

Reading the Atomic Bomb Literature in Foreign Languages – an Introduction of Studies and Works of Tamiki Hara, Sankichi Toge and Sadako Kurihara

Urszula Styczek

1. Preface

1.1 The Birth of the Project

The first idea of writing such a bibliography of the atomic bomb writers emerged more than fifteen years ago when I was preparing a paper for the conference opening the activity of the Hiroshima Citizens' Association of the Museum of Literature 広島に文学館を!市民の会. That short presentation, spoken in Japanese, and later, in 2002, published in the first issue of *Hibari* 雲雀 - *Study on Tamiki Hara's Bulletin*, was about the atomic bomb literature introduced in foreign languages 「外国に紹介された原爆文学」. At the same time I published another bibliography, also in Japanese, online for the Hiroshima Citizens' Association. It was about the English translations of the atomic bomb literature 「原爆文学の英訳」. Afterwards the second presentation was extended by professor Tomoko Nakamura to a form of a book (also online) titled *Hiroshima and Nagasaki-Books Available in English*. It contained not only fictional literature but also juvenile literature, memoirs and diaries, graphic and photographic records as well as studies, researches and reports on Hiroshima and Nagasaki. It was completed in 2003. A few years later the author of this bibliography, professor Nakamura invited me to cooperate with her in order to create something more monumental, more global, more remarkable. At that time I was just working on a personal enquiry about the foreign publications of Sadako Kurihara.

Finally, two years ago we started our huge project, first named *Multilingual Publication of Atomic Bomb Literature in the Global Sharing of Hiroshima and Nagasaki's Experience*, and then changed it to the present name, *The Network of Many Languages, Sharing the Message of Hiroshima and Nagasaki* (多言語で読む広島・長崎). In the age of globalization and constant fear of reusing nuclear weapons the world should share widely the knowledge about these two tragedies of Japan. The above-mentioned materials written on this topic should be accessible in as many languages as possible, and it is our aim to make it easier to check them up on. We address our annotated bibliography to the readers of each particular language region; therefore we use the local language inscriptions, such as Arabic, Russian, Polish, etc. In this paper I am following the same rule.

1.2 Three Writers

In 2015, on the occasion of the 70th anniversary of the bombings of Hiroshima and Nagasaki, we have been conducting the research on the multilingual publications concerning Hiroshima and Nagasaki from different angles, from the literary and fictional point of view, there are also juvenile

and comic books, photographic records of the atomic tragedies, and finally researches and studies on A-Bomb.

However, this article is a small part of the whole project. Let me explain the reasons of it. In 2010 the Hiroshima Citizens' Association of the Museum of Literature was transformed into a similar body, the Association for Preservation of Literary Resources in Hiroshima 広島文学資料保全の会, which I am a member of. We recognize the literature of Hiroshima and Nagasaki's experiences is a valuable resource to be preserved and handed down to future generations that should forever hold it in memory. Therefore we petitioned UNESCO for including in *the Memory of the World Register* the manuscripts of the three leading authors who wrote their works immediately after the atomic bombing of Hiroshima in August 1945. They are Tamiki Hara's *Notes on the Atomic Destruction* 「原爆被災時のノート」, Sankichi Toge's *Hiroshima. Poems* 『原爆詩集』 and Sadako Kurihara's poem *Let Us Be Midwives!* 「生ましめんかな」. As one of the purposes of UNESCO's activity is to protect and preserve documentary heritages because of their world significance and outstanding universal value, the aim of our petition was to create better conditions for preserving those three manuscripts and to share them with the world as warning of the danger in using atomic bombs.

Tamiki Hara was writing his *Notes on the Atomic Destruction* in a tiny notebook- calendar from the day of the atomic bomb attack until he found some shelter in Yahata Village in the suburbs of Hiroshima. Those notes served him later as the basis to complete his novel *Summer Flowers*, published eventually in June 1947, which became the most famous of his works and has been translated into numerous foreign languages.

Sankichi Toge's collection *Hiroshima. Poems* was published in 1951 as he had been writing the poems for a few years since the atomic attack. The first edition, which we petitioned to register, was printed at his own expense. All twenty five poems have been translated into some languages.

Sadako Kurihara's poem *Let Us Be Midwives!*, originally composed in 1945 and published a year later, was based on the real birth of a baby girl, Kazuko Kojima, on August 8th, 1945. The poem became a symbol of hope when two days after the tragedy of Hiroshima and the death of thousands of innocent civilians one baby was born in the underground shelter of the ruined Hiroshima. Sadako Kurihara, an atomic victim herself, outlived the other two writers by more than 50 years and was active for the world-free-of-nuclear-weapons until her death; she wrote dozens of essays and poems for peace in the world; however, her poem *Let Us Be Midwives!* is the most famous among her writings.

1.3 The Structure of the Annotated Bibliography

I divided the bibliography into two main parts. The first one is concerned with the English publications and the second – with other foreign languages. The reason of this is simple. Relatively the most popular language is English. As we can see, half of this article is about English publications. Moreover, the first part is again divided into the list of studies on these three writers, and later I am discussing translations of these respective authors' works.

In the second part, though, I am treating Hara, Toge and Kurihara's translations in a different way, because there are fewer studies and research papers about these three writers; and by listing their writings, namely poems and novels, I am emphasizing mainly their translations.

I am sustaining the alphabetic order of the researchers and translators in order to make finding their works easier. However, while listing the three's works, I do not keep the alphabetic order but the years of their death: Hara's - 1951, Toge's - 1953 and Kurihara's - 2005.

When writing about the particular works, I am trying to keep the chronological order to emphasize the time when each of them was translated; especially it concerns the English translations as there are more than one translation of some works. In the case of other foreign languages we usually have only one translation.

1.4 Acknowledgement

This research paper is funded by the Hiroshima Peace Grant 2015 offered by Hiroshima Peace Creation Fund (HPCF) and Niwano Peace Foundation Activity Grant 2015 offered by Niwano Peace Foundation. I also would like to thank professor Tomoko Nakamura, my mentor and supporter in doing this research, the person who invited me into it, and who gives me precious advice anytime I have problems.

2. Tamiki Hara, Sankichi Toge and Sadako Kurihara in English

2.1 Studies of Tamiki Hara, Sankichi Toge and Sadako Kurihara in English

1. Bary, Brett de. *After the Apocalypse: Hara Tamiki's Writings on the Bombing of Hiroshima*. [in:] *The Journal of the Association of Teachers of Japanese*. Published by American Association of Teachers of Japanese. Vol. 15 No. 2: November 1980. Pp. 150-169.
2. *Censoring History. Citizenship and Memory in Japan, Germany, and the United States*. Ed. Laura Hein and Mark Selden. Armonk, New York; London, England: An East Gate Book, M. E. Sharpe, 2000. P. 27.
Mentioning Sadako Kurihara in *Teaching Democracy, Teaching War*.
3. Doroudian, Milad. *Contrasting Imaginery in Tamiki Hara's 'Summer Flowers': Calamity and Beauty*. [in:] *The Art of Polemics. History. Art, Culture* (online magazine). Vancouver, 2014.
Tamiki Hara's "world of surrealistic paintings" is "one that is embroiled in a stark contrast between destruction and beauty, with calamity rising victorious in all instances."
4. Imahori Seiji, Kotani Tsuruji, Shono Naomi. *Hiroshima: steps toward peace - Heiwa no ayumi* 『平和の歩み』. Transl. Barbara Reynolds and Hiromasa Hanabusa. Hiroshima: Hiroshima Peace Culture Center, 1969. Pp. 78-89.
In Chapter 7 *Cultural and Informational Activities* three short subchapters are about Tamiki Hara, titled *The Works of Tamiki Hara and Yoko Ota*, Sankichi Toge, titled *Anti-War Efforts by Sankichi Toge* and the presentation of *Sadako Kurihara's Let It Be Born*.
5. Lammers, Wayne P. and Osamu Masaoka. *Japanese A-Bomb Literature: An Annotated*

Bibliography. Wilmington, Ohio: Wilmington College Peace Resource Center, 1977; there are at least two supplements: 1981, 1982.

6. Lifton, Robert J. *Death in Life: Survivors of Hiroshima*. New York: Basic Books, 1967; New York: Random House, 1967; London: Weidenfeld & Nicolson, 1968; New York: Vintage Books, 1969; Harmondsworth: Penguin, 1971; Chapel Hill: University of North Carolina Press, 1991.
Some basic information about Sankichi Toge.

7. Minear, Richard H. *Hiroshima. Three Witnesses*. Princeton, New Jersey: Princeton University Press, 1990.
A profound study of Tamiki Hara, Sankichi Toge etc. as well as the translations of their main works.

8. Minear, Richard H. *'Black eggs'. Poems by Kurihara Sadako*. Ann Arbor, Michigan: Center for Japanese Studies, University of Michigan, 1994.
A profound study of Sadako Kurihara's life and literary activity, detailed bibliography of her works and translations of her poetry from 1941 to 1991.

9. Minear, Richard H. *Through Japanese Eyes*. New York: Center for International Training and Education, 1994. Pp. 141-149.
In the chapter *Hiroshima and Nagasaki* - an introduction of several poems of Sankichi Toge and Sadako Kurihara translated by Richard H. Minear.

