reach the hands of Polish readers is testimony to both those most typical contemporary ways used by publishers to discover interesting world literature, as well as to less typical activities. The first way, the most common nowadays, thanks to which Polish publishers became interested in Kawakami’s work, was the presence of their representatives at international book fairs and recommendations of this authoress given by editors or translators who already knew her. The second way is the contact of publishers with researchers from academic circles, who study the writer’s work. At the same time, all Polish publishing houses which have become interested in the Kawakami’s writing are companies created after major political and economic changes in Poland and present themselves (especially *Karakter* and *Tajfuny*) as promoting openness to other cultures and new aesthetics.

The role of the translator and ideological and cognitive issues in the Polish reception of Kawakami

Nowadays it is a truism to say that the translator has a great impact on the reception of foreign literature, but his role as the author of the translation, responsible for the final shape of the work in the new language, has really been appreciated only since the development of studies in world literature. Damrosch draws attention to that fact when he emphasizes that literary language gains or loses in translation and therefore „the study of world literature should embrace translation far more actively than it has usually done to date”.¹⁶ This becomes especially clear when we realize how much foreign literatures, which stay within their national or regional tradition, are exposed to losses in translation. Kawakami’s works are just such literature. Although in the thematic layer, universal love themes often appear (*Furudōgu Nakano Shoten, Sensei no kaban*), equally often the narration is conducted in the style of magical realism or fantasy, referring to threads known from Japanese tradition (*Manazuru, Kieru*). When it comes to style, Kawakami often resorts to indeterminacy, suggestion, ambiguity – categories of beauty identified with traditional Japanese literature and its ideals, already valued in artworks of Japanese antiquity. They are the opposite of the Euro-American literature ideals, according to which the value of logic and clarity in expressing thoughts is emphasized. Kawakami’s texts are dominated by spots of indeterminacy, which, according to Roman Ingarden’s theory of reader experience, must be independently completed through concretization by the reader (and in the case of foreign literature translated into another

language, the first such reader is the translator), although there was no mention of them in the text layer.¹⁷ In the case of Kawakami's prose, those spots of indeterminacy result not only from cultural differences that have a significant impact on image concretization by the reader, but are intentionally created by the writer herself. Indeterminacy, of varying intensity, is ubiquitous in Kawakami works – sometimes we not only do not know where the action of the story takes place, but it is even difficult for us to guess who the main character or narrator is; we are not even sure if he is human or anyone – or anything else. This is especially spectacular in the stories typical of the author, which she calls *usobanashi* (made-up stories)¹⁸, such as *Ataryoki*, *Kieru*, *Kamisama*, and among the works not translated into Polish, *Yashi Yashi* (eng. *Goody, goody palm tree*, 1998) or *Ugoromochi* (*Mogera Wogura*, 2001). The appearance of the character/narrator is not clearly depicted, and the situational context is so constructed that at best it only helps a little to guess the identity of the character. Japanese language does not help the translator – there are no such grammatical categories as gender, number or conjugation. In Polish, those categories exist and it is hard not to apply them in translation.

All those intentionally undetermined places in Kawakami's prose are a huge challenge for the translator, hence it is so important that he knows both Japanese language and culture well. This requirement has been met in the current translations of Kawakami's prose into Polish, because her translators are japanologists, having experience in translating and specializing in contemporary Japanese literature. Some of them are researchers in Kawakami's work and authors of scientific articles about her.¹⁹

The issues of imprecision and suggestibility, characteristic of Kawakami's prose and so difficult for the translator, are also being noticed by readers. And despite some difficulties they cause in reception, they do not negatively affect the overall positive assessment of Kawakami's work in Poland. All the writer's prose has been very well received by reviewers and readers here, and professional reviews posted on the websites of recognized bloggers are not only extremely positive, but also testify to the proper understanding of these works. An example could be a review by Jarosław Czechowicz, the creator of one of the most popular such blogs – *krytycznymokiem.blogspot.com*.²⁰ In a thought-out and intelligent review of the *Hebi o fumu* collection, Czechowicz admits that this is not easy prose, because “Kawakami tames her own chaos and in this chaos, she creates order available only to the attentive and focused reader.” At the same time, however, he confirms that it is “a prose that captivates and wonders. A book you think about long after reading it.”²¹ In Kawakami's prose, Czechowicz notices “a polyphonic narration full of disturbing ambiguity and foggy” and appreciates “the skillful combination of knowledge in the field of biology, which the author studied, with the ability to combine words into an extraordinary meaning that no studies will teach”²² – it is indeed hard to find a more accurate review of Kawakami's prose.