10. Sherif, Ann. *Japan's Cold War: Media, Literature, and the Law*. New York: Columbia University Press, 1992. Pp. 85-120.
Chapter 3 she writes about Tamiki Hara: *Hara Tamiki: First Witness to the Cold War*.

11. Styczek, Urszula. *Memories of Auschwitz and Hiroshima in the Works of Tadeusz Borowski and Tamiki Hara*. [in:] *Skesis. A Journal for Philosophy and Inter-Disciplinary Research*. XXI/ i – 2010. Proceedings of the Seventh World Congress, *Dialogue and Peace in a Culturally Diverse World*. Athens: International Society for Universal Dialogue, Olympic Center for Philosophy and Culture, 2010. Pp. 145-170.
Comparing the lives of two poets: Tadeusz Borowski the Pole and Tamiki Hara the Japanese.

12. Styczek, Urszula. *A-bomb Victim, Kurihara Sadako: The Transformation from Anarchist Poet to Peace Essayist*. [in:] Hiroshima Prefectural University- *Bulletin of Faculty of Humanities* 『県立広島大学人間文化学部紀要』, No 4, 2010. Pp. 107-119.
On Sadako Kurihara's life and literary activity.

13. Treat, John Whittier. *Early Hiroshima Poetry*. [in:] *The Journal of the Association of Teachers of Japanese*. Published by American Association of Teachers of Japanese. Vol. 20 No. 2:

November 1986. Pp. 221-225.

14. Treat, John *Whittier. Writing Ground Zero. Japanese Literature and the Atomic Bomb.* Chicago and London: The University of Chicago Press, 1995.
In three chapters concerning the prose and poetry on Hiroshima, John Treat introduces some aspects of the lives of Tamiki Hara, Sadako Kurihara and Sankichi Toge, presenting a few poems translated by himself.
15. Yoneyama, Lisa. *Hiroshima Traces: Time, Spaces, and the Dialectics of Memory.* Berkley, Los Angeles, London: University of California Press, 1999.
Mentioning Sadako Kurihara in *Introduction. Tropes of the Nation, Peace, and Humanity* (p. 13), *Memories in ruins* (p. 81), *On Testimonial Practices* (p. 99); Tamiki Hara in *Taming the Memoryscape* (pp. 48-49); and Sankichi Toge in *Mnemonic Detours* (p. 118).

2.2 Anthologies with Tamiki Hara, Sankichi Toge and Sadako Kurikara's Works

1. *Atomic Aftermath: Short Stories about Hiroshima and Nagasaki.* Ed. Kenzaburo Oe. Tokyo: Shueisha Press, 1984.
The translation of Kenzaburo Oe's 『何とも知れない未来に』 (Unknown Future) by Shueisha, 1983.
2. *Fire from the Ashes. Short Stories about Hiroshima and Nagasaki.* London: Readers International, 1985.
The translation of Kenzaburo Oe's 『何とも知れない未来に』 (Unknown Future) by Shueisha, 1983.
3. *'The Crazy Iris' and other stories of the atomic aftermath.* Ed. and intro. Kenzaburo Oe. New York: Grove Press, Inc., 1985.
The translation of Kenzaburo Oe's 『何とも知れない未来に』 (Unknown Future) by Shueisha, 1983.
4. *The Shadow of Sunrise. Selected Stories of Japan and the War.* Select. and intro. Shoichi Saeki. Tokyo, Japan: Kodansha International Ltd.; California, USA: Palo Alto, 1966.
5. *The Catch and Other War Stories.* Select. and intro. Shoichi Saeki. Tokyo, New York and San Francisco: Kodansha International Ltd., 1981; Tokyo, New York, London: Kodansha International Ltd., 1995; 1996.
6. *Timely and Timeless. Contemporary Prose.* Compiled and ed. Priscilla Galloway. Toronto/Vancouver: Clarke, Irwin and Company Limited, 1983.
7. *Hiroshima's Shadow.* Ed. Kai Bird and Lawrence Lifschultz. Stony Creek, CT: The

Pamphleteer's Press, 1998.

8. *The Songs of Hiroshima. An anthology* 『広島のうた』. Japanese Poems together with English Versions. Ed. and transl. Miyao Ohara. The Committee of *The Songs of Hiroshima*. The Asano Library. Hiroshima, Japan. Satsuki Shuppan, 1964; 1967.
9. *The Songs of Hiroshima*. Ed. and transl. Miyao Ohara. Tokyo, Japan: Taihei Shuppan-sha, 1971. Japanese poems together with their English versions. Extended version of the previous *The Songs of Hiroshima*.
10. *The Penguin Book of Japanese Verse*. Transl. and intro. Geoffrey Bownas and Anthony Thwaite, Harmondsworth: Penguin Books, 1964; 1966; 1968; 1970; 1972; 1974; 1977; 1982.
11. *White Flash, Black Rain. Women of Japan Relive the Bomb*. Ed. and transl. Lequita Vance-Watkins and Mariko Aratani. Minneapolis: Milkweed Editions, 1995.
12. *Against Nuclear Weapons. A Collection of Poems by 181 Poets, 1945-2007*. 『原爆詩一八一人集。1945—2007年』. Ed. Kozaburo Nagatsu, Hisao Suzuki, Toshio Yamamoto. Transl. Naoshi Koriyama, Noriko Mizusaki, Masumi Oyama, Aya Yuhki. Tokyo: Coal Sack Books, 2007. A collection of poems on atomic bomb tragedy, including a few poems written by Tamiki Hara, Sankichi Toge and Sadako Kurihara.
13. *The Second Movement. Hiroshima, Nagasaki* 『第二楽章。ヒロシマの風、長崎から』. Ed. Sayuri Yoshinaga. Transl. Arthur Binard, Atsuko Hayakawa, Emmi Kurosawa, Kent Wood. Tokyo: Studio Ghibli, 2015.

2.3 Reading Tamiki Hara in English

1. *The Summer Flower* 「夏の花」. Transl. George Saito. [in:] *Pacific Spectator*. No 7.2, Stanford, Spring 1953. Pp. 202-212.
2. *This is a human being* 「コレガ人間ナノデス」. Ed. and transl. Ichiro Kono and Rikutarō Fukuda. [in:] *An Anthology of Modern Japanese Poetry*. 『日本の現代詩集』. Tokyo: Kenkyusha, 1957. P. 21.
3. *Summer Flower*. Transl. George Saito. [in:] *Introduction to Contemporary Japanese Literature*. Tokyo: Bunka Shinkokai, 1959.
4. *Summer Flower*. Transl. George Saito. [in:] *Literary Review No 6.1*, 1962. Pp. 25-34.
5. *Eternal Green* 「永遠のみどり」, *A Moment Bewitched* 「魔のひととき」. Transl. and ed. Miyao Ohara. [in:] *The Songs of Hiroshima. An Anthology* 『広島のうた—アンソロジー』. Hiroshima,

1962; 1964. P. 52; rev. edition 1967. P. 56.

6. *Eternal Green* 「永遠のみどり」, *A Moment Bewitched* 「魔のひととき」. *The Songs of Hiroshima* 『原爆詩集 1』. Tokyo: Taihei Shuppansha, 1971. Pp.32-35; Hiroshima: Shunyosha Shuppan, 1975. Pp. 15, 63; Hiroshima: Satsuki Shuppan, 1979. Pp. 15, 63.
7. *In the Fire, a Telegraph Pole...* 「火ノナカデ電柱ハ」), *Glittering Fragments* 「キラキラノ破片ヤ」: two poems from *The Summer Flower*. Transl. and intro. Geoffrey Bownas and Anthony Thwaite. [in:] *The Penguin Book of Japanese Verse*. Harmondsworth: Penguin Books, 1964. P. 221.
8. *Summer Flower*. Transl. George Saito. [in:] *The Shadow of Sunrise. Selected Stories of Japan and the War*. Select. and intro. Shoichi Saeki. Tokyo, Japan; Palo Alto California, USA: Kodansha International, 1966. Pp. 119-132.
9. *Such is the human being* 「コレガ人間ナノデス」. Transl. Akinori Tani. [in:] *Poetry Nippon* No. 49-50, 1980. P. 24.
10. *An epitaph* 「碑銘」. Transl. Akinori Tani. [in:] *Poetry Nippon* No. 51-52, 1980. P. 30.
11. /The English title unknown/ 「原爆小景」. [in:] Bary, Brett de. *After the Apocalypse: Hara Tamiki's Writings on the Bombing of Hiroshima*. [in:] *The Journal of the Association of Teachers of Japanese*. Published by American Association of Teachers of Japanese. Vol. 15 No. 2. November 1980. Pp. 150-169.
12. *Summer Flower*. Transl. George Saito. [in:] *'The Catch' and Other War Stories*. Select. and intro. Shoichi Saeki. Tokyo, Japan; Palo Alto California, USA: Kodansha International Ltd., 1981. Pp. 119-132.
13. *Summer Flower*. Transl. George Saito. [in:] *Timely and Timeless. Contemporary Prose*; chapter *Human Inhumanity*. Compiled and ed. Priscilla Galloway. Toronto/Vancouver: Clerke, Irwin and Company Limited, 1983. Pp. 240-250.
14. *Summer Flower*. Transl. George Saito. [in:] *Atomic Aftermath: Short Stories about Hiroshima and Nagasaki*. Ed. Kenzaburo Oe. Tokyo: Shueisha, 1984. Pp. 37-54.
15. *The Land of Heart's Desire* 「心願の国」. Transl. John Bester. [in:] *Atomic Aftermath: Short Stories about Hiroshima and Nagasaki*. Ed. by Kenzaburo Oe. Tokyo: Shueisha, 1984. Pp. 55-70.
16. *Summer Flower*. Transl. George Saito. [in:] *The Crazy Iris and other stories of the atomic aftermath..* Ed. Kenzaburo Oe. New York: Grove Press, 1985. Pp. 37-54.

17. *Summer Flower*. Transl. George Saito. [in:] *Fire from the Ashes: Short Stories about Hiroshima and Nagasaki*. London: Readers International, 1985. Pp. 55-62.
18. *The Land of Heart's Desire*. Transl. John Bester. [in:] *Fire from the Ashes: Short Stories about Hiroshima and Nagasaki*. London: Readers International, 1985. Pp. 55-62.
19. *The Land of Heart's Desire*. Transl. John Bester. [in:] *The Crazy Iris and other stories of the atomic aftermath*. New York: Grove Press, 1985. Pp. 55-62.
20. Treat, John Whittier. *Early Hiroshima Poetry*. [in:] *The Journal of the Association of Teachers of Japanese*. Published by American Association of Teachers of Japanese. Vol. 20 No. 2: November 1986. Pp. 221-225.
Some pieces of Tamiki Hara's poems included.
21. Minear, Richard H. *Haiku and Hiroshima: Hara Tamiki*. [in:] *Modern Haiku*. No. 19.1: Winter-Spring 1988. Pp. 11-17.
The poems from *Summer Flowers* included.
22. *Land of My Heart's Desire* [心願の国]. Transl. and commentary Richard H. Minear. [in:] University of Massachusetts Asian Studies Committee Occasional Papers No. 14, 1989.
23. *Hara Tamiki's 'Land of My Heart's Desire'*. Transl. and commentary Richard H. Minear. Department of History. [in:] Program in Asian Studies Occasional Papers Series No 14. International Area Studies Programs. University of Massachusetts at Amherst, 1989. Pp. 1-19.
24. *Summer Flowers*. Transl. Richard H. Minear. [in:] *Hiroshima. Three Witnesses*. New Jersey: Princeton University Press, 1990. Pp. 45-60.
Depending on a translator the title of Tamiki Hara's novel is different; it is usually translated as *Summer Flower*, but Richard H. Minear translates it as *Summer Flowers*.
25. *From the Ruins* [廃虚から]. Transl. Richard H. Minear. [in:] *Hiroshima. Three Witnesses*. New Jersey: Princeton University Press, 1990. Pp. 61-78.
26. *Prelude to Annihilation* [壊滅の序曲]. Transl. Richard H. Minear. [in:] *Hiroshima. Three Witnesses*. New Jersey: Princeton University Press, 1990. Pp. 79-113.
27. *The homeless child's Christmas* [家なき子のクリスマス]. Transl. Richard Minear. [in:] *Hiroshima. Three Witnesses*. New Jersey: Princeton University Press, 1990. P. 35.
28. *BROKEN PIECES, GLITTERING* [ギラギラノ破片ヤ]. Transl. Richard H. Minear. [in:] *Hiroshima. Three Witnesses*. New Jersey: Princeton University Press, 1990. P. 58.

29. *This Is A Human Being* 「コレガ人間ナノデス」. Transl. John Whittier Treat. [in:] *Writing Ground Zero. Japanese Literature and the Atomic Bomb*. Chicago: The University of Chicago Press, 1995. P. 168.
30. *Give Me Water* 「水ヲ下サイ」. Transl. John Whittier Treat. [in:] *Writing Ground Zero. Japanese Literature and the Atomic Bomb*. Chicago: The University of Chicago Press, 1995. Pp. 170-171.
31. *Glittering Pieces of Debris...* 「キラキラノ破片ヤ」. Transl. John Whittier Treat. [in:] *Writing Ground Zero. Japanese Literature and the Atomic Bomb*. Chicago: The University of Chicago Press, 1995. P. 149.
32. *Engraved in stone long ago* 「碑銘」. Transl. unknown.
http://www.pcf.city.hiroshima.jp/virtual/VirtualMuseum_e/tour_e/ireihi/tour_41_e.html
33. *Notes on the Atomic Destruction* 「原爆被災時のノート」 (fragment). Transl. John Whittier Treat. [in:] *Writing Ground Zero. Japanese Literature and the Atomic Bomb*. Chicago: The University of Chicago Press, 1995. Pp. 134-135.
34. *Summer Flower*. [in:] *Hiroshima's Shadow. Writings on the Denial of History and the Smithsonian Controversy*. Ed. Kai Bird and Lawrence Lifschultz. Stony Creek, Conn: The Pamphleteer's Press, 1998. Starting from p. 443.
35. *Tamiki Hara's Notes of the Atomic Bombing* 「原爆被災時のノート」. Transl. Tomoko Nakamura.
<http://home.hiroshima-u.ac.jp/bngkkn/database/Englishdata/TamikiNotes.html>.
36. *Various Scenes of the A-Bombed City* 「原爆小景」. Transl. Naoshi Koriyama. [in:] *Against Nuclear Weapons. A Collection of Poems by 181 Poets, 1945-2007*. Ed. Kozaburo Nagatsu, Hisao Suzuki, Toshio Yamamoto. Transl. Naoshi Koriyama, Noriko Mizusaki, Masumi Oyama, Aya Yuhki. Tokyo: Coal Sack Books, 2007. Pp. 19-22.
37. Hara Tamiki. *Green Forever* 「永遠のみどり」. Transl. unknown. [in:] <http://www.nhk.or.jp/ecochan-en-blog/300/224512.html>
38. Hara Tamiki. *Water!* 「水ヲ下サイ」 (p. IV), *Everlasting Green* 「永遠のみどり」 (p. XXIV). Transl. Arthur Binard. Ed. Sayuri Yoshinaga. [in:] *The Second Movement. Hiroshima, Nagasaki*. 『第二楽章。ヒロシマの風、長崎から』 Tokyo: Tokyo: Studio Ghibli, 2015.

2.4 Reading Sankichi Toge in English

1. *Hiroshima. Poems* 『原爆詩集』. Transl. Rob Jackman, Dennis Logan. Aoki Bunko, 1952; Tokyo: Sanyusha, 1977.
The translation of the whole collection of his poems titled *Poems of the Atomic Bomb* 『原爆詩集』,

including 25 poems; both Japanese and English versions are presented.

2. *August Sixth* 「八月六日」, *Morning* 「朝」. Transl. and ed. Miyao Ohara. [in:] *The Songs of Hiroshima. An Anthology* 『広島のうちーアンソロジー』. The Committee of *The Songs of Hiroshima*. The Asano Library. Hiroshima, Japan. Hiroshima, 1962; 1964; 1967.
3. *Give Back The People* 「序」, *August Sixth*, *Death* 「死」, *The Blaze* 「炎」, *Blindness* 「盲目」, *At the First-aid Stations* 「仮絆帯所にて」, *Eyes* 「眼」, *Notes in the Warehouse* 「倉庫の記録」, *He Little Child* 「ちいさい子」, *A Grave-Post* 「墓標」, *Morning* 「朝」, *We call to You* 「呼びかけ」. Transl. and ed. Miyao Ohara. [in:] *The Songs of Hiroshima*. 『原爆詩集1』. Tokyo: Taihei Shuppan-sha, 1971. Pp. 178-245.
The Part 3 includes 12 poems of Sankichi Toge out of 25 poems from 『原爆詩集』.
4. *At a first-aid post* 「仮絆帯所にて」. Transl. James Kirkup, Fumio Miura. [in:] *Poetry Nippon*, No 11, 1970.
5. *At a first-aid post* 「仮絆帯所にて」, *To Miss*… 「ある婦人へ」, *The night* 「夜」, *The vision* 「景観」. Transl. James Kirkup. [in:] *Modern Japan poetry* 『日本の現代詩』, 1978.
6. *August six* 「八月六日」, *The eye* 「眼」. Transl. Akiko Takemoto. [in:] *Poetry Nippon*, No 19, 1972.
7. *Poems of the Atomic Bomb* 『原爆詩集』. Transl. Richard H. Minear. [in:] *Hiroshima. Three Witnesses*. New Jersey: Princeton University Press, 1990. Pp. 301-369.
It includes the whole collection of 25 poems.
8. *August 6* 「八月六日」, *At the Makeshift Aid Station* 「仮絆帯所にて」. [in:] *Through Japanese Eyes*; chapter: *Hiroshima and Nagasaki*. Transl. Richard. Minear. General Ed. Leon E. Clark. New York, London: A Cite Book, 1994. Pp. 141-149.
9. *Eyes* 「眼」, *Blind* 「盲目」. Transl. Richard H. Minear. [in:] *International Quarterly*, Vol. II, No 2-*Fifty Years of Fallout*, Tallahassee, Florida: International Quarterly Associations, 1995. Pp. 262-265.
10. *Give Me Back My Father* 「序-ちちをかえせ」, *Picture Book* 「絵本」, *The Road Home from Christmas* 「クリスマスの帰りみちに」, *The Scar* 「傷痕—“原子雲の下より” 記念会」 and more. Transl. John Whittier Treat. [in:] *Writing Ground Zero. Japanese Literature and the Atomic Bomb*. Chicago: The University of Chicago Press, 1995. Pp. 172- 189.
It includes 15 poems from his collection *Poems of the Atomic Bomb* and *From Beneath the Atomic Cloud* 「原子雲の下」.
11. *At the Makeshift Aid Station* 「仮絆帯所にて」(pp. 15-16), *The Shadow* 「影」(pp. 22-23), *August 6*,

1950 (pp. 28-30). Transl. Richard H. Minear. [in:] *Atomic Ghosts. Poets Respond to the Nuclear Age*. Ed. John Bradley. Intro. Terry T. Williams. Minneapolis: coffee House Press, 1995.