Another feature of Kawakami's writing, appreciated by Polish readers, both reviewers

running literary blogs and those publishing in magazines, is the subtlety and delicacy of style as well as focusing on small simple things from everyday life. “This book is written gently, as the topic itself – love, subtle relationships between people, communication with almost no words (...)” – writes Maria Kolesiewicz about *Furudōgu Nakano Shoten*, in *Dziennik Wschodni* (East Journal) – and further – “The action of this book takes place slowly and leisurely and even the greatest emotions are shown just as subtly as a line on silk, which after all means a lot.”²³ And Anna Godzińska, who runs the book blog “Szuflada” (The Drawer) notes, when writing about *Sensei no kaban*: “In a typical Japanese narrative style, we have a detailed description of everyday life, which from time to time is broken by scenes from the border between dream and reality.”²⁴

Polish readers appreciate the aesthetic value of Kawakami’s writing, but their attention is also drawn to the cognitive values of the writer’s works, who, although coming from a different culture, “writes so skillfully that a person in any cultural zone can blend in, or rather sink into her prose – as Diana the Bibliophile notes. – Our complexes, our being lost in the world, unfulfilled desires, sometimes uncertainty of tomorrow, fragility of life are, after all, problems that man encounters in every spacetime, regardless of the latitude.”²⁵

Similarly, the universal values of Kawakami’s prose are noticeable in the *Kamisama 2011* short story collection, which highlights the relevance and timeliness of this book in times when the world is struggling with an ecological disaster and raises questions about the future of humanity. Here are the conclusions drawn from reading *Kamisama 2011* and Kawakami’s afterword in this collection, by the author of the literary blog “Jeden Akapit” (One Paragraph):

“In the afterword, the authoress also mentions the infamous participation of man in the destruction of the natural environment and himself – because although you cannot accuse man of causing the earthquake, the urge to create things that rob nature, distort its rights, and thus destroy it, is undeniable. There is balance in nature – it is man who disturbs it. And isn’t the book up-to-date and will it not be even more so when more and more is spoken about the ecological disaster? Will it not be like in the story by Kawakami Hiromi, that we will remember with nostalgia the times when you could enjoy life among birds, trees, on unpolluted water?”²⁶

Conclusion

To sum up, the prose by Kawakami Hiromi, subtle, oneiric, sensitive and sophisticated in its simplicity, and at the same time often surprising with motifs belonging to the world of magical realism, met with very good reception from Polish readers. This is due to the existence of a network of multiple actants, which includes the writer herself, her translators, universities, researchers, publishers, bookstores and promotional strategies, which also includes a complex network of online and paper reviews, as well as meetings taking place both on the Internet and

in real life. At the same time, it is significant that the first meeting of two literatures considered peripheral, which in the context of world literature are Japanese and Polish literature, took place, in the case of Kawakami's work and its Polish translation, without the mediation of the present-day center and hegemon for which English is recognized. Kawakami appeared in Poland because of a publication in *Literature in the World* already in 2002, that is, eight years before her first work (*Manazuru*) was released in English. Therefore, it is only the original language, Japanese, that took part in the "world propagation" of Kawakami's literature in Poland. It was not English that was the cognitive medium in this case, but the translator's knowledge, which is an amalgam of knowledge of Japanese language, literature and culture, enriched with information obtained from Japanese specialists in contemporary literature. In this particular case, this specialist was Professor Numano Mitsuyoshi, who happily recommended *Hebi o fumu* for translation in *Literature in the World*. This is a testimony to the importance of "locality" in shaping world literature, which Damrosch draws attention to, and its frequent slipping out of the centre's hegemony.