12. *Preface to A Book of Poems about the Atomic Bomb* 『「原爆詩集」の序』, *At the Temporary Field Dressing Station* 「仮絆帯所にて」, *Smiles* 「微笑」. Transl. Naoshi Koriyama [in:] *Against Nuclear Weapons. A Collection of Poems by 181 Poets, 1945-2007*. Ed. Kozaburo Nagatsu, Hisao Suzuki, Toshio Yamamoto. Transl. Naoshi Koriyama, Noriko Mizusaki, Masumi Oyama, Aya Yuhki. Tokyo: Coal Sack Books, 2007. Pp. 16-17.
13. *Prologue* 「序」 (p. III). [in:] *The Second Movement. Hiroshima, Nagasaki* 『第二楽章。ヒロシマの風、長崎から』. Ed. Sayuri Yoshinaga. Transl. Arthur Binard, Atsuko Hayakawa, Emmi Kurosawa, Kent Wood. Tokyo: Studio Ghibli, 2015.

2.5 Reading Sadako Kurihara in English

1. *Let's Help Them Bear* 「生ましめんかな」, *I would be a Witness for Hiroshima* 「私は広島を証言する」. Transl. Miyao Ohara. [in:] *The Songs of Hiroshima* 『広島のうちーアソロジー』. Ed. and transl. Miyao Ohara. The Committee of *The Songs of Hiroshima*. The Asano Library. Hiroshima, Japan. Satsuki Shuppan, 1962; 1964; 1967.
2. *Let's Help Them Bear, I would be a Witness for Hiroshima*. Transl. Miyao Ohara. [in:] *The Songs of Hiroshima* 『原爆詩集1』. Tokyo, Japan: Taihei Shuppan-sha, 1971. Pp. 94-99.
3. *We Shall Bring Forth New Life* 「生ましめんかな」. Transl. Wayne Lammers. [in:] *The Songs of Hiroshima: When Hiroshima Is Spoken of*. Ed. Miyao Ohara. Hiroshima: Anthology Publishing Association, 1980 (twice); 1981 (three times); 1982; 1983; 1985 (twice); 1988; 1989; 1994, etc.
The first English individual collection of Sadako Kurihara's poems.
4. *The Suffering of writers who experienced Hiroshima, and contemporary literature on the subject of the atomic bomb* 「核時代の体験作家の苦悩」. [in:] *The Songs of Hiroshima - When Hiroshima Is Spoken of*. Hiroshima: Anthology Publishing Association, 1980 (twice); 1981 (three times); 1982; 1983; 1985 (twice); 1988; 1989; 1994, etc.
Published after Kurihara's participation in the International Literature Congress INTERLIT' 82, Cologne, Germany.
5. *The White Shells of Belau's Ocean* 「ベラウの海の白い貝」 (poem, pp. 64-65); *Life in the Midst of Death* (essay) and *I am Giving it Life* (pp. 104-106). [in:] *Your Will Be Done - reflective writings, prayers and hymns related to the discerning of God's will for our lives*. Singapore: CCA Youth. Christian Conference of Asia, September 1984.
6. *In Front of Monument for the Atom Bomb dead - 85' Hiroshima Appeal* 「原爆慰霊碑の前から」. [in:] *The Songs of Hiroshima - When Hiroshima Is Spoken of*, Hiroshima, 1985.

7. *My Hiroshima Experience*. A pamphlet of International Women's Forum against Nuclear Weapons for Disarmament and for Nuclear-Free Zone. Organizer: Socialist Party of Japan, Tokyo: October 1-2, 1985. Pp. 65-75.
When Hiroshima Is Spoken included.
8. *We Shall Bring Forth New Life*. Transl. Wayne Lammers. [in:] *...And the Earth Lived happily ever after... - Old and New Traditional Tales to Wage Peace*. Ed. Floating Eaglefeather. Metairie, LA, 1987. P. 58.
9. *Sachiko, who was killed by the Atomic Bomb* 「原爆で死んだ幸子さん」. Transl. Wayne Lammers. *We Shall Bring forth New Life*. Transl. Wayne Lammers. *America, do not perish at your own hands in protest of the Texas air show*. Transl. Osamu and Laylehe Masaoka, Wayne and Cheryl Lammers and Miyao Ohara. [in:] *Harvard Journal of Asiatic Studies*. Harvard-Yenching Institute. Vol. 47 No 1, June 1987. Pp. 26-29.
10. *Sadako Kurihara – Hibakusha Poet*. Interview with Sadako Kurihara by Floating Eaglefeather. [in:] *Daughters of Fearlessness – A Medicine Bundle of Interviews with Spiritual Activists*. Australia: Floating Eaglefeather, Green Peace, 1988. Pp. 22-25.
11. *Four Poems (1941-45) by the Hiroshima Poet Kurihara Sadako*. Transl. Richard H. Minear. [in:] *The Bulletin of Concerned Asian Scholars*. Boulder, Colorado. Vol. 21, No. 1/January-March 1989. Pp. 45-49.
12. *Five Poems (1974-91) by the Hiroshima Poet Kurihara Sadako*. Transl. Richard H. Minear. [in:] *The Bulletin of Concerned Asian Scholars*. Boulder, Colorado. Vol. 23, No. 1/January-March 1991. Pp. 26-30.
13. *The Literature of Auschwitz and Hiroshima: Thoughts on Reading Lawrence Langer's 'The Holocaust and the Literary Imagination'*. 「アウシュヴィッツとヒロシマの文学—L.ランガーの『ホロコーストの文学』を軸に」. Transl. Richard H. Minear. [in:] *Holocaust and Genocide Studies*. Vol. 7, No.1 Spring 1993. Published by United States Holocaust Memorial Council, Oxford; New York: Pergamon. Pp. 77-106.
14. *'Black eggs'. Poems by Kurihara Sadako*. Transl intro. and notes by Richard Minear. Ann Arbor, Michigan: Center for Japanese Studies, University of Michigan, 1994.
It includes *Let Us Be Midwives! – An untold story of the atomic bombing* 「生ましめんかな」 and other 145 poems.
15. *Let Us Be Midwives, When We Say "Hiroshima", Hiroshima and the Emperor's New Clothes*. [in:] *Through Japanese Eyes*; chapter: *Hiroshima and Nagasaki*. Transl. Richard. Minear. General Ed. Leon E. Clark. New York, London: A Cite Book, 1994. Pp. 141-149.

16. *America, Land of Mercy*. Transl. Richard H. Minear. [in:] *The Bulletin of Concerned Asian Scholars*. Boulder, Colorado. Vol. 27, No. 2/April-June 1995. Pp. 35-36.
17. *Let Us Be Midwives, The Flag I, Ground Zero, Hiroshima, Nevada, Shades: The Post-Doomsday World, When We Say 'Hiroshima', Prayer for Nuclear-Free Tomorrow, Rain*. Transl. Richard H. Minear. [in:] *International Quarterly*, Vol. II, No 2- *Fifty Years of Fallout*, Tallahassee, Florida: International Quarterly Associations, 1995. Pp. 252-261.
18. *Let Us Be Midwives!* 「生ましめんかな」. Transl. John Whittier Treat.[in:] *Writing Ground Zero. Japanese Literature and the Atomic Bomb*, 1995. P. 162.
19. *When We Say 'Hiroshima'* (pp. 202-203). Transl. Richard H. Minear. [in:] *Atomic Ghosts. Poets Respond to the Nuclear Age*. Ed. John Bradley. Intro. Terry T. Williams. Minneapolis: Coffee House Press, 1995.
20. *Bikini, Be with Hiroshima and Nagasaki* 「ビキニよ、ヒロシマ、ナガサキとともに」 (pp.16-17), *For the Dead of August* 「八月の死者たちのために」 (pp. 20-21), *Sachiko-san, Who Died in the Atomic Bombing* 「原爆で死んだ幸子さん」 (pp. 24-25), *Evening Primroses* (pp. 26-27), *A City in Camouflage* 「偽装都市」 (p. 29), *Fish Talk* 「魚語」 (p. 39), *I Witness Hiroshima* 「私はヒロシマを証言する」 (pp. 43-44), *Hiroshima Being Questioned* (p.63), *The National Responsibility for War and the Victims of Nuclear Radiation* (p. 64), *The War Experience and Literature* (pp. 65-68), *When We Say 'Hiroshima'* 「ヒロシマというとき」 (p. 76), *Flag* 「旗Ⅱ」 (p.77-78), *Let Us Not Forget Hiroshima/Auschwitz* 「ヒロシマ、アウシュヴィッツを忘れまい」 (p.88), *The Entrance to the Future* 「未来への入り口」 (pp.97-98). [in:] *White Flash, Black Rain. Women of Japan Relive the Bomb*. Ed. and transl. Lequita Vance- Watkins and Mariko Aratani. Minneapolis: Milkweed Editions, 1995.
21. *Five Poems (1974-1991) by the Hiroshima Poet Kurihara Sadako*. Transl. Richard Minear. [in:] *The Other Japan. Conflict, Compromise, and Resistance Since 1945*. Ed. with an introduction Joe Moore for *the Bulletin of Concerned Asian Studies*. New York: M. E. Sharpe, Armonk, 1997; Chapter 15. Pp. 343-349.
22. *'When We Say Hiroshima'. Selected Poems*. Transl. Richard H. Minear. Ann Arbor, Michigan: Center for Japanese Studies, University of Michigan, 1999.
Selected 26 poems from his previous collection *When We Say Hiroshima*". *Selected Poems*.
23. *When Hiroshima Is Spoken of*. Transl. Miyao Ohara, Nobuku Tsukui and Beth Junor. [in:] *The Souls of the dead are taking the best seats – 50 World Poets on War*. Compiled and with an intro. and commentaries Angus Calder and Beth Junor. Edinburgh: Luath Press Limited, 2004. Pp. 116-117.

24. *I'll Help the Baby Come out! - A hidden A-bomb story* — 「生ましめんかな」. Transl. Naoshi Koriyama. [in:] *Against Nuclear Weapons. A Collection of Poems by 181 Poets, 1945-2007*. Ed. Kozaburo Nagatsu, Hisao Suzuki, Toshio Yamamoto. Transl. Naoshi Koriyama, Noriko Mizusaki, Masumi Oyama, Aya Yuhki. Tokyo: Coal Sack Books, 2007. P.18.
25. *I Will Deliver the Child* 「生ましめんかな」 (p. VIII), *Origami Cranes* 「折づる」 (p. XXIV). [in:] *The Second Movement. Hiroshima, Nagasaki* 『第二楽章。ヒロシマの風、長崎から』. Ed. Sayuri Yoshinaga. Transl. Arthur Binard, Atsuko Hayakawa, Emmi Kurosawa, Kent Wood. Tokyo: Studio Ghibli, 2015.

3. Studies and Works of Tamiki Hara, Sankichi Toge and Sadako Kurihara in Other Foreign Languages

3.1 Arabic

1. Hara Tamiki هارا تاميكي - ماء أعطني
 「水ヲ下サイ」 (*Give me water*) Transl. Bakr Abdelmounaim بكر عبد المنعم
 [in:] *Songs to Hiroshima* أغنيات إلى هيروشيما
 Amman, Jordan: دار الشروق للنشر والتوزيع
 Dar alshuruq, 1996. P.11
2. Toge Sankichi. سانكييتشي توجيه
 「八月六日」 (*August 6*) ثوجيه سانكييتشي – !!آب من السادس
 「序—ちちをかえせ」 (*Prelude- Bring Back the Fathers*) ثوجيه سانكييتشي – شعبي لي أعد
 「炎」 (*Flames*) ثوجيه سانكييتشي – وهآج لهب
 「死」 (*Death*) ثوجيه سانكييتشي – موت
 [in:] *Songs to Hiroshima* أغنيات إلى هيروشيما
 Amman, Jordan: دار الشروق للنشر والتوزيع
 Dar alshuruq, 1996. Pp.13, 16,20, 23.
3. Kurihara Sadako. ساداكو كوريهارا
 「生ましめんかな」 (*Let Us Be Midwives!*) أوريهارا ساداؤ – يلدن أن لنساعدهن
 「もうひとつの時計」 (*Another Clock*) أوريهارا ساداؤ – أخرى ساعة
 「ひろしまのみどり」 (*Greenery of Hiroshima*) أوريهارا ساداؤ – هيرةوشيما خضرة
 「私は広島を証言する」 (*Witness of Hiroshima*) أوريهارا ساداؤ – هيروشيما مذبة على شاهدة
 「地下都市」 (*The Underground City*) أوريهارا ساداؤ – الأرض تحت مدينة
 [in:] *Songs to Hiroshima* أغنيات إلى هيروشيما
 Amman, Jordan: دار الشروق للنشر والتوزيع
 Dar alshuruq, 1996. Pp. 8, 28, 30, 33, 36.
 All the poems gathered in this collection *Songs to Hiroshima* were translated by Dr. Baker Abdel Munem, the Palestine Representative to Japan, the former Head of the Permanent

General Mission of Palestine in Japan, and firstly published in newspapers and weekly magazines including organ of the PLO from the end of July to the first week of August 1992, as well as on August the 6th 1992 - according to the letter of October the 7th 1992 sent to Sadako Kurihara as an informational letter. At present this letter is kept in the Sadako Kurihara's Peace Library of Hiroshima Jogakuin University. More information about the publication above from 1996 was obtained thanks to the exchange of correspondence with a relative of Dr. Baker Abdel Munem.

3.2 Chinese (Mandarin)

1. Hara Tamiki. 「死と愛と孤独」 (pp. 9-14), 「夏の花」 (pp. 15-62), 「廢墟から」 (pp. 63-112), 「平和への意志」 (p. 113). [in:] 『夏の花:原民喜短編集』 Japanese and Chinese versions (中国語併記). Transl. 李軼倫. Ed. Association of Japanese - Chinese Translators (日・中文学翻訳研究会). Tatsukawa: Japan: Central Friendship Center in Tama (多摩中央交流相談センター), 2011.

3.3 Esperanto

1. Hara Tamiki. *Floroj de Somero* 「夏の花」. Transl. Koki Tubota. [in:] *Postmilita Japana Antologio*. Kompilis Odagiri Hideo, Miyamoto Masao kaj Konisi Gaku. Osako: Japana Esperanta Librokooperativo, 1988. Pp.1-17.
2. Kurihara Sadako. *Por al vivo naskigon doni* 「生まれめんかな」. [in:] Esperanto magazine *La Movado*. Tokyo: August 15th 1985.

3.4 Finnish

1. Kurihara Sadako. *Auttakaamme uusi elämä syntymään* 「生まれめんかな」. Transl. Junko Momose and Raija Hashimoto. [in:] the newspaper *Keskisuomalainen*, April 17th 1983. Introducing shortly about Kurihara's life and literary activity.

3.5 French

1. Hara Tamiki. *Fleurs d'été* 「夏の花」. Transl. Transl. Brigitte Allieux. [in:] *Anthologie de nouvelles japonaises contemporaines*. Avant-propos de Yasushi Inoue. Paris: Gallimard, 1986. Pp. 317-335.
2. Hara Tamiki. *Fleurs d'été*. Transl. Transl. Brigitte Allieux. [in:] Hiroshima. *Fleurs d'été*. Paris: Editions Dagorno, 1993; 1995. Pp. 61-82.
3. Hara Tamiki. *Prélude à la destruction* 「壊滅の序曲」. Transl. Rose-Marie Makino-Fayolle. [in:] Hiroshima. *Fleurs d'été*. Paris: Editions Dagorno, 1993; 1995. Pp. 13-59.
4. Hara Tamiki. *Ruines* 「廢墟から」. Transl. Karine Chesneau, Rose- Marie Makino-Fayolle. [in:] Hiroshima. *Fleurs d'été*. Paris: Editions Dagorno, 1993; 1995. Pp. 83-108.
5. Hara Tamiki. *Donnez-moi de l'eau!* 「水ヲ下サイ」, *Verdure* 「永遠のみどり」. Transl., ed., intro.