Notes

1. Polish translation by Beata Kubiak Ho-Chi. Warsaw: Tajfuny, 2019. The collection includes *Kamisama*, (pol. *Niedźwiedzi bóg*, eng. *God Bless You*) and *Kamisama 2011* (pol. *Niedźwiedzi bóg 2011*, eng. *God Bless You 2011*).
2. „World literature” is a vague concept, defined in various ways. It can be treated in three ways: as a collection of works, as poetics and as a reading method. Using the methods of comparative literature and postcolonial reflection, it absorbs them and takes their place, and since the turn of the 20th and 21st centuries, it has been a “hegemonic of knowledge about the functioning of literature in the modern world.” (See P. Czapliński. *Literatura światowa i jej figury. Teksty Drugie* 2014/4: 13). Key theories of world literature were created in the 20th century by such researchers as Franco Moretti, David Damrosch or Pascal Casanova, and in the 21st century, major critical concepts of world literature were presented by Emily Apter, Gayatri Chakravorty Spivak and Mads Rosendahl Thomsen.
3. David Damrosch. *What is World Literature*. Princeton and Oxford: Princeton University Press, 2003: 4.
4. The interpretations of Damrosch's theory emphasize the “locality” of world literature - it is not a homogeneous space of circulation managed by the centre, but it is constituted in different ways in each culture. This is covered by local translation, dissemination and analysis methods in relation to foreign literature. The study of world literature is the pursuit of the understanding of literary foreign worlds that circulate in the local world. Compare ibidem: 282-288.
5. *La Republique mondiale des lettres* (Edition Seuil, Paris 1999) by Pascale Casanova is one of the authoress's most important works exploring the issue of world literature. Casanova is one of the most recognized French literary and comparative researchers. In this work, she proposes the concept of „world literary space” as a model of the global literary field. This book has earned her the award of La Société des Gens de Lettres in the category of historical and literary essay. See Pascale Casanova. *Światowa przestrzeń literacka* (World Literary Space). Trans. Jakub Misun, based on Pascale Casanova. *The World Republic of Letters*. Trans. M.B. DeBevois. Cambridge-London: Harvard University Press, 2004, chap. 3: *World Literary Space*: 82-125. *Teksty Drugie* 2014/6: 222-248.
6. See *Nadepnęłam na węża* (*A Snake Stepped on*). Trans. Barbara Słomka. *Literatura na Świecie* 2002, no. 1-2-3: 117-151.
In this issue, in addition to the story by Kawakami, for the first time were presented the translations of short stories by such writers as Asada Jirō (*Poooya*, eng. *The Stationmaster*; pol. *Kolejarz*, trans. R. Sowińska-Mitsui), Eiki Matayoshi (*Buta no mukui*, eng. *The Pig's Retribution*; pol. *Kłątwa świni*, trans. B. Słomka), Eimi Yamada (*Bannen no kodomo*, eng. *Forever childe*; pol. *Dziecko u schyłku życia*, trans. B. Kubiak Ho-Chi and Shimada Masahiko (*Jiyū shikei*, eng. *Death by choice*; pol. *Wyrok śmierci na życzenie*, trans. Barbara Słomka)
7. Monika Urshana Czeczot, *A Snake stepped on Hiromi Kawakami, June 2011*, <http://ksiazki.zaginiona-biblioteka.pl/index.php/2011/06/29/nadepnelam-na-weza-hiromi-kawakami/> (accessed December 14, 2019).
8. Karakter publishing, *About us*, <https://www.karakter.pl/o-nas> (accessed November 27, 2019).
9. Ibidem (accessed November 27, 2019).
10. Information obtained in the author's of the article mini interview with the translator on November 30, 2019. *Manazuru* (2006) appeared as the first book by Kawakami Hiromi in the United States. It was published in 2010 by Counterpoint Publishing, translated by Michael Emmerich..
11. By that time, W.A.B. already had two other Japanese novels published, both by Ogawa Yōko – *Yohaku no ai* (pol. *Miłość na marginesie*, 2011; eng. *Marginal love*) and *Chinmoku hakubutsukan* (pol. *Muzeum ciszy*, 2012; *The Museum of Silence*) – both translated by Anna Horikoshi.
12. See more on the publishing house's Facebook fanpage, Wdawnictwo W.A.B., https://www.facebook.com/pg/wydawnictwo.wab/about/?ref=page_internal (accessed November 29, 2019).
13. Information according to Karolina Iwaszkiewicz, obtained by the author of the article by email on the November 18, 2019

and November 24, 2019.