- Makoto Kenmoku and Patrice Blanche. [in:] a booklet *Hiroshima Nagasaki, après la bombe atomique. Poemes choisis*. 「日・仏語版。原爆詩選」。Amagasaki, Hyogo Prefecture, 2004. Pp. 44-47.
6. Hara Tamiki. *La bombe atomique - quelques scenes* 「原爆小景」: *Hommes* 「コレガ人間ナノデス」, *Braises* 「燃エガラ」, *Poteau électrique en feu* 「火ノナカデ電柱ハ」, *Avant la fin de jour* 「日ノ暮レチカク」, *Nuit de plein ete sur la riviere* 「真夏ノ夜ノ河原ノミツガ」, *Debris eb l ouissants* 「ギラギラノ破片ヤ」, *Arbres brules* 「焼ケタ樹木ハ」, *Donnez-moi de l'eau* 「水ヲ下サイ」, *Verdure etemelle* 「永遠のみどり」. Transl. ed., intro. Makoto Kemmoku and Patrice Blanche. [in:] a booklet *Hiroshima Nagasaki, après la bombe atomique. Poemes choisis II*. 「日・仏語版。原爆詩選II」. Amagasaki, Hyogo Prefecture, 2005. Pp. 50-59.
7. Toge Sankichi. *Prologue* 「序」, *Au poste de secours provisoire id.* 「仮繃帯所にて」. Transl. ed., intro. Makoto Kemmoku and Patrice Blanche. [in:] a booklet *Hiroshima Nagasaki, après la bombe atomique. Poemes choisis*. 「日・仏語版。原爆詩選」。Amagasaki, Hyogo Prefecture, 2004. Pp. 8-9.
8. Toge Sankichi. *Six aout* 「八月六日」, *Mort* 「死」, *Saison en flammes* 「炎の季節」, *Tombeau* 「墓標」, *Mais, quand viendra-t-il ce jour-ia* 「その日はいつか」. Transl. ed., intro. Makoto Kemmoku. and Patrice Blanche. [in:] a booklet *Hiroshima Nagasaki, après la bombe atomique. Poemes choisis II*. 「日・仏語版。原爆詩選II」. Amagasaki, Hyogo Prefecture, 2005. Pp. 8-33.
9. Kurihara Sadako. *L'accoucheuse* 「生ましめんかな」, *Grues en papier* 「折づる」, *La guerre* 「いくさ」, *Quand on dit Hiroshima...* 「ヒロシマというとき」, *Comme un chat jouant a cache-cache* 「かくれん坊の鬼のように」. Transl. ed., intro. Makoto Kemmoku and Patrice Blanche. [in:] a booklet *Hiroshima Nagasaki, après la bombe atomique. Poemes choisis*. 「日・仏語版。原爆詩選」。Amagasaki, Hyogo Prefecture, 2004. Pp. 70-77.
10. Kurihara Sadako. *Ces visions seraient-elles disparues a jamais?* 「絶後か」, *Spiritisme sous la pluie* 「雨中交霊」, *Voix de filles* 「死んだ少女のこえ」, *La ville des tombes* 「墓標の街から」, *Le futur commence ici* 「未来はここから始まる」, *Que peut-on acheter avec des billets brules* 「焼けた紙幣で何が購える」, *Oreilles de roi: oreilles d'ane* 「王様の耳はろばの耳」, *Des voix emanent de la pierre* 「石のなかから」. Transl. ed., intro. Makoto Kemmoku and Patrice Blanche. [in:] a booklet *Hiroshima Nagasaki, après la bombe atomique. Poemes choisis II*. 「日・仏語版。原爆詩選II」. Amagasaki, Hyogo Prefecture, 2005. Pp. 112-135.
11. Kurihara Sadako. *L'accoucheuse* 「生ましめんかな」. Transl. Makoto Kemmoku, Patrice Blanche and Miho Shimma. [in:] *Les plus beaux poèmes pour la paix – Anthologie*. Préface de Tadatashi Akiba maire d'Hiroshima et de Iccho Itoh maire de Nagasaki. Ed. Jean-Pierre Lemesle. Paris: le cherche midi. 2005. Pp. 113-114.

3.6 German

1. Hara Tamiki. *Sommerblumen* 「夏の花」. Transl. Edith Shimomura. [in:] *Träume aus zehn Nächten. Moderne japanische Erzählungen*. Ed. Jürgen Berndt. Berlin, East Germany, Berlin: Aufbau-Verlag 1, 1975; Berlin, East Germany, Aufbau-Verlag 11, 1980. Pp. 391-410.
2. Hara Tamiki. *Dies ist ein Mensch* 「コレガ人間ナノデス」 (p. 24), *Weihnachten für Kinder ohne Heim* 「家なき子のクリスマス」 (p. 119-120). [in:] *Hiroshima – Menschen nach dem Atomkrieg*, Zeugnisse, Berichte, Folgerungen Von Elke Tashiro und Jannes Kazuomi Tashiro. Vorwort von Robert Jungk. München: Deutscher Verlag Taschenbuch, 1982; 1983.
3. Hara Tamiki. *Gib mir Wasser* 「水ヲ下サイ」. [in:] *Hiroshima und Nagasaki: Bilder, Texte, Dokumente*. Ed. Greune, Gerd and Klaus Mannhardt. Köln: Pahl-Rugenstein, 1982. P. 27.
4. Hara Tamiki. *Aufzeichnungen aus den Tagen, als wir zu Atombombenopfern wurden* 「原爆被災時のノート」 (pp. 14-19), *Sommerblumen* 「夏の花」 (pp. 37-55), *Das ist ein Mensch* 「コレガ人間ナノデス」 (p. 116), *Gegen Abend* 「日ノ暮レチカク」 (p. 119), *Grabschrift* 「碑銘」 (p. 121). [in:] *Seit jenem Tag. Hiroshima und Nagasaki in der japanischen Literatur*. Herausgegeben von Ito Narihiko, Siegfried Schaarschmidt, Wolfgang Schamoni. Frankfurt am Main: Fischer Taschenbuch Verlag, 1984.
5. Hara Tamiki. *Dies ist ein Mensch* 「コレガ人間ナノデス」. Transl. Jürgen Berndt (p. 19), *Sommerblumen* 「夏の花」. Transl. Edith Shimomura (p. 20), *Geisterstunde* 「魔のひとつとき」. Transl. Jürgen Berndt (p. 38), *Ewiges Grün* 「永遠のみどり」. Transl. Jürgen Berndt (p. 243). [in:] *An jenem Tag. Literarische Zeugnisse über Hiroshima und Nagasaki*. Ed. Jürgen Berndt. Berlin, East Germany: Verlag Volk und Welt, 1985.
6. Hara Tamiki. *Sommerblumen* 「夏の花」. Transl. Edith Rau. [in:] *Träume aus zehn Nächten. Japanische Erzählungen des 20. Jahrhunderts*. Select. and ed. Jürgen Berndt. Zürich, München: Theseus Verlag, 1992. Pp. 251-267.
7. Hara Tamiki. *Land meiner Sehnsucht* 「心願の国」. Transl. Armin Stein. [in:] *DJF Quarterly*, Tokyo, 1/2007. Pp. 22-25
8. Toge Sankichi. *Der Sechste August* 「八月六日」 (p. 30), *Sterben* 「死」 (p. 39-42), *Gib wieder die Menschen* 「ちちをかえせ」 (p. 101). [in:] *Hiroshima – Menschen nach dem Atomkrieg*, Zeugnisse, Berichte, Folgerungen Von Elke Tashiro und Jannes Kazuomi Tashiro. Vorwort von Robert Jungk, München: Deutscher Verlag Taschenbuch, 1982; 1983.
9. Toge Sankichi. *Gib die Menschen wieder* 「序 – ちちをかえせ」 (p.100), *Sechster August* 「八月六日」 (p.102). [in:] *Hiroshima und Nagasaki: Bilder, Texte, Dokumente*. Ed. Greune, Gerd and Klaus Mannhardt. Köln: Pahl-Rugenstein, 1982.

10. Toge Sankichi. *Zum Geleit* 「序 (ちちをかえせ)」 (p. 7), *Erinnerungsnotizen* 「覚え書き」 (pp. 20-33), *Landschaft mit Fluß* 「河のある風景」 (p. 166) . [in:] *Seit jenem Tag. Hiroshima und Nagasaki in der japanischen Literatur*. Herausgegeben von Ito Narihiko, Siegfried Schaarschmidt, Wolfgang Schamoni. Frankfurt am Main: Fischer Taschenbuch Verlag, 1984.
11. Toge Sankichi. *Tod* 「死」 (p. 16), *Der Sechste August* 「八月六日」 (p. 59), *Der Morgen* 「朝」 (p. 157), *Aufruf* 「呼びかけ」 (p. 263). Transl. Jürgen Berndt. [in:] *An jenem Tag. Literarische Zeugnisse über Hiroshima und Nagasaki*. Berlin, East Germany: Verlag Volk und Welt, 1985.
12. Kurihara Sadako. *Das Grün von Hiroshima* 「ひろしまのみどり」. [in:] the magazine *Literatur aus aller Welt*, 1982 (May 21) and reprinted in a newspaper *FF Dabei* No 39, September 20th 1982.
13. Kurihara Sadako. *Helft ihnen, es zu ertragen* 「生ましめんかな」. [in:] *Hiroshima und Nagasaki: Bilder, Texte, Dokumente*. Ed. Greune, Gerd and Klaus Mannhardt. Köln: Pahl-Rugenstein, 1982. P. 104.
14. Kurihara Sadako. *Gedichte: Ich will zeugnis ablegen von Hiroshima* 「私は広島を証言する」, *Wenn von Hiroshima die Rede ist* 「ヒロシマというとき」. Transl. from English by Miyao Ohara Gisela Kraft. [in:] *Sinn und Form. Beiträge zur Literatur*. Herausgegeben von der Akademie der Künste der Deutschen Demokratischen Republik. Berlin: Rütten & Loening, No 35-4, Juli/ August 1983. Pp. 685-687.
15. Kurihara Sadako. *Helft den Gebärenden* 「生ましめんかな」 (p.117), *Wenn wir Hiroshima sagen* 「ヒロシマというとき」 (p. 169). Transl. and ed. Siegfried Schaarschmidt, Ito Narihiko and Wolfgang Schamoni. [in:] *Seit jenem Tag. Hiroshima und Nagasaki in der japanischen Literatur*. Frankfurt am Main: Fischer Taschenbuch Verlag, 1984.
16. Kurihara Sadako. *Laß neues leben gebären!* 「生ましめんかな」. Transl. and ed. Gauthier W. Löffler. [in:] the magazine *Öko* No.32 July – August 1985.
Also included 40 years of the history of Hiroshima.
17. Kurihara Sadako. *Es soll leben* 「生ましめんかな」 (p. 93), *Ich bezeuge Hiroshima* 「私は広島を証言する」(p. 141), *Amerika, bereite dir deinen Untergang nicht selber* 「アメリカよ自ら滅びるな」 (pp. 186-188), *Sag ich: 'Hiroshima'* 「ヒロシマというとき」 (pp. 261-262). Transl. Jürgen Berndt. [in:] *An jenem Tag. Literarische Zeugnisse über Hiroshima und Nagasaki*. Berlin, East Germany: Verlag Volk und Welt, 1985.
18. Kurihara Sadako. *1945 – Atombombe, Kapitulation, Besatzung*. [in:] *Das Ende. Autoren aus 9 Ländern erinnern sich an die letzten Tage des Zweiten Weltkriegs*. Köln: Verlag Kiepenheuer und Witsch, 1985. Pp. 135-148.

Inside : *Helft den Gebärenden!* Pp. 143-144.

19. Kurihara Sadako. *Helft den Gebärenden!* Transl. Siegfried Schaarschmidt. [in:] *Das Leiden war starker als Hass*. Die Tageszeitung, August 5-6, 1995.
The interview with Sadako Kurihara by Georg Blume with the introduction to her life and her literary activity. How can we write poetry about Hiroshima? Kurihara is introduced as an important living representative of atomic bomb literature.
20. *Der Blitz über dem Reisfeld. Witwen aus einem Dorf bei Hiroshima berichten*. München: Deutscher Taschenbuch Verlag, 1985.
Study about life in the country just after atom bomb attack.
21. *Hiroshima – Menschen nach dem Atomkrieg*. Zeugnisse, Berichte, Folgerungen Von Elke Tashiro und Jannes Kazuomi Tashiro. Vorwort von Robert Jungk, München: Deutscher Verlag Taschenbuch, 1982; 1983.
Detailed report about life in Hiroshima after the atomic bomb explosion, including some pieces of poetry.
22. Ito Narihiko. *Engagierte Literatur*. [in:] *Japanische Literatur der Gegenwart* 「日本文学の近代と現代」. Herausgegeben Siegfried Schaarschmidt und Michiko Mae. München, Wien: Carl Hanser Verlag, 1990. Pp. 161-167.
The short bio-bibliography of famous writers from 1868-1987 including the bibliography of Tamiki Hara (p. 32) and Sankichi Toge (p. 108). Narihiko Ito in his article writes about postwar literature against war, including atomic bomb literature of Tamiki Hara and Yoko Ota.
23. Stein, Armin. *Hara Tamiki und die Atombombe von Hiroshima*. [in:] DJF Quarterly 1 /2007. P. 22.

3.7 Hindi

1. Toge Sankichi. *Hiroshima ki Kavitaen* 『原爆詩集』. Transl. Hideaki Ishida and Nirajam Uzgare. Mumbai: Paridrishaya Prakashan, 2001.

3.8 Hungarian

1. Hara Tamiki. *A nyár virága* 「夏の花」, *Testamentum* 「心願の国」. Transl. Sz. Holti Mária. [in:] *Modern Japán Elbeszélők*. Budapest: Európa Könyvkiadó, 1967. Pp. 290-308.

3.9 Italian

1. Hara Tamiki. *L'ultima estate di Hiroshima: Preludio alla devastazione, Fiori d'estate, Dalle rovine*. (*Last Summer in Hiroshima: 「壊滅の序曲」, 「夏の花」, 「廃墟から」*). Transl. Maria Gala Follaco. L'Ancora del Mediterraneo, 2010.

2. Hara Tamiki. *Il paese dei desideri. Il ricordo di Hiroshima*. 「心願の国」. Transl. Gala Maria Follaco, Atmosphere Libri, 2015.
3. In 2005, an Italian student of Università Degli Studi Roma, “La Sapienza”, Patricia Gabriele issued her master’s thesis, entitled *Kurihara Sadako: La Poesia della Genbaku Bungaku* introducing some of the most famous poems in Italian. It was published as a booklet at La Sapienza University.

3.10 Korean

1. Kurihara Sadako. *Mire-nyn yogi-soputo shichak tenda* 「未来はここが始まる」. Transl. Kim Hak Hyeon 金学鉉, the late professor of Momoyama Gakuin University between 1987-1994, and later a professor of Chuo University between 1994-2000; however, at present it cannot be confirmed whether and where this poem was published. The information about this translation was found among other correspondence with Sadako Kurihara which is kept in the Sadako Kurihara’s Peace Library of Hiroshima Jogakuin University.

3.11 Marathi

1. Toge Sankichi. *Hiroshimacya Kavita* 『原爆詩集』. Transl. Transl. Hideaki Ishida and Nirajam Uzgare. Mumbai: Majestic Prakashan, 2000.

3.12 Polish

1. Hara Tamiki. *Kwiaty lata* 「夏の花」. [in:] *Cień wschodzącego słońca* (The Shadow of Sunrise). Transl. Mikołaj Melanowicz. Warszawa: Książka i Wiedza, 1972. Pp. 163-191.
2. Hara Tamiki. *To mają być ludzie...* 「コレガ人間ナノデス」. [in:] *Wiśnie rozkwitłe pośród zimy. Antologia współczesnej poezji japońskiej* (『ふゆのさくら。現代日本名詩選』. Transl. Kazuko Adachi, Wiesław Kotański, Tadeusz Śliwiak. Tokyo: Wydawnictwo Kokusai Bunka Shuppansha, 1992. Pp. 280-281.
3. Hara Tamiki. *Kraina pragnień* 「心願の国」. Transl. Urszula Styczek. [in:] *Japonica*, No. 5, Warszawa: Wydawnictwo Uniwersytetu Warszawskiego, 1995. Pp. 91-96.
4. Melanowicz, Mikołaj. *Zagłada Hirosimy i literatura: portrety ofiar* (The Destruction of Hiroshima and Literature: Portraits of the victims). [in:] *Literatura japońska*. Warszawa: Wydawnictwo Naukowe PWN, 1994. Pp. 272-276
A study on Japanese novelist who wrote about Hiroshima; a short fragment of *Sumemr Flowers* included.
5. Melanowicz, Mikołaj. *Ibuse Masuji – autor ‘Czarnego deszczu’ o zagładzie Hirosimy* (Ibuse Masuji, the Author of *Black Rain* Writing about the Destruction of Hiroshima). [in:] *Japońskie narracje. Studia o pisarzach współczesnych*. Kraków: Wydawnictwo Uniwersytetu

Jagiellońskiego, 2004. P. 215

A study on Masuji Ibuse's writing but also mentioning shortly about Tamiki Hara.

6. Styczek, Urszula. *Śladami pisarza Hara Tamiki* (In the Footsteps of Hara Tamiki, the Writer). [in:] *Japonica*, No. 3, Warszawa: Wydawnictwo Uniwersytetu Warszawskiego, 1994. Pp. 159-163.
A study on life and literary activity of Tamiki Hara.
7. Styczek, Urszula. *Powojenna poezja Hary Tamiki* (Postwar poetry of Hara Tamiki). [in:] *Inishie Manabi, Aratahiki Manabi. Studia japonistyczne dedykowane Mikołajowi Melanowiczowi*. 『いにしえまなび、あらたしきまなび。』 (Japanese Studies dedicated to Professor Mikołaj Melanowicz). Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2013. Pp. 203-216.
A study about Tamiki Hara's postwar literary activity and life, including the translations of all his postwar poetry.