14. In the years 2010-2015, seven translations of this writer's work were published in Poland.
15. Tajfuny publishing, <https://tajfuny.pl/about-us/?lang=en> (accessed December 1, 2019).
16. D. Damrosch, op. cit.: 289.
17. Roman Ingarden. *Formy poznawania dzieła literackiego. Pamiętnik Literacki : czasopismo kwartalne poświęcone historii i krytyce literatury polskiej* 33, no.1 (April, 1936): 165: http://bazhum.muzhp.pl/media/files/Pamietnik_Literacki_czasopismo_kwartalne_poswiecone_historii_i_krytyce_literatury_polskiej/Pamietnik_Literacki_czasopismo_kwartalne_poswiecone_historii_i_krytyce_literatury_polskiej-r1936-t33-n1_4-s163-192/Pamietnik_Literacki_czasopismo_kwartalne_poswiecone_historii_i_krytyce_literatury_polskiej-r1936-t33-n1_4-s163-192.pdf (accessed December 8, 2019).
18. Cf. Shimizu Yoshinori. "Ishu e no kesō" (Attachment to different species), *Yurika* no. 9 (2003). *Rinji sōkangō. Kawakami Hiromi dokuhon.* (Special Issue. Kawakami Hiromi. A Reader): 73.
19. Zob. Barbara Słomka. Kilka słów o „nieobecności” w japońskiej prozie. *Oczami Tsushimy Yūko i Kawakami Hiromi* (A few words on „absence” in Japanese prose: through the eyes of Tsushima Yūko and Kawakami Hiromi). In *Dwa filary japońskiej kultury. Literatura i sztuki performatywne* (Two pillars of Japanese culture. Literature and performative arts), Beata Kubiak Ho-Chi, Iga Rutkowska (ed.). Warszawa: Polska Fundacja Japonistyczna, 2013:181-198; Beata Kubiak Ho-Chi, *When your neighbour is a bear, your fiancé – a dog, and your lover – a tuna. About human-nonhuman encounters in works of Kawakami Hiromi, Shōno Yoriko and Tawada Yōko. A critical posthuman perspective. Analecta Nipponica* no. 8, 2018 : 83-98.
20. See <http://krytycznymokiem.blogspot.com/2010/05/nadepneam-na-weza-hiromi-kawakami.html>
Jarosław Czechowicz is also the author of a book being a collection of interviews with recognized Polish writers, *Poza napisanym*. Kraków: Znak, 2017.
21. Jarosław Czechowicz, *Nadepnęłam na węża. Hiromi Kawakami, 5.8.2010.* <http://krytycznymokiem.blogspot.com/2010/05/nadepneam-na-weza-hiromi-kawakami.html> (accessed December 13, 2019).
22. Ibidem, (accessed December 13, 2019).
23. Maria Kolesiewicz, *Pan Nakano i kobiety*, <http://recenzje-bibliofilki.blogspot.com/2012/09/pan-nakano-i-kobiety-hiromi-kawakami.html> (accessed December 14, 2019).
24. Anna Godzińska, *Sensei i miłość, Hiromi Kawakami, 28 maja 2013*, <http://szuflada.net/sensei-i-milosc-hiromi-kawakami> (accessed December 14, 2019).
25. Diana Bibliofilka, *Pan Nakano i kobiety, Hiromi Kawakami, 15/09/2012*, <http://recenzje-bibliofilki.blogspot.com/2012/09/pan-nakano-i-kobiety-hiromi-kawakami.html> (accessed December 14, 2019).
26. „Niedźwiedzi bóg” Hiromi Kawakami, 31.10.2019, <https://jedenakapit.blogspot.com/2019/10/niedzwiedzi-bog-hiromi-kawakami.html> (accessed December 14, 2019).

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Kamisama w Polsce. Kilka refleksji na temat recepcji utworów Kawakami Hiromi w Polsce

Beata Kubiak Ho-Chi

W artykule została przedstawiona analiza recepcji w Polsce twórczości Kawakami Hiromi w kontekście studiów nad literaturą światową. Punktem wyjścia do refleksji nad miejscem twórczości Kawakami w polskiej literaturze światowej, roli, jaką odgrywają w jej recepcji czynniki ideologiczne i poznawcze, oraz namysłu nad znaczeniem tłumacza i wydawnictwa w procesie „uświatowiania” literatury stała się pierwsza wizyta pisarki w Polsce w dniach 23-31 października 2019 roku. Autorka artykułu, kierując się teoriami literatury światowej David Damroscha i Pascale Casanovy, poszukuje odpowiedzi na pytania, co spowodowało, że utwory tej właśnie konkretnej pisarki zostały przeniesione z narodowych zasobów literatury japońskiej, do literatury światowej, w której odbywa się jej ponadnarodowa wymiana, produkcja i recepcja. W tym szczególnym wypadku chodzi o literaturę czytaną przez polskich czytelników, nieznających w większości języka japońskiego i polegających na przekładzie. Do tego czasu w Polsce zostały przetłumaczone następujące utwory Kawakami Hiromi: zbiór opowiadań *Hebi o fumu* (*Nadepnęłam na węża*, 2010), przekł. Barbara Słomka; *Manazuru* (*Manazuru*, 2011), przekł. Barbara Słomka; *Furudōgu Nakano Shoten* (*Pan Nakano i kobiety*, 2012) przekł. Anna Zalewska; *Sensei no kaban*, (*Sensei i miłość*, 2013) przekł. Anna Zalewska; zbiór opowiadań *Kamisama 2011* (*Niedźwiedzi bóg*, 2019), przekł. Beata Kubiak Ho-Chi.

Słowa kluczowe

Kawakami Hiromi, literatura światowa, recepcja literacka, literatura japońska, recepcja literatury japońskiej w Polsce, literatura narodowa, tłumacz, wydawnictwo, David Damrosch, Pascale Casanova