3.13 Russian

1. Hara Tamiki. *Летние цветы* 「夏の花」 Transl. Л. Часовитина (L. Chasovitina). [in:] Японская новелла 1945-1960 (Japanese short stories 1945-1960). Составитель: П. Петров. Москва: Издательство иностранной литературы, 1961. Pp. 366-379.
2. Hara Tamiki. *Дайте воды!* 「水ヲ下サイ」, *Вечная зелень* 「永遠のみどり」, *Обгоревшее дерево* 「焼ケタ樹木ハ」. Transl. Анатолий Мамонов (Anatoliy Mamonov). [in:] *Три поэта из Хиросимы: Тамики Хара, Санкити Тогэ, Мунэтоси Фукагава* (Three Poets from Hiroshima: Tamiki Hara, Sankichi Toge, Munetoshi Fukagawa): пер. с яп. Сост., предисл. Анатолий Мамонов ; Под ред. Е. Винокуров ; Н.А. Абакумов. Москва : Наука, 1970.
3. Hara Tamiki. *Летние цветы* 「夏の花」 Transl. L. Chasovitina. [in:] *Хиросима. Романы, рассказы, стихи* (Hiroshima: Novels, Short Stories and Poems). Москва: Художественная Литература, 1985. Pp. 414-426.
4. Hara Tamiki. *Дайте воды!* 「水ヲ下サイ」, Зола 「燃エガラ」, На склоне дня 「日ノ暮レチカク」, *Вечная зелень* 「永遠のみどり」, *Обгоревшее дерево* 「焼ケタ樹木ハ」. Transl. Anatoliy Mamonow. [in:] *Хиросима. Романы, рассказы, стихи* (Hiroshima: Novels, Short Stories and Poems). Москва: Художественная Литература, 1985. Pp. 548-550.
5. Toge Sankichi. *Верните человека* 「父を返せ」. Transl. Anatoliy Mamonow. [in:] *Три поэта из Хиросимы: Тамики Хара, Санкити Тогэ, Мунэтоси Фукагава* (Three Poets from Hiroshima: Tamiki Hara, Sankichi Toge, Munetoshi Fukagawa): пер. с яп. Сост., предисл. Анатолий Мамонов ; Под ред. Е. Винокуров ; Н.А. Абакумов. Москва : Наука, 1970.
6. Toge Sankichi. *Верните человека* 「父を返せ」, *Сезон огня* 「炎の季節」, *Мальчи* 「ちいさい子」, *Тень* 「影」, *Улыбка* 「微笑」, *Призыв* 「呼びかけ」. [in:] *Хиросима. Романы, рассказы, стихи* (Hiroshima:

Novels, Short Stories and Poems). Москва: Художественная Литература, 1985. Pp. 536-547.

7. Kurihara Sadako. *Даруйте новую жизнь!* 「生まれめんかな」. Transl. Anatoliy Mamonow. [in:] *Три поэта из Хиросимы: Тамики Хара, Санкити Тогэ, Мунэтоси Фукагава* (Three Poets from Hiroshima: Tamiki Hara, Sankichi Toge, Munetoshi Fukagawa): пер. с яп. Сост., предисл. Анатолий Мамонов ; Под ред. Е. Винокуров ; Н.А. Абакумов. Москва : Наука, 1970.
8. Kurihara Sadako. *Даруйте новую жизнь!* 「生まれめんかな」. Transl. Anatoliy Mamonow. [in:] *Хиросима. Романы, рассказы, стихи*. Москва: Художественная Литература, 1985. Pp. 560-561.

3.14 Serbian

1. Hara Tamiki. *Zemlja koju srce želi* 「心願の国」, *Letnje cveće* 「夏の花」. [in:] '*Oblaci pamte' i druge pripovetke o posledicama atomskog bombardovanja*. Select.and intro. Kenzaburo Oe. Transl. Hiroši Jamasaki Vukelić, Srba Mitrović, Snežana Janković. Nowy Sad: Publikum, Sombor, 2000. Pp. 15-39.

3.15 Slovakian

1. Hara Tamiki. *Letné kvety*. Transl. Kuťka Karol. [in:] *Revue svetovej literatúry* Bratislava: 1/1986. Pp. 83-91.

3.16 Slovenian

1. Kurihara Sadako. "*Naj se rodi*" *{vecer v kleti porusene zgradbe}* 「生まれめんかな」, *Ko recemo Hiroshima* 「ヒロシマというとき」. Transl. Andrej Bekeš.

The translation was read at the exhibition of sculptures by the Slovene sculptor Alojz Jerži in Museum of Contemporary Art in Tokyo devoted to peace and anti-nuclear movement, and it should have been published in the catalogue of this exhibition in the early summer of 1981 or 1982; however, it cannot be confirmed so far. All the information was obtained from the correspondence with the translator, a professor of Japanese Studies, University of Ljubljana, Faculty of Arts, Department of Asian Studies.

3.17 Spanish

1. Hara Tamiki. *Flores de Verano* 「夏の花」. Transl. Yoko Ogihara, Fernando Cordobes, Editorial Impedimenta, 2012.

3.18 Swedish

1. Hara Tamiki. *Ge mig vatten!* 「水ヲ下サイ」. Transl. Ann Margret Dahlquist-Ljungberg. [in:] a booklet for an exhibition *Hiroshima...Nagasaki...och vår morgondag?* Göteborg: 31 July- 28 August, 1983. P. 8.
2. Toge Sankichi. *Morgon* 「朝」, *Ge tillbaka folket* 「序—ちちをかえせ」. Transl. Ann Margret Dahlquist-Ljungberg. [in:] *Barnen i Stenen*. Stockholm: P.A. Norsledt and Söners Förlag, 1983.

Pp. 157-158, 161.

Note about Sankichi Toge in pp. 193-195.

3. Toge Sankichi. *Ge tillbaka folket, August 6* 「八月六日」Transl. Ann Margret Dahlquist-Ljungberg. [in:] a booklet for an exhibition *Hiroshima...Nagasaki...och vår morgondag?* Göteborg: 31 July- 28 August, 1983. Cover and p. 15.
4. Kurihara Sadako. *Vi skallge liv på nytt* 「生まれめんかな」, *Jag vill vara ett vittne om Hiroshima* 「私は広島を証言する」. Transl. Ann Margret Dahlquist-Ljungberg. [in:] *Barnen i Stenen*. Stockholm: P.A. Norsledt and Söners Förlag, 1983. Pp. 159-160, 162-163.
Note about Sadako Kurihara in pp. 193-195.
5. Kurihara Sadako. *Jag vill vara ett vittne om Hiroshima*. Transl. Ann Margret Dahlquist-Ljungberg. [in:] a booklet for an exhibition *Hiroshima...Nagasaki...och vår morgondag?* Göteborg: 31 July- 28 August, 1983. P. 2.

4. Conclusion

As for the present, I have found fifteen English studies and researches on the atomic bomb literature and thirteen anthologies, in which – either the studies or the anthologies – there are thirty eight translations of Tamiki Hara's works, thirteen translations of Sankichi Toge's works and twenty five of Sadako Kurihara's works.

The works of these three writers have been translated into nineteen, mostly European languages, including English, but also into some Asian languages such as Hindi and Chinese, but the information whether the Korean translations of these three exists is still unconfirmed. As for the time of translations, the English versions were the earliest, but relatively early, in the 60s or the 70s the translations of Tamiki Hara's *Summer Flowers* were published in the former communist countries such as the Soviet Union, East Germany, Hungary and Poland. After Kurihara's visit to Germany promoting peace and abolition of the nuclear weapons in the 80s as well as the lectures and reading her poetry in Cologne, Bonn and Berlin, plenty of her works started to be translated into European languages such as Swedish, Finnish or German in the West Germany. She became a very popular *hibakusha* (A-Bomb victim) poet among peace activists all over the world. Amazingly new are the translations of Hara's works into French, Spanish and Italian. However, an analysis of the publishing history of the translation might be the subject of the next paper.

I am aware that this bibliography is still uncompleted as I have certainly omitted some translations, especially of other foreign languages. The process of gathering information about old and new translations is still going on. As I mentioned in the Preface, this article is a part of the bigger project which is still to be published online. Sometimes I obtain information that is not fully confirmed, like in the case of the Slovenian translations of Sadako Kurihara's poems or her Korean translations. The research is still being conducted.

日本語と英語の要約

多言語で読む「原爆文学」

— 原民喜・峠三吉・栗原貞子の作品と関連の評論 —

ウルシュラ スティチェック

1. 序論

- 1.1 プロジェクトの誕生
- 1.2 三人の作家
- 1.3 文献の構成

2. 英語で読む原民喜・峠三吉・栗原貞子

- 2.1 英語で読む「原爆文学」－原民喜・峠三吉・栗原貞子に関連の評論
- 2.2 原民喜、峠三吉、栗原貞子の作品が含まれる作品集
- 2.3-2.5. 英語で読む原民喜、峠三吉と栗原貞子の作品

3. 英語以外の言語で読む「原爆文学」－原民喜・峠三吉・栗原貞子作品と関連の評論

- 3.1 アラビア語、3.2 中国語、3.3 エスペラント語、3.4 フィンランド語、3.5 フランス語、
- 3.6 ドイツ語、3.7 ヒンディー語、3.8 ハンガリー語、3.9 イタリア語、3.10 韓国語、3.11
- マラーティー語、3.12 ポーランド語、3.13. ロシア語、3.14 セルビア語、3.15 スロヴァキア語、3.16
- スロベニア語、3.17 スペイン語、3.18 スウェーデン語

4. 結論

被爆70周年を機に実施して、「原爆文学」を代表する三人の作家、原民喜、峠三吉と栗原貞子の作品と関連の評論が19の外国語で出版されたという調査研究の結果である。その調査の原因と過程を紹介して、具体的にどんな作家とどんな作品がどのような言語で翻訳されたかと指摘される。さらに、どんな言語でこの三人の作家について評論が書かれたかとも語られる。

In the paper I am introducing the nineteen foreign translations of the works of the three most representative authors of the atomic bomb literature, Tamiki Hara, Sankichi Toge and Sadako Kurihara. I am also listing the studies in foreign languages about these three writers